



The Gerontological Society of America Age Stage





Age Stage Acknowledgments



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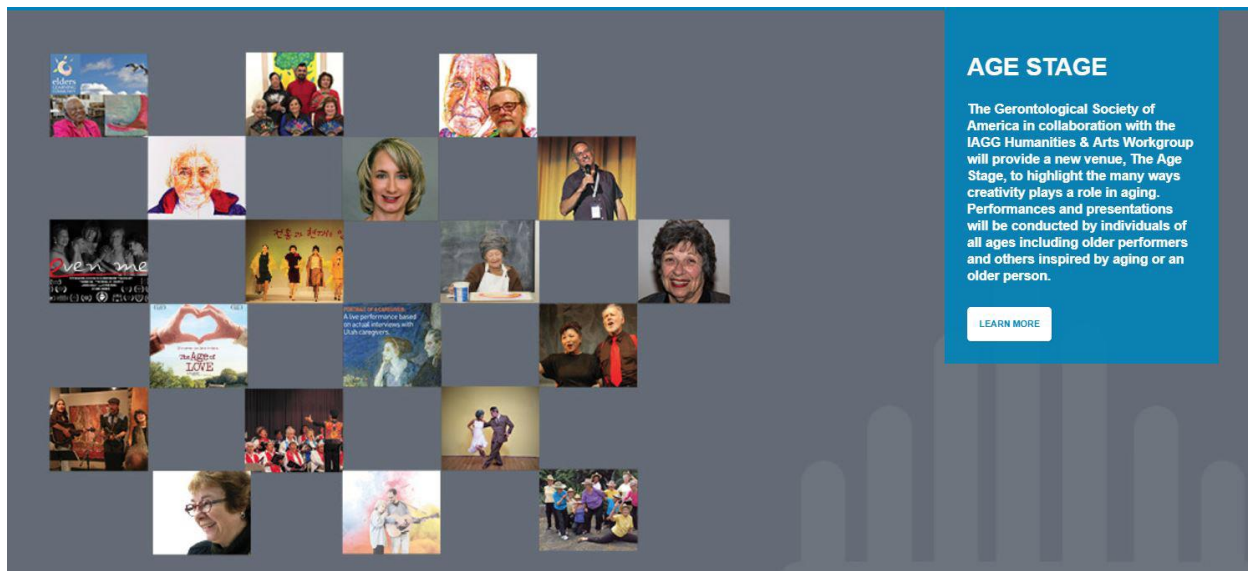
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I. EXECUTIVE SUMMARY

Purpose: The Gerontological Society of America (GSA), collaborated with the International Association of Gerontology and Geriatrics (IAGG) to present the 2017 World Congress in San Francisco, California. GSA's Humanities and Arts Workgroup was formed to create the Age Stage, an innovative venue for the World Congress. The purpose of the Age Stage was to present intergenerational performances featuring older adults' creativity as a contribution to Reframing Aging project. The goal within IAGG was to present a venue focused on creativity and aging to expand international perspectives of aging among gerontologists and geriatricians from a wide array of disciplines. The vision was that this expanded view would contribute to improving the global quality of life of older people. The Archstone Foundation with GSA had joined with the FrameWorks Institute in a commitment to change communication about aging. AIDS Healthcare Foundation (AHF) recognized the importance of reaching the fastest growing HIV population: persons over the age of 55 years, through arts and humanities performances. To accomplish the following objectives, the Workgroup wrote two grant proposals to secure \$65,000 from Archstone Foundation and AHF to support the Age Stage.

Objectives and Outcomes:

1. To create, for the first time, a distinct and highly visible program, *The Age Stage*, featuring humanities and arts-related performances at the IAGG conference.

During the IAGG World Congress July 23 to 27, 2017, the Age Stage was held from July 23 to 26 at the Moscone Center. The Age Stage project was:

- ✓ designed as an open venue with curtains, seating (100) and a stage located on a major hallway of the conference in view of the more than 6000 global attendees
- ✓ marketed in multiple ways by GSA alerting IAGG registrants to the calendar of events
- ✓ promoted on social media with the IAGG hashtag that amplified the conference message to more than 31 million users.

- ✓ posted on Twitter (23,844), Facebook (2,498) and Instagram to an international audience
- ✓ reached by a broader audience beyond the convention center through videos, photos and other content shared
- ✓ attended by an estimated 2,000 IAGG registrants
- ✓ outnumbered by the capacity of seating and often of the performance space itself
- ✓ requested by the audience to expand and replicate at future conferences

2. *To invite, review and accept proposals for performances by persons aged 60 and older, as well as presentations by persons of all ages whose work had age or older persons as muse or subject matter.*

- ✓ 42 reviewed applications were considered
- ✓ 37 were accepted and 30 appeared on the Age Stage
- ✓ 145 persons of diverse backgrounds performed
- ✓ Visual arts, song/choir, dance, theater, fashion, storytelling and film were presented (Appendix A: Age Stage Program)
- ✓ Audience members expressed their experience of the Age Stage through nearly 200 written statements including: *This is the human face of this conference; Wonderful presenters. Lively, exciting, engaging. Loved the stories! Very Creative; This is one of the most beautiful experiences I have had. Thank you for having this Humanities of Aging experience; Engaging in Life, Not Just Science; The Pleasure of the Persons we serve. Excellent!; Very interesting lessons for all practice* (Qualitative Data, page 27)
- ✓ 398 persons completed evaluations on a 5-point scale. All but one performance was rated from 3.25 to 4.0 with most of the responses about the value of the presentations rated as “excellent.”

3. *To promote awareness of and participation by World Congress attendees from all disciplines to attend humanities and arts track scientific presentations.*

- ✓ 313 humanities and arts abstracts were submitted
- ✓ countries represented in submissions were Hong Kong, Singapore, Germany, the United Kingdom, the Netherlands, Canada, Belgium, and the United States
- ✓ 20 abstracts were accepted for the targeted track (15 symposia, 4 posters and 1 paper)
- ✓ subject matter included the arts and dementia, music, meaningful aging, old age wisdom, social justice and age-friendly communities
- ✓ attendance figures in 13 sessions ranged from 13 to 76, with a total of 573 participants (Appendix B: Humanities and Arts Programming Flyer)

4. *To utilize the Age Stage and arts and humanities performances to increase knowledge and awareness among World Congress attendees about the extent and impact of HIV/AIDS among those age 55+.*

- ✓ 13 HIV/AIDS scientific sessions: 3 symposia; 3 papers and 7 posters (Appendix C: HIV/AIDS Flyer)
- ✓ GSA HIV, AIDS, and Older Adult Interest Group met

- ✓ promote greater awareness of HIV/AIDS within the aging network an invitation only reception hosted by AHF for international researchers with a focus on HIV/AIDS research (approximately 30 attendees)
- ✓ linking the worldwide researchers to a network of other scholars in the field as well as the resources of AHF.

5. To engage older adult and intergenerational community organizations in attending and presenting during the 2017 World Congress.

- ✓ The Workgroup's Local Community Representative actively recruited from the San Francisco aging and arts network for performances including choirs and dance performances from diverse communities
- ✓ *Art in Action* provided an opportunity to view the works of the more than 175 artists at the Aquatic Park Center, the oldest non-profit senior center in the nation
 - Attendees from the U.S. and other countries, met with a well-known Civil Rights photographer.
- ✓ At the Contemporary Jewish Museum, docent tours for IAGG participants of the work of Roz Chast, New Yorker cartoonist and author of *Can't We Talk About Something Pleasant?*
- ✓ *Art Saves Lives* (studio and gallery) *Reception*, an offsite event in the Castro District (approximately 100 attendees)
 - Participants viewed dolls created by the local LGBT community and artwork by local artists
 - The individuals featured in the films *Wilhemina's War* and *Still Standing* were in attendance as well.
- ✓ The *San Francisco Legacy Film Festival*, created by Sheila Malkind, became an active partner with the Age Stage and presented a day of film for more than 50 attendees (Appendix D: Film Festival Flyer)

6. To evaluate the *Age Stage* impact on World Congress attendees and community participants

- On site evaluation completed by 398 audience members and performers representing 18 disciplines and 23 countries
- Approximately 20% of audience members completed the evaluation
- Respondents rated most of the performances in highest value category of excellent
- 90% of the performances were rated excellent or significant value
- 91% of presenters rated the experience as an excellent value and 100% would recommend Age Stage to other performers
- Age Stage attendees reported they would apply the experience to: curriculum development, advocacy and program development as well as relate it to their own personal aging
- 94% of the audience respondents reported the Age Stage contributed (77% excellent value) and (17% significant value) to their appreciation of older adult's creativity
- 95% of the audience respondents perceived the importance of older adults in presentations at conferences as of excellent value (82% and significant value as 12%)

- 1,332 IAGG registrants completed a brief online evaluation survey; 438 respondents or 35% had attended the Age Stage
 - 97% responded some satisfaction (32%) to very satisfied (65%)
 - 42 persons added comments including: *this is what aging is all about--not just negative decline--what we are trying to accomplish; perhaps the most valuable and cutting-edge part of IAGG, and the highlight- centered on different ways to approach aging; conveyed the interdisciplinary nature of gerontology*
 - 12 audience members commented online on *lack of arts-based pedagogy; needed vigorous humanities research*
- Both onsite and online evaluations commented on enlarging the venue and suggested replication at other aging scientific conferences

II. PROPOSAL

A. Background: Issue to Be Addressed

Ageism--the pervasive view that our later years are a wasteland with little beyond physical and mental deterioration--persists in the 21st century despite increased research and improved practice to the contrary. Ageism also ignores the actions of older adults whose goal is purposeful aging and giving back to their communities.

Even scholars and practitioners in the field of aging may unwittingly be influenced by insidious views of aging as a problem to be solved, rather than a series of potentials to be cultivated. Humanistic inquiry indicates that creativity remains a powerful source of growth regardless of age. The humanities and the arts can and do enrich the inner life of older adults, rather than define them by their disabilities. Human beings have developed a capacity for unique adaptations to environmental demands. Curiosity and intellectual vigor frequently exist in an aging body. (*See references at the end of this entire section*).

B. The Pathway to the Age Stage

In 2015, the Archstone Foundation of Long Beach, California and GSA were part of a *Grantmakers in Aging* initiative to challenge ageism. Assisted by six major organizations in aging, this led to an unprecedented partnership working with the FrameWorks Institute. Their aim was to address the public perception of older adults and to report on their findings in *Reframing Aging: Seeing What You're Up Against and Finding a Way Forward*. Their goal was to change ageist public perspectives and focus on successful aging with the context of community and social supports, utilizing evidence-based knowledge to support the potential of older adults.

GSA has been a long-time leader since the late 1970s in the humanities, arts and aging. Its Humanities and Arts Committee has expanded knowledge and scholarship in these areas, promoted advancement of humanistic perspective with GSA sections, and increased contact

with humanistic organizations. Gerontologists and geriatricians increasingly have focused on empirical research on the impact and efficacy of humanities and arts-based interventions, such as music, theater, literature and the arts. As the host for the 2017 World Congress in San Francisco, GSA created a track on humanities and the arts, a first for the International Association of Gerontology and Geriatrics (IAGG).

C. Project Initiation, Auspice and Sponsorship

The vision for the Age Stage began at the 2015 annual meeting of the Association for Gerontology in Higher Education. JoAnn Damron-Rodriguez presented a core idea to James Appleby, Executive Director and CEO of GSA. JoAnn created an outline of the program with a core group of experts who committed to making the project a reality. GSA took the proposal to IAGG for its approval. The approach was to 1) increase the participation of scholars and researchers in the humanities and arts; 2) enhance contributions of the humanities and arts to the well-being and growth in late life; and 3) promote greater understanding of older persons within their social contacts. The IAGG gave its approval to the Age Stage being held at the IAGG Congress on July 23-27 in San Francisco and authorized the Humanities and Arts Workgroup to plan the Age Stage. External funding was needed to ensure the viability of the Age Stage.

The Archstone Foundation with their commitment to the Reframing movement was the first funder sought. Two Workgroup members, Phoebe Liebig and the Chair, developed a successful proposal to the Archstone.

The next Age Stage sponsor markedly expanded the project's scope and resources. Lisa Chevalier initiated a relationship with the AIDS Healthcare Foundation (AHF), a global force in HIV/AIDS education. Persons over the age of 55 are the fastest growing population impacted by HIV/AIDS. Aging network services and community programs have encountered barriers to providing HIV awareness activities. Addressing HIV within an arts venue focused on a spectrum of late life experiences aimed to reduce stigma and enhance awareness. Assuring an international exchange around HIV and the growing older population at the 2017 World Congress that consistently attracts professionals who shape national systems and global agendas could aid in impacting aging services integrating HIV education. Workgroup members joined in writing a successful grant proposal. The result was a recognizable, yet integrated theme of HIV/AIDS and older adults, woven throughout the Age Stage.

D. Aims and Objectives

The aim of the Age Stage was to develop a unique program of live performances and presentations such as dance, storytelling, mime, singing, film and the visual arts. This program was designed to highlight the many ways creativity positively impacts physical, mental, emotional and social aspects of aging, and to demonstrate how older adults could instruct audiences about the role of creativity in their lives and benefit their communities. The FrameWorks approach to changing communication about aging was applied to Age Stage presentations. Other related conference activities included symposia, papers and posters on

the humanities and arts and visits to local galleries and museums.

Age Stage objectives were as follows:

1. To create, for the first time, a distinct and highly visible program, featuring humanities and aging-related performances at the IAGG conference
2. To invite, review and accept proposals for performances by persons age 60 and older, as well as presentation by persons of all ages whose work has aging or older persons as a muse or subject matter
3. To promote awareness of and participation by World Congress attendees from all disciplines to attend humanities and arts track performances
4. To utilize the Age Stage arts and humanities performances to increase knowledge and awareness of World Congress attendees about the extent and impact of HIV/AIDS among those age 55+.
5. To engage older adult and intergenerational community organizations in attending and presenting during the 2017 World Congress
6. To evaluate humanities and arts activities, especially the Age Stage, in order to assess the impact on World Congress attendees

III. OUTCOMES: EVALUATION RESULTS

A. Demographics: Audience and Performers

Orientation: The demographic characteristics are presented for the combined audience of four days of programming: three days of the Age Stage and one of the Legacy Film Festival. Age Stage throughout this report will be used to refer to all activities of the project as well as the Age Stage venue itself.

The characteristics for only the lead performers, those who submitted the applications for their Age Stage presentations, are presented separately from the Age Stage audiences. For both audiences and lead performers, the following characteristics are provided: gender, age category, country of residence and primary discipline.

The total size of the audience is estimated to be approximately 2,000. The number of Age Stage respondents was 348 and for the Legacy Film Festival, was 50 respondents for a total of 398. Thus, the number of persons completing the evaluation (respondents) is a portion of those attending.

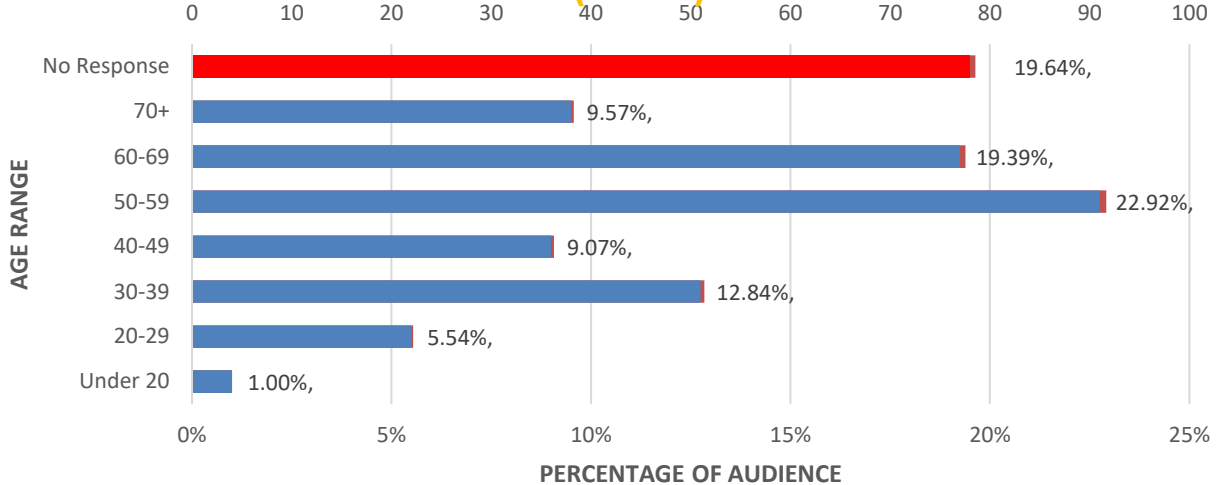
Data and Description

GENDER DISTRIBUTION: AUDIENCE (n=398)		
GENDER	NUMBER OF RESPONSES	PERCENTAGE OF AUDIENCE
Female	285	71.6%
Male	35	8.8%
No Response	78	19.6%

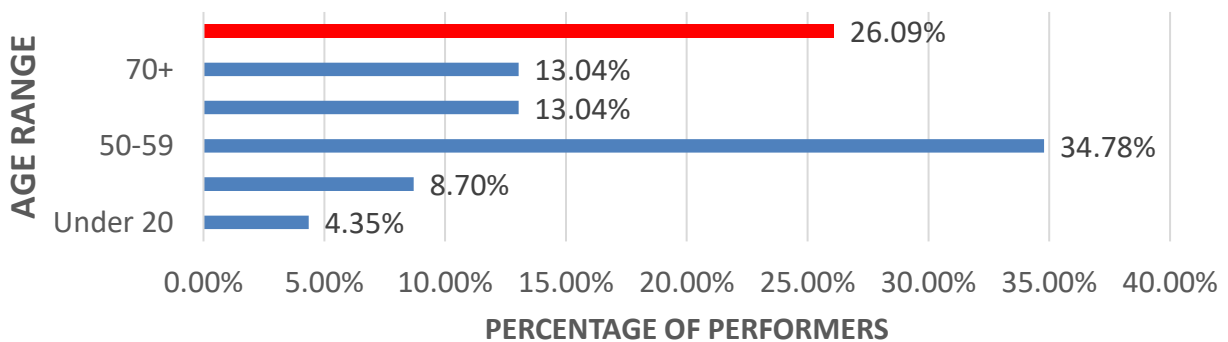
GENDER DISTRIBUTION: LEAD PERFORMER (n=23)

GENDER	NUMBER OF RESPONSES	PERCENTAGE OF PERFORMERS
Female	14	60.87%
Male	3	13.04%
No Response	6	26.09%

AGE DISTRIBUTION: AUDIENCE (n=398)



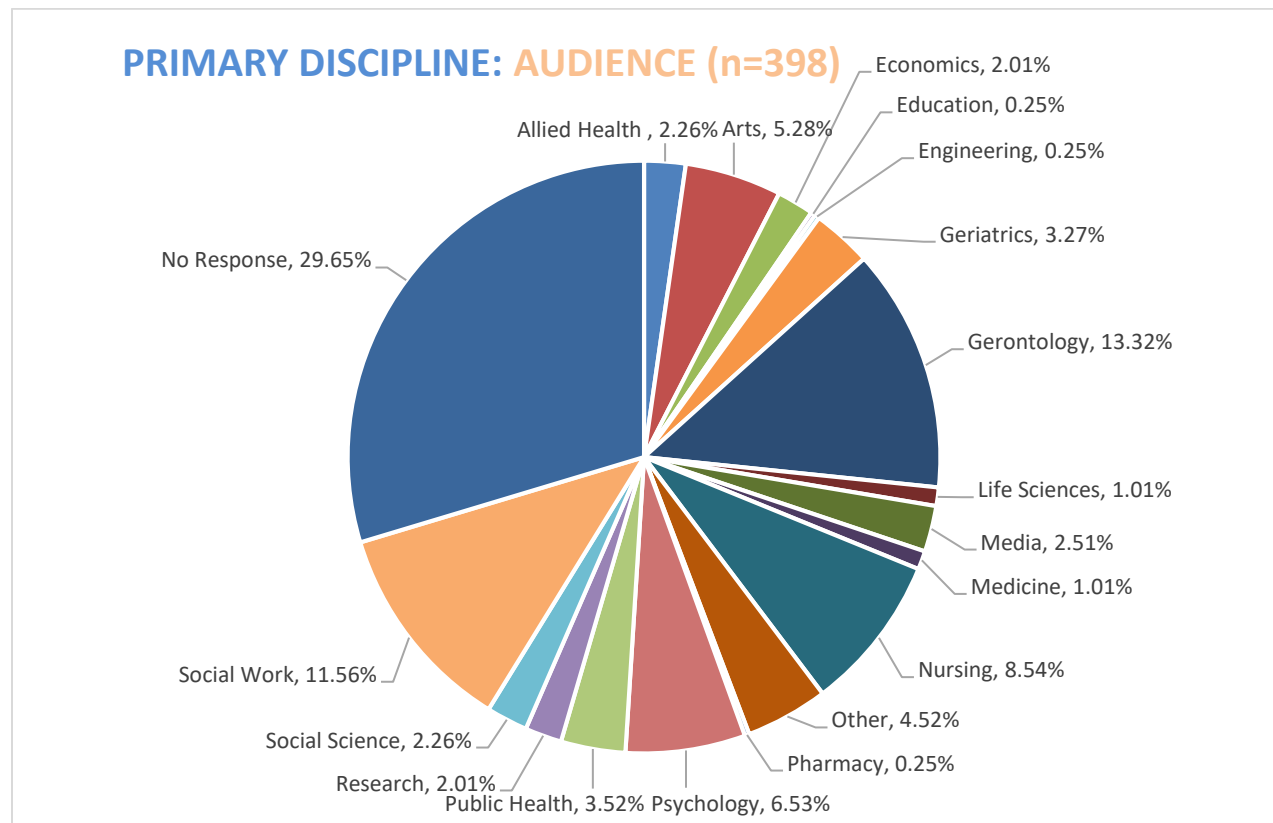
AGE DISTRIBUTION: LEAD PERFORMER (n=23)



Women were the majority of the audience responders (71%) and of the lead performers (61%). The men audience responders completing the evaluation were (8.8%) and of the lead performers (12%).

Younger, under 50 years of age, were 28% of the audience respondents. In contrast 72% of the responding audience were over the age of 50. Approximately 10% were over the age of 70. Performers ages 20-49 were not captured in the completed performer evaluations.

Approximately 20% to 26% of those returning an evaluation form did not complete the gender and age questions.

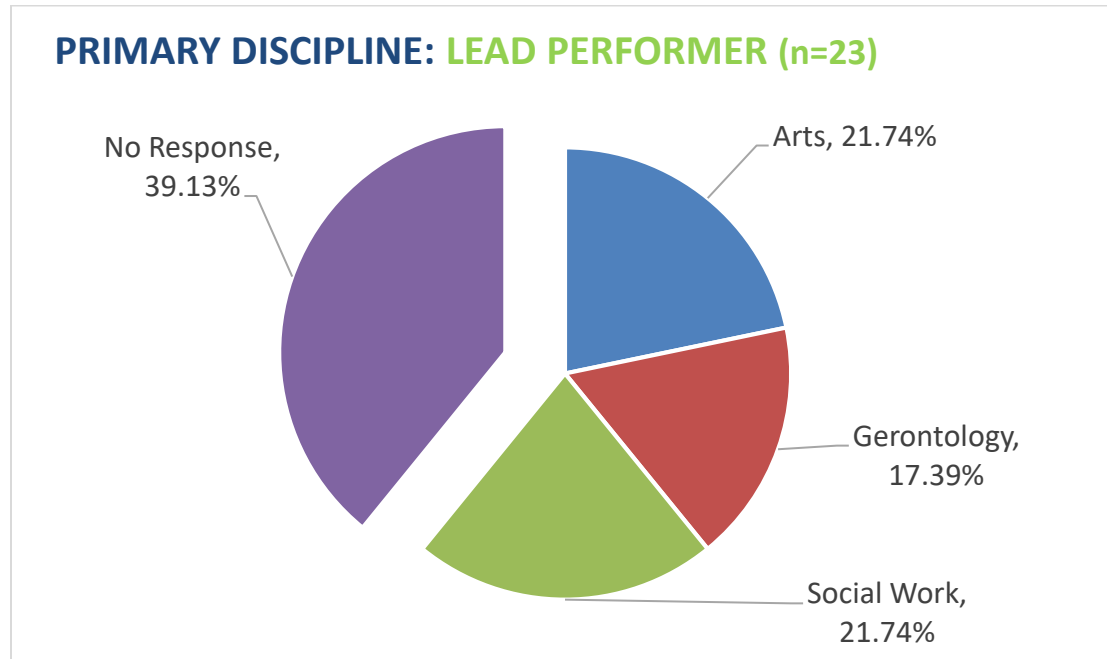


A tremendous variety of disciplines were represented in the Age Stage audience; 18 different disciplines were represented. The most prevalent were:

- Gerontology 13%
- Social work 11%
- Nursing 8%
- Psychology 6%
- Arts 5%

In smaller numbers, were other health professions: geriatrics, public health and pharmacy, occupational therapy, nutrition, speech pathology, and kinesiology. Disciplines beyond healthcare in attendance were: economics, life sciences, engineering and media. An outline of categorization among the disciplines is below:

- Arts: Theater, Music, Dance
- Media: Journalism, Entertainment, Communications
- Other: Activity Assistant, Design Thinking, Foundation, Grant-making, Interdisciplinary
- Literature, Philanthropy, Playfulness Coach
- Social Sciences: Anthropology, Sociology
- Life Sciences: Biology, Neuroscience, Geoscience, Agriculture



The performer leads of the Age Stage performers were dominated by three disciplines: arts, social work and gerontology.

GSA MEMBERSHIP: AUDIENCE (n=398)		
GSA MEMBER?	NUMBER OF RESPONSES	PERCENTAGE OF AUDIENCE
YES	116	29.15%
NO	207	52.01%
No Response	75	18.84%
GSA MEMBERSHIP: LEAD PERFORMER (n=23)		
GSA MEMBER?	NUMBER OF RESPONSES	PERCENTAGE OF PERFORMERS
YES	6	26.09%
NO	10	43.48%
No Response	7	30.43%

Over ¼ of those Age Stage and lead performer respondents were GSA members.

COUNTRY OF ORIGIN: AUDIENCE (n=398)		
COUNTRY	NUMBER OF RESPONSES	PERCENTAGE OF AUDIENCE
Argentina	1	0.25%
Australia	9	2.26%
Belgium	1	0.25%
Brazil	12	3.02%
Canada	9	2.26%

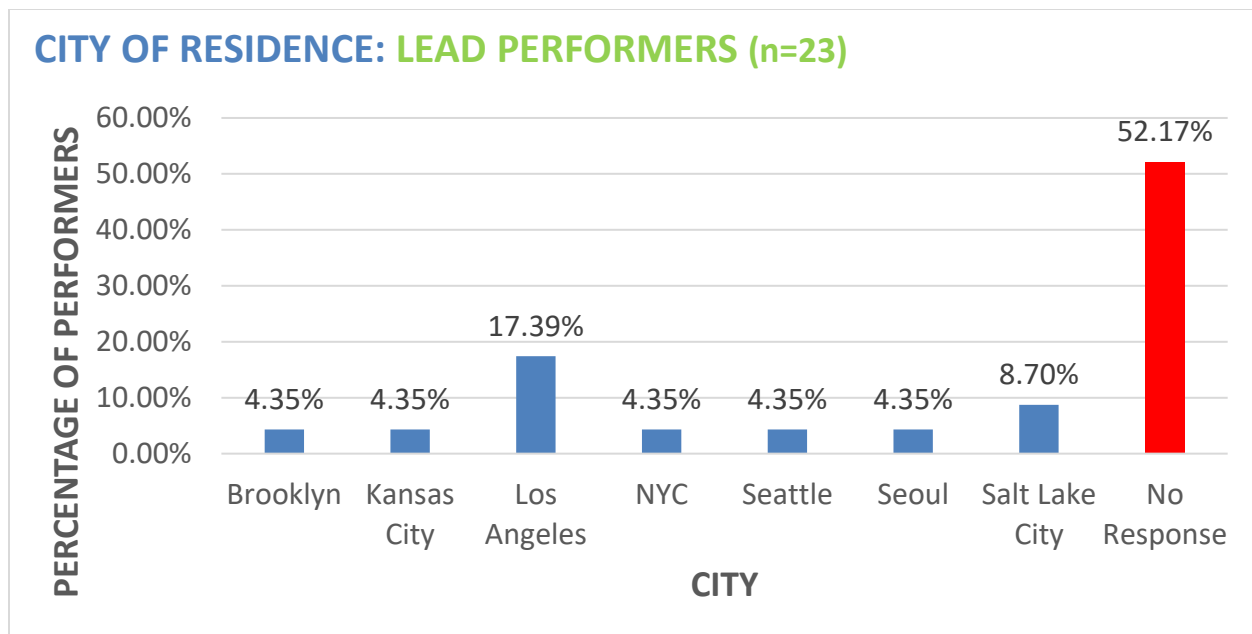
Costa Rica	5	1.26%
France	1	0.25%
Germany	4	1.01%
Hong Kong	1	0.25%
Iceland	3	0.75%
Italy	1	0.25%
Jamaica	1	0.25%
Japan	4	1.01%
Kazakhstan	1	0.25%
Korea	1	0.25%
Netherlands	3	0.75%
Poland	1	0.25%
Scotland	1	0.25%
Singapore	1	0.25%
South Africa	1	0.25%
Sweden	8	2.01%
United Kingdom	7	1.76%
USA	228	57.29%
No Response	94	23.62%

Twenty-three countries were represented in the Age Stage project audiences. Over half were from the USA. We did not collect race/ethnicity data for what was an international audience, limiting our collection to country of residence.

The majority of the performances were from the USA and represented the many different ethnicities and diversity of the USA participants. A variety of these performances are listed here and many others represented diversity including persons impacted by HIV/AIDS.

- Documentary, *Even Me*
- Dance, Colibri Dance: Lifelong Movement and Dance
- Dolls of Hope
- Art at 101
- Choir, Make a Joyful Noise
- Documentary, *Wilhemina's War*
- Choir, Joyful Singing, Healthy Living with songs in Tagalog, Spanish and English
- Cuban Dance, Su Majestad "El Danzon"
- Honoring Elders portraits from northern Mexico
- Bodies Mapping Time, older women's portrait

The rest of the performances from the USA came from east, west and mid-west cities. Multiple performances were from the host city of San Francisco but were not represented in the evaluation. Among them were three community choirs initiated by the research of Julene Johnson of University of California, San Francisco.



B. Marketing and Motivation

Orientation: Marketing was a major GSA multifaceted effort. This evaluation focused on how the Age Stage audiences, as well as the lead performers, were introduced to the Age Stage. The second evaluation topic was centered on what motivated the audience to attend or performers to apply to the Age Stage.

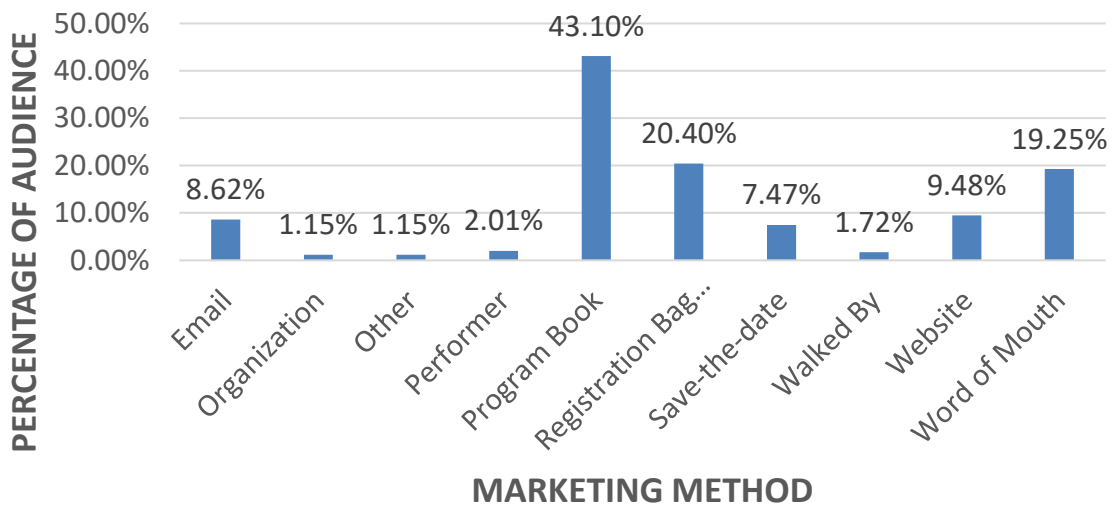
In section, I. Demographic Data. we integrated the four days of the Age Stage project. However, for marketing and motivation, the three days of the Age Stage and the Legacy Film Festival event, as well as the lead presenters' data, were kept separate.

Data and Description

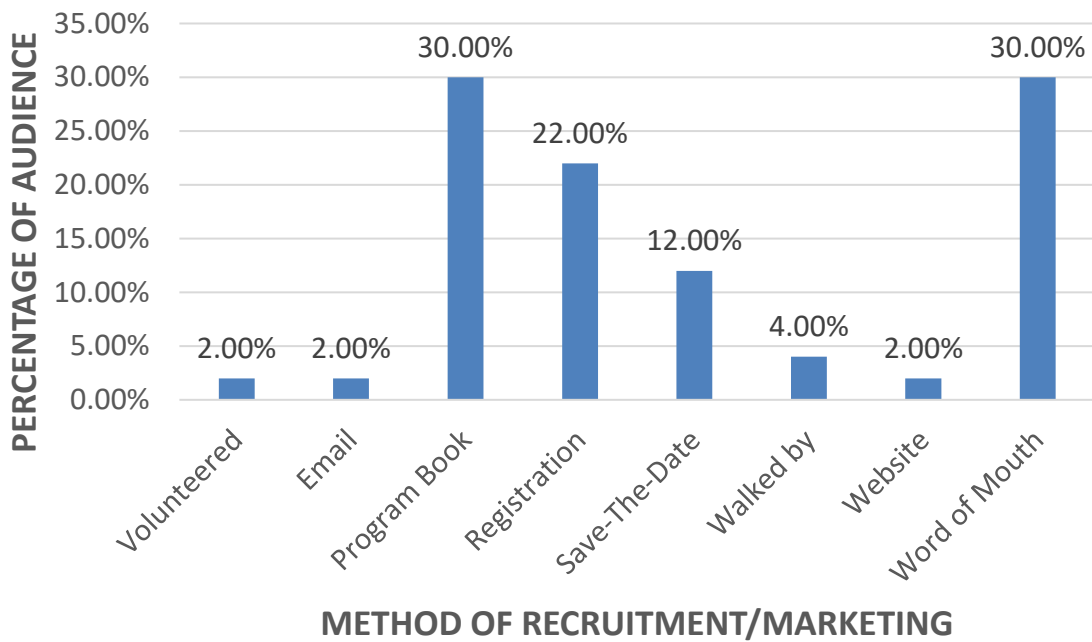
The marketing of the Age Stage that reached the most attendees was the IAGG program book. A special flyer listing the performances was placed in the IAGG conference bags. Word of mouth proved to be almost equally effective. These three methods accounted for approximately 83% of Age Stage attendance. Their impact was nearly equal (82%) for attendance at the Legacy Film Festival.

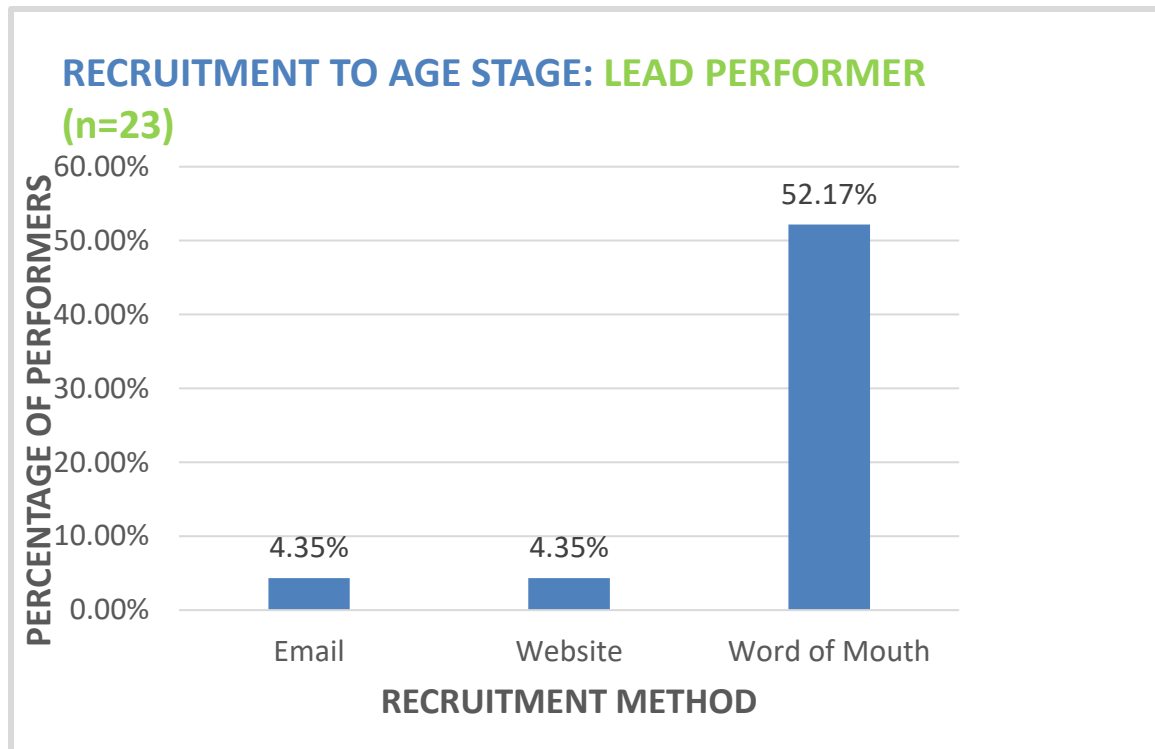
Recruitment of performers was markedly different, with the majority of lead presenters applying through word of mouth. The GSA Workgroup strategy was to contact possible candidates known to them and to invite them to apply.

MARKETING: AGE STAGE AUDIENCE (n=348)

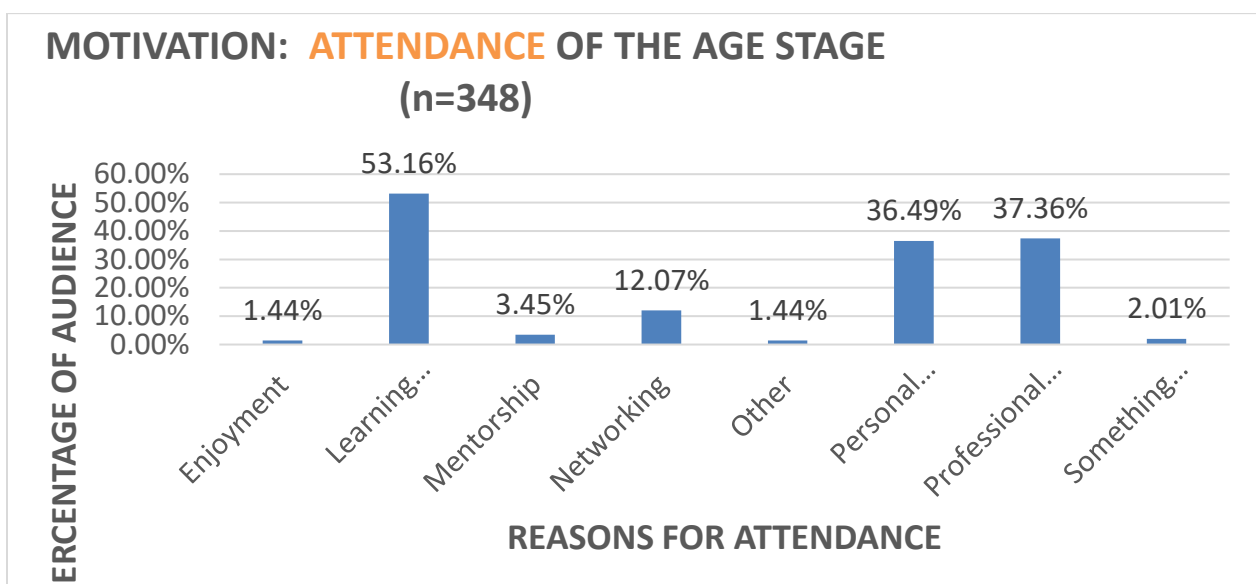


MARKETING: LEGACY FILM FESTIVAL AUDIENCE (n=50)

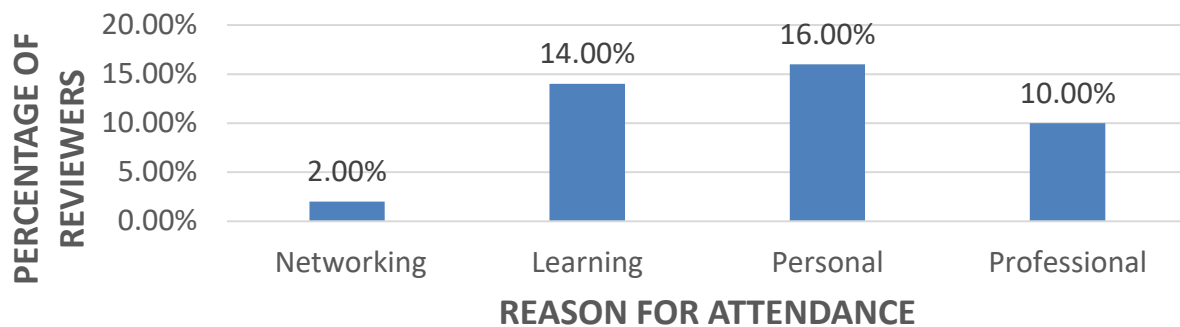




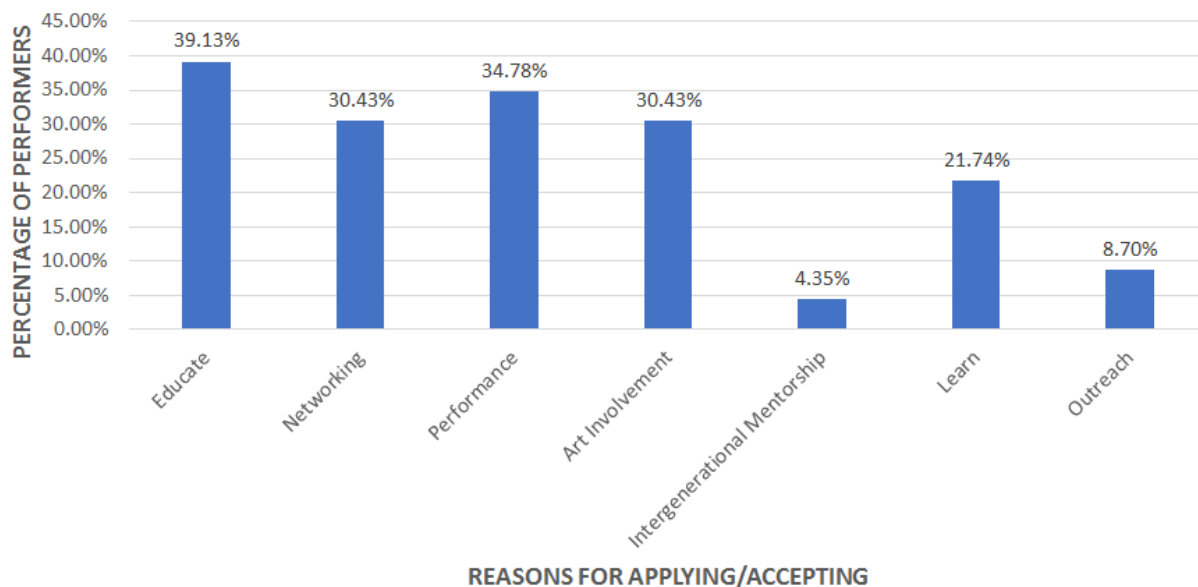
Motivation for attendance at the Age Stage was for the majority (53%) a learning experience. Additional motivation was the seeking of both professional knowledge (37%) and personal knowledge (36%) of aging and creativity. For the Legacy Film Festival, personal knowledge was the highest motivation (16%) followed by a learning opportunity (14%) and then professional knowledge (10%). Fewer lead performers completed this question as evidenced in the graph percentages. The motivation varied for the lead performers; showcase for their work (39%), art involvement (30%) and networking (30%).



MOTIVATION: **ATTENDANCE** OF THE LEGACY FILM FESTIVAL (n=50)



MOTIVATION: **PERFORMERS** TO JOIN THE AGE STAGE (n=23)



C. Evaluations: Performances

Orientation: Each of the three Age Stage days and the one day of the Legacy Film Festival were evaluated by audience members for each performance or film viewing. Twenty-nine Age Stage performances (one was left off the evaluation form) and seven films were shown at the Festival.

Graduate students distributed and collected the evaluation forms and pencils to attendees. The moderator of each presentation announced the importance of completing the evaluations.

For the 29 presentations evaluated, 348 evaluation forms were collated, and for the Legacy Film Festival, 50 forms. Attendees only completed the forms for the performances they attended; however, some did not answer all questions.

The majority of those in attendance for the Age Stage did not complete an evaluation despite the project team's concerted efforts. The context of the venue made full audience evaluation completion challenging. For many performances there were many more persons than seating provided. Thus, it was often the case of "standing room only". In one extreme case for the Korean Fashion Show, we estimate approximately 500 hundred people were standing around the Age Stage and watching from upper stair landings in the Moscone Center. For this very popular performance, very few evaluations were completed.

Still we present the sizable number of evaluations (n=398) that were completed and with the multiple different means in soliciting feedback feel it is a rather robust totality of feedback garnered.

Data and Description

THE AGE STAGE IAGG 2017 World Congress Sunday, July 23, 2017 PROGRAM EVALUATION

PLEASE CONTRIBUTE YOUR THOUGHTS ON THE FIRST AGE STAGE SO THIS INNOVATIVE PROGRAM CAN GROW AND CHANGE, BY CHECKING THE APPROPRIATE COLUMN AND COMPLETING THE SURVEY – BOTH FRONT AND BACK SIDES. IT IS APPRECIATED!

The aim of the Age Stage performances are to contribute to an enhanced perspective of aging and the contribution of creativity in late life.						
Age Stage	No Value	Some Value	Added Value	Significant Value	Excellent Value	Average Value On a scale of 1-4
The Artist Over Time 12:40-1:20	-	-	4.35% (1/23)	26.09% (6/23)	69.57% (16/23)	3.65
Even Me Documentary Film Screening 1:30-2:00 (Rate contribution to understanding HIV/AIDS and Older Adults)	-	12.5% (3/24)	4.17% (1/24)	29.17% (7/24)	54.16% (13/24)	3.25
Portrait of a Caregiver 2:00-2:30	-	3.57% (1/28)	3.57% (1/28)	32.14% (9/28)	60.71% (17/28)	3.50
Quicksilver 2:40-3:10	-	-	16.67% (4/24)	25% (6/24)	58.33% (14/24)	3.42
Joyful Singing, Healthy Living 3:10-3:40	-	-	-	18.75% (3/16)	81.25% (13/16)	3.81
Senior Fashion Show 3:50-4:40	-	-	7.69% (1/13)	15.38% (2/13)	76.92% (10/13)	3.69
Moderators						

The aim of the Age Stage performances are to contribute to an enhanced perspective of aging and the contribution of creativity in late life.						
Age Stage	No Value	Some Value	Added Value	Significant Value	Excellent Value	Average Value On a scale of 1-4
How effective were the moderators in engaging audience questions and participation?	-	1.83% (1/54)	11.11% (6/54)	22.22% (12/54)	64.81% (35/54)	3.52
Overall						
What was the overall value of the Age Stage in increasing your appreciation of creativity and aging?	-	1.89% (1/53)	7.55% (4/53)	20.75% (11/53)	69.81% (37/53)	3.58
What was the value of live performances and presentations by or about older adults in expanding your IAGG conference experience?	-	1.92% (1/52)	7.69% (4/52)	17.31% (9/52)	73.08% (38/52)	3.61

THE AGE STAGE
IAGG 2017 World Congress
Monday, July 24

PROGRAM EVALUATION

PLEASE CONTRIBUTE YOUR THOUGHTS ON THE FIRST AGE STAGE SO THIS INNOVATIVE PROGRAM CAN GROW AND CHANGE, BY CHECKING THE APPROPRIATE COLUMN AND COMPLETING THE SURVEY – BOTH FRONT AND BACK SIDES. IT IS APPRECIATED!

The aim of the Age Stage performances are to contribute to an enhanced perspective of aging and the contribution of creativity in late life.						
Age Stage	No Value	Some Value	Added Value	Significant Value	Excellent Value	Average Value On a scale of 1-4
Giving Voice a Chance 8:00AM - 8:25AM	11.11% (1/9)	11.11% (1/9)	11.11% (1/9)	33.33% (3/9)	33.33% (3/9)	2.67
Su Majestad 'El Danzon' 9:00AM - 9:20AM	-	-	11.11% (2/18)	33.33% (6/18)	55.56% (10/18)	3.44
Colibri Arts 9:30AM – 9:50AM	-	-	-	26.32% (5/19)	73.68% (14/19)	3.74
Honoring Our Elders 11:10AM – 11:50AM	-	3.85% (1/26)	11.54% (3/26)	15.38% (4/26)	69.23% (18/26)	3.50
The Power of Stories 11:50AM – 12:30PM	-	-	2.44% (1/41)	9.76% (4/41)	87.80% (36/41)	3.85
Dolls of Hope 12:40PM – 1:30PM (Rate contribution to understanding HIV/AIDS and Older Adults)	4.00% (1/25)	8.00% (2/25)	16.00% (4/25)	16.00% (4/25)	56.00% (14/25)	3.12
Art (at) 101 1:40PM – 2:05PM	-	-	-	40.00% (4/10)	60.00% (6/10)	3.60
Light Years 2:50PM – 3:30PM	-	-	-	5.88% (1/17)	94.12% (16/17)	3.94
Songwriting Works 3:40PM – 4:30PM	-	-	5.56% (1/18)	11.11% (2/18)	83.33% (15/18)	3.78

The aim of the Age Stage performances are to contribute to an enhanced perspective of aging and the contribution of creativity in late life.						
Age Stage	No Value	Some Value	Added Value	Significant Value	Excellent Value	Average Value On a scale of 1-4
Art Saves Lives: AHF Pop-Up Art Gallery 4:35PM – 4:50PM (Rate contribution to understanding HIV/AIDS and Older Adults)	-	-	-	14.29% (1/7)	85.71% (6/7)	3.85
Moderators						
How effective were the moderators in engaging audience questions and participation?	0.88% (1/114)	0.88% (1/114)	11.40% (13/114)	22.81% (26/114)	64.04% (73/114)	3.48
Overall						
What was the overall value of the Age Stage in increasing your appreciation of creativity and aging?	-	0.85% (1/117)	5.98% (7/117)	16.24% (19/117)	76.92% (90/117)	3.69
What was the value of live performances and presentations by or about older adults in expanding your IAGG conference experience?	-	0.96% (1/104)	3.85% (4/104)	11.54% (12/104)	83.65% (87/104)	3.77

THE AGE STAGE IAGG 2017 World Congress

Tuesday, July 25

PLEASE CONTRIBUTE YOUR THOUGHTS ON THE FIRST AGE STAGE SO THIS INNOVATIVE PROGRAM CAN GROW AND CHANGE, BY CHECKING THE APPROPRIATE COLUMN AND COMPLETING THE SURVEY – BOTH FRONT AND BACK SIDES. IT IS APPRECIATED!

The aim of the Age Stage performances are to contribute to an enhanced perspective of aging and the contribution of creativity in late life.						
Age Stage	No Value	Some Value	Added Value	Significant Value	Excellent Value	Average Value On a scale of 1-4
There Is A Place 8:00AM - 8:25AM	-	-	5.88% (1/17)	11.76% (2/17)	82.35% (14/17)	3.76
The Age of Love 8:30AM - 9:10AM	-	-	-	13.79% (4/29)	86.21% (25/29)	3.86
Bodies Mapping Time 9:10AM – 9:50AM	-	-	-	10.71% (3/28)	89.29% (25/28)	3.89
Dancing With Crow's Feet 11:10AM – 11:40AM	-	-	4.35% (2/46)	25.71% (9/46)	76.09% (35/46)	3.71
In The Moment 11:40AM – 12:20PM	-	2.70% (1/37)	8.11% (3/37)	18.92% (7/37)	70.27% (26/37)	3.57
The Artist Within 12:20PM – 12:40PM	-	-	5.26% (1/19)	15.79% (3/19)	78.95% (15/19)	3.74
Wilhelmina's War 12:50PM – 1:40PM (Rate contribution to understanding HIV/AIDS and Older Adults)	-	-	5.26% (1/19)	15.79% (3/19)	78.95% (15/19)	3.72
The Wonderful World of Senior Theater 1:400PM – 2:10PM	-	7.14% (1/14)	28.57% (4/14)	21.43% (3/14)	42.86% (6/14)	3.00
Living Canvases 3:00PM – 3:30PM	-	-	-	11.76% (2/17)	88.24% (15/17)	3.88
One Morning I looked in the Mirror...3:30PM – 3:50PM	-	-	7.14% (2/28)	24.29% (4/28)	78.57% (22/28)	3.71

The aim of the Age Stage performances are to contribute to an enhanced perspective of aging and the contribution of creativity in late life.

Age Stage	No Value	Some Value	Added Value	Significant Value	Excellent Value	Average Value On a scale of 1-4
Transgender Tuesdays 3:50pm – 4:20PM	-	-	-	5.56% (3/18)	94.44% 17/18	3.93
Dreams To Art 4:20PM – 4:50PM	-	-	7.69% (1/13)	30.77% (4/13)	61.54% (8/13)	3.25
Never Too Late Musical Revue 5:00PM – 5:30PM	-	-	-	-	100% (14/14)	4.00
Moderators						
How effective were the moderators in engaging audience questions and participation?	0.79% (1/127)	0.79% (1/127)	3.15% (4/127)	20.47% (26/127)	74.80% (95/127)	3.68
Overall						
What was the overall value of the Age Stage in increasing your appreciation of creativity and aging?	-	0.74% (1/136)	0.74% (1/136)	12.50% (17/136)	86.03% (117/136)	3.83
What was the value of live performances and presentations by or about older adults in expanding your IAGG conference experience?	-	0.78% (1/129)	0.78% (1/129)	10.08% (13/129)	88.37% (114/129)	3.86

**THE AGE STAGE IN COLLABORATION WITH
THE LEGACY FILM FESTIVAL ON AGING
IAGG 2017 World Congress
Wednesday, July 26, 2017**

PLEASE CONTRIBUTE YOUR THOUGHTS ON THE LEGACY FILM FESTIVAL ON AGING
PLEASE CHECK THE APPROPRIATE COLUMN AND COMPLETE THE SURVEY- BOTH FRONT AND BACK
SIDES. IT IS APPRECIATED!

The aim of the Age Stage Legacy Film Festival is to contribute to an enhanced perspective of aging.						
The Legacy Film Festival on Aging	No Value	Some Value	Added Value	Significant Value	Excellent Value	Average Value
9:00 AM, Even Me, 23 min	-	-	-	45.45% (5/11)	54.55% (6/11)	3.54
10:00 AM, Wilhemina's War, 55 min	-	-	5.00% (1/20)	10.00% (2/20)	85.00% (17/20)	3.80
11:35 AM, Legacy Shorts, 38 min	-	-	20.00% (2/10)	30.00% (3/10)	50.00% (5/10)	3.3
1:00 PM, The Age of Love, 77 min	-	-	-	31.58% (6/19)	68.42% (13/19)	3.68
3:00 PM, The Sandwich Generation, 28 min	-	-	-	11.11% (1/9)	88.89% (8/9)	3.89
4:00 PM, Close Harmony, 30 min	-	-	-	25.00% (1/4)	75.00% (3/4)	3.75
4:30 PM, Still Standing, 11 min	-	-	-	-	100.00 % (1/1)	4.00

The aim of the Age Stage Legacy Film Festival is to contribute to an enhanced perspective of aging.						
The Legacy Film Festival on Aging	No Value	Some Value	Added Value	Significant Value	Excellent Value	Average Value
Moderators						
How valuable were audience discussions?	-	-	14.49% (10/69)	47.83% (33/69)	37.68% (26/69)	3.23
Overall						
How did the Legacy Film Festival increase your appreciation of aging?	-	-	11.59% (8/69)	24.64% (17/69)	63.77% (44/69)	3.52
How did the Legacy Film Festival enhance your IAGG experience?	-	-	10.14% (7/71)	14.49% (10/71)	78.26% (54/71)	3.66

The first day of the Age Stage was from noon to 5:00 pm, a shorter day than the others which were from 8:00 or 9:00 am to approximately 5:00 pm including presenters being available for questions.

The range of average scores (scale of 1 to 4) for each day were in consecutive order of Age Stage dates: 3.25 to 3.81; 2.67 to 3.85; 3:00 to 4:00. The Legacy Film Festival was scored on the same scale with a range from 3.30 to 4.00. Only 2 persons rated a performance as of “no value” or zero.

A rating of “some value” numerically a 1, was given rarely as well with 10 persons out of 398 gave this rating to one of 7 different performances. Most all the performances had the highest percentage of reviews in the “Excellent Value” category. However, the audience was discriminant and the “Excellent Value” ratings ranged from 33% to 4% with highs of 81% to 100%. When the two top ratings “Excellent Value” and “Significant Value” were added together very few performances were rated in less than 90% of the combined tier.

The moderators were predominantly Age Stage Workgroup members. Several were GSA Fellows, as were other experts from selected fields. Their critical role was to lead audience participation with presenters during the question and answer period. However, this activity was challenged by the limited time to introduce the session and also allow time for robust audience participation at the end. However, Age Stage moderators were highly rated, with a range of 3.23 to 3.68.

LEAD PERFORMERS EVALUATION

The aim of the Age Stage is to enhance our appreciation of the contribution of creativity to aging well.							
Age Stage	BLANK	0	1	2	3	4	AVERAGE RATING
How much did you enjoy being on the Age Stage?		-	-	-	8.70% (2/23)	91.30% (21/23)	3.91
What is your perception of others enjoying being on the Age Stage?		-	-	-	21.74% (5/23)	78.26% (18/23)	3.78

The aim of the Age Stage is to enhance our appreciation of the contribution of creativity to aging well.

Age Stage	BLANK	0	1	2	3	4	AVERAGE RATING
How did you feel your performance was received by the sponsors of the Age Stage?	4.35% (1/23)	-	-	4.35% (1/23)	43.48% (10/23)	47.83% (11/23)	3.45
Rate the level of assistance and information you received from the Age Stage sponsors and staff in preparation.	-	-	-	4.35% (1/23)	21.74% (5/23)	73.91% (17/23)	3.70
Rate the level of support provided by the Stage Manager and the volunteers on the day of your performance.	-	-	-	-	8.70% (2/23)	91.30% (21/23)	3.91
Would you perform again in a similar type of program?	-	-	-	-	-	100% (23/23)	4.00
Did you learn to appreciate creativity and aging?	4.35% (1/23)	-	-	-	8.70% (2/23)	86.96% (20/23)	3.91
Audience participation							
How engaged was the audience in the presentations?	13.04% (3/23)	-	-	-	21.74% (5/23)	65.22% (15/23)	3.75

The enjoyment of being on the stage was at a very high level (91%) at the highest level as well as the support from the Stage Manager and volunteers. The lead performers were 100% in support of presenting in a similar program again. There was room for improvement in performer's knowledge of sponsor support, amount of assistance in preparation for their performance and engaging audience engagement.

D. Qualitative Data: Audience and Performer Feedback

Orientation: Evaluation forms included space for “write-in” comments. All 191 comments and responses were categorized, a summary of which follows. The first category contains the overall responses to the Age Stage experience. The second group presents enhanced perceptions of aging gained from the experience, and the third area relates to specific performances. The fourth and fifth sections relay valuable advice about production suggestions, recommendations for possible expansion and replication support.

1. Overall Responses to the Age Stage (70)

Comments by 70 individuals, both attendees and presenter, were overwhelmingly positive. The Word Cloud below derives from the predominant descriptions found among those Age Stage responses. Word size denotes their frequency in the comments volunteered. The numbers of particular words/phrases are accompanied by examples.

The Age Stage audience attracted more than 18 different disciplines. Some wanted more attendance by scientific members. Examples included: “I am a biologist—hope this continues—important” and “I wish more researchers were here. We need them to see this.”

Select comments below reflect the added value the Age Stage program can make to the Reframing Aging project. Through the vitality and creativity of older persons and the Age Stage, the IAGG presentations—past and future—can contribute to expansive views of older adults by celebrating the gifts of aging and addressing its challenges.

Wonderful presenters. Lively, exciting, engaging. Loved the stories! Very Creative.

It makes aging a wonderful stage; Enhances Aging

This is one of the most beautiful experiences I have had. Thank you for having this Humanities of Aging experience

Engaging in Life, Not Just Science, The Pleasure of the Persons we serve. Excellent!

Very powerful presentations! Some of the best in the conference.

It has been the best part of the conference! Bringing humanity to life for me.

This is the human face of this conference.

2. Enhanced Perspectives of Aging (36)

Participating at an Age Stage performance was described as experiences, not as attendance, a more passive *hearing* or listening to information. Comments identified by 36 Age Stage enthusiasts expressed their engagement as a “learning opportunity” and “learning so much.” Additionally, there was more to their experience. Many described being “moved” and often “inspired.” They also provided descriptions about the way in which the Age Stage event reframed and/or enhanced their perceptions of aging.

The Age Stage engages the emotions and aspects of aging that can only be communicated holistically with art.

Such a great offering of perspectives and inspiration.

Beyond {the} clinical--this is the human and hopeful side to look at aging

So important to have seniors here with us to speak on their own behalf! This should be part of every aging conference. Senior voices are the ones we really need to hear.

An Innovative Manner to Convey Culture history and factors of aging

I have been touched by various performances and features that really brought out the "human" side of this topic of aging.

Audience members and performers identified ideas for the immediate **application** of the Age Stage learning experience. Many described its **relevance to their own work** in the field of aging.

It was very well done, I'm already using tools in some classes

So Inspiring, Enjoyable. Important Community and Patient Engagement

Very interesting lessons for all practice

The Age Stage was a valuable experience because it offered creative ways to engage seniors in Wellness activities

Loved it all. It is inspiring for those of us providing community services.

Provides inspiration for my work on many levels

Brings to life the work people are doing.

Love it, something I could apply in the near future

The **intergenerational** composition of the Age Stage was another enhancement to perspectives on aging.

All Amazing films, thoroughly enjoyed by myself--inspiring to see the joy experienced by young and old.

I love the idea (it) brought-intergenerational activities- I believe this is the future

3. Performance Specific Responses (33)

Audience members of both the Age Stage and Legacy Film Festival made comments on the varied types of performances including films. The Age Stage was comprised of: dance performances (4); music including voice (6); narrative story telling (5); visual art (8); and theater (3). Seven films were shown in their entirety at the Legacy Film Festival and 5 films were also shown in part in Age Stage presentations.

Within the written comments dance was praised for its audience engagement. Further comments on specific dance performances offered, for example: *Colibri Arts was excellent. Great Energy & inspiration.* Within the music offerings praise was given to two choirs representing diverse San Francisco communities.

Storytelling garnered multiple responses including: *the real stories touched me very much. We need more of them; Wendy Lustbader was enthralling! So much to consider & Implement; Great to hear about Ms. Carnell (101) and her experiences; the creative process in songwriting works was wonderful. Storytelling can create such powerful learning.*

Visual arts by established artists who presented work with age as their muse. The following quotes exemplify this type of work.

J Michel walker's work is beautiful. This soul sensitivity to this subject related to himself comes through.

Very beautiful to see artist J Michael Walker's work and learn about his life and what inspired him to document hi subjects.

Art was also presented as a therapy and means of expression for persons living with Alzheimer's Disease.

The theater performances were well appreciated. *Dancing with Crow's Feet* dramatically brought attention to the invisibility of older women. The ethnodrama, *Portrait of a Caregiver*, related the perceptions of late-life while caregiving. Audience comments were affirming for example: *I loved seeing the stories that caregivers had to share and experience.*

Films were frequently reflected on in the audience comments both from Age Stage and the Legacy Film Festival. This special day of just film presentations was very well received by the audience. The following examples were given:

The film was excellent, very moving and important for all to see; The Age of Love changed my opinion on older adults and love;

This is a brilliant documentary (Wilhemina's War) --extremely thought-provoking, shocking. Good at advocacy. Good Luck with the Emmys.

The introduction to Even Me was excellent. Very thought provoking-shining light on a hidden issue.

An aspect of Age Stage noted when discussing specific presentation was the benefit of discussion at the closing of each performance.

The Q +A's afterwards were excellent--really expanded the presentations into personal sharing of the work processes.

Woman who made film added a lot in her talk after showing the film.

In commenting on the variety of presentations, one audience member summed it up the benefit in this comment:

Critically important to involve arts and show how arts allow us to get in touch with emotions in a safe setting. And that emotion + creativity are part of the whole person.

4. Production Suggestions and Acknowledgements (29)

Audiences and presenters generously shared their suggestions for improvements, as well as proposing suggestions for future Age Stage productions. Those recommendations are presented under “bulleted” entries.

Longer sessions:

- *Would love longer sessions with the live performances*
- *More time for each session*
- *Designated area for Q&A network after the performances*

Coordination with conference times:

- *Alter times to coincide with breaks*
- *Conflicts with conference events*

Presentation methods:

- *An excellent idea and use of presentation styles to break up usually one-dimensional PowerPoints. More interactions would be better*
- *Great concept but I expected more reported outcomes. I wanted to know more about why this creative process is special*
- *Much More valuable to see the live performances by older adults than to hear reports of the programs*
- *A point was made in several discussions of the need for this activity to be intergenerational. Why not free admission for middle/high school students the day of the Film Festival?*

Location:

- *Have the session in a quieter room*
- *Wonderful to have open "walls" when the crowd outside can enjoy, even if seating wasn't available*

Advertising and marketing:

- *This is an international conference; please reflect this in the program*

- *Wonderful assets to the conference but needs more signage and visibility*

Access to Information for Sharing:

- *Posted schedule needed outside in addition to the pointed schedules*
- *For every film, please have the information on how to buy/show tickets, otherwise is a one-time great experience that stays in a heart but does not get fully disseminated.*

These suggestions and confirmations are valuable. Some contradict each other showing the variability in the viewers.

5. Expansion and Replication of the Age Stage (21)

Two prominent suggestions for future presentations were expansion of the capacity for audience seating and the consideration of future replications of the Age Stage.

Expansion:

- *Larger room, stage and more seats*
- *Next events: larger auditorium*

Replication:

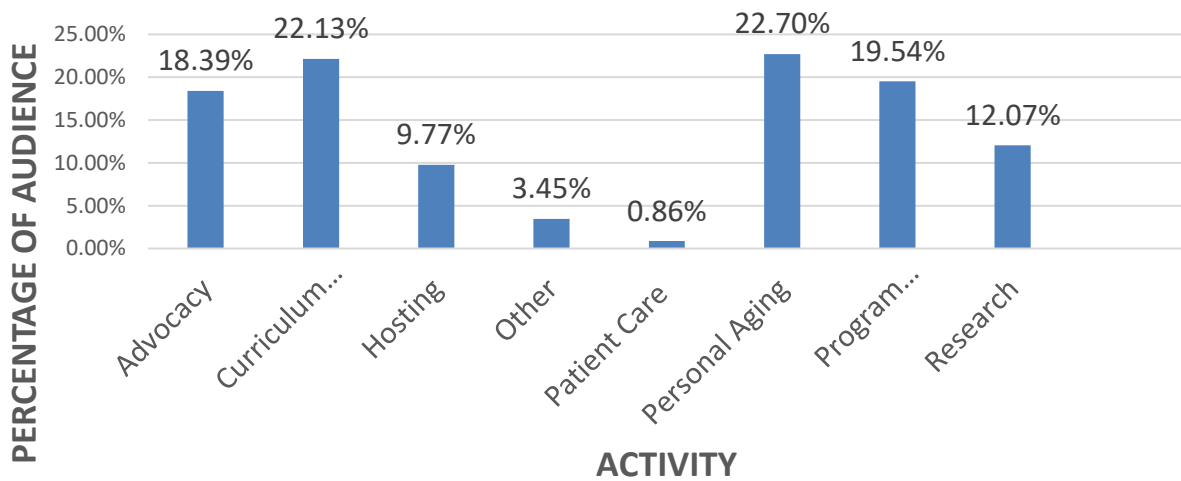
- *Don't Stop!*
- *A++ This should be a permanent stage of AGS, ASA, IAGG, etc.*
- *Must be a permanent stage of AGS, GSA, IAGG, NGNA, ASA*

E. Impact Outcomes

Both the audience and the lead performers were asked how they would use the Age Stage experience. The responses add up to more 100% because respondents replied with more than one application from.

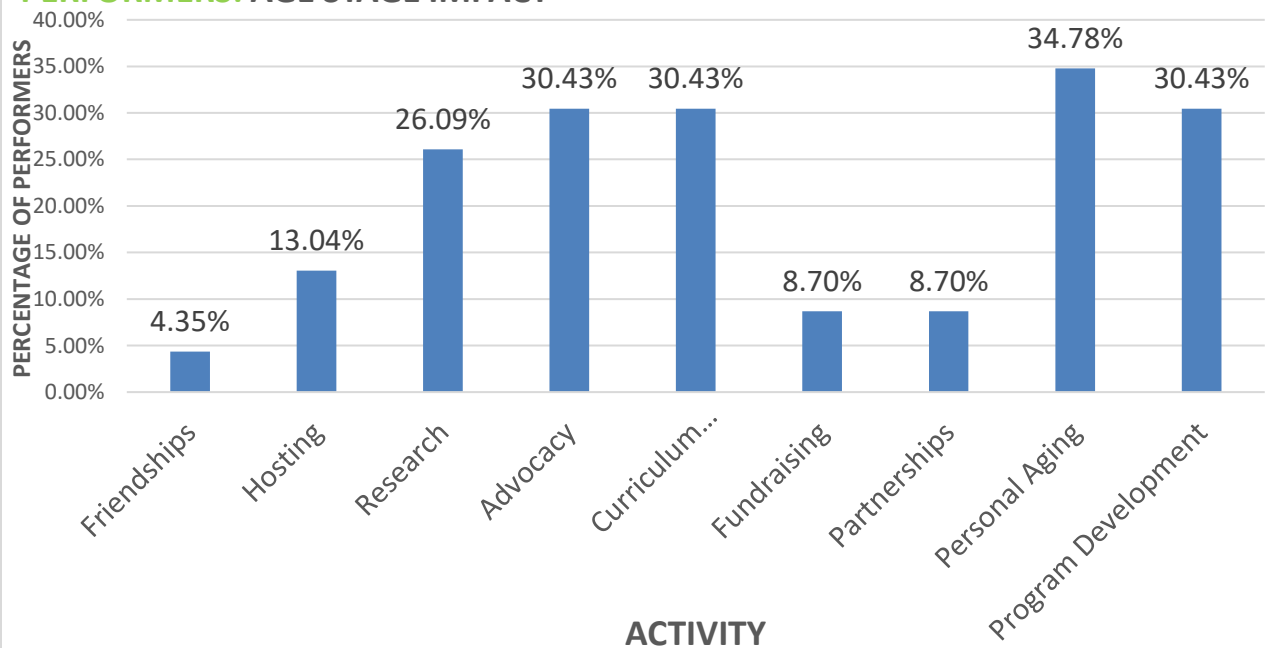
The 2017 IAGG World Congress was a convening of academics, health and social service providers and researchers. Yet in report II. **MARKETING AND MOTIVATION** The audience responded that their motivation and their “take home” value was very high related to personal aging. Next highest for the audience were curriculum development and program development followed by advocacy. A wide range of other activities they would take home as applications and not appearing on the graph were: storytelling in staff meetings, sharing resources, book purchases, get more expertise in Latin dance, concerts, celebrate workplace socials, parents aging, video conferences, telehealth. Importantly 12% found this relevant to research.

AUDIENCE: AGE STAGE IMPACT

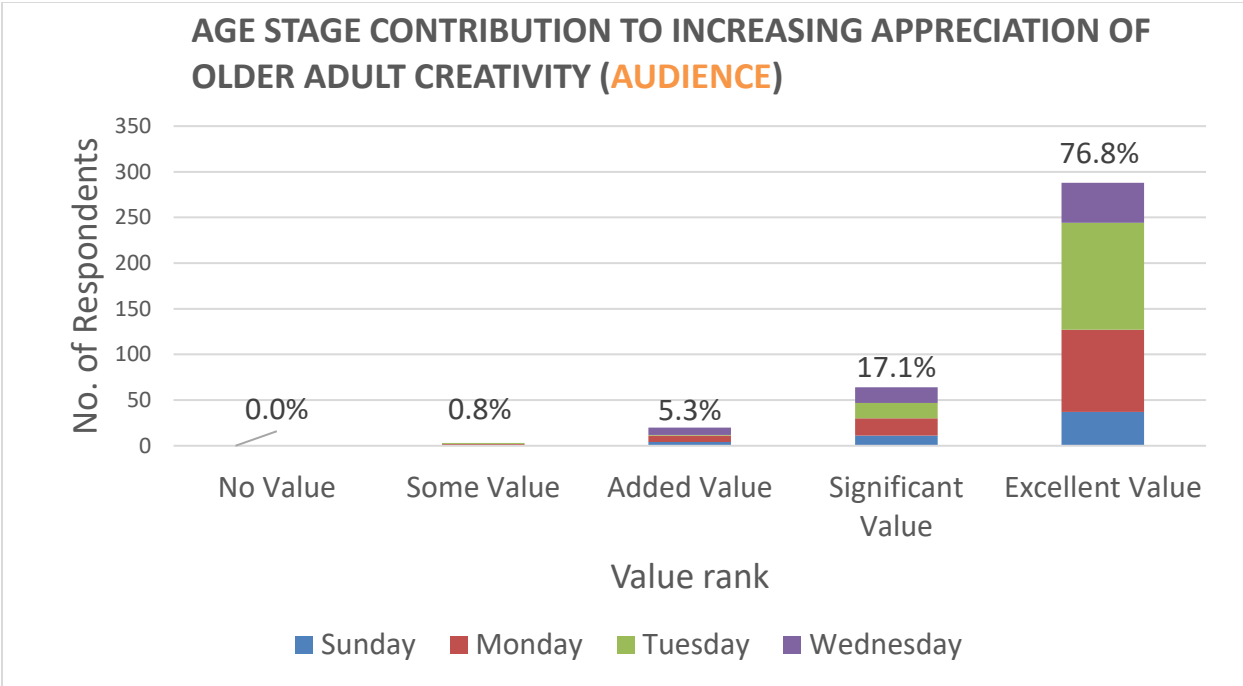


Lead performers though not high in the motivation for attending left with personal aging as their highest take home application followed by in equal percentages curriculum, program development and advocacy. Additionally, 26% of the performers would apply what they learned to research endeavors.

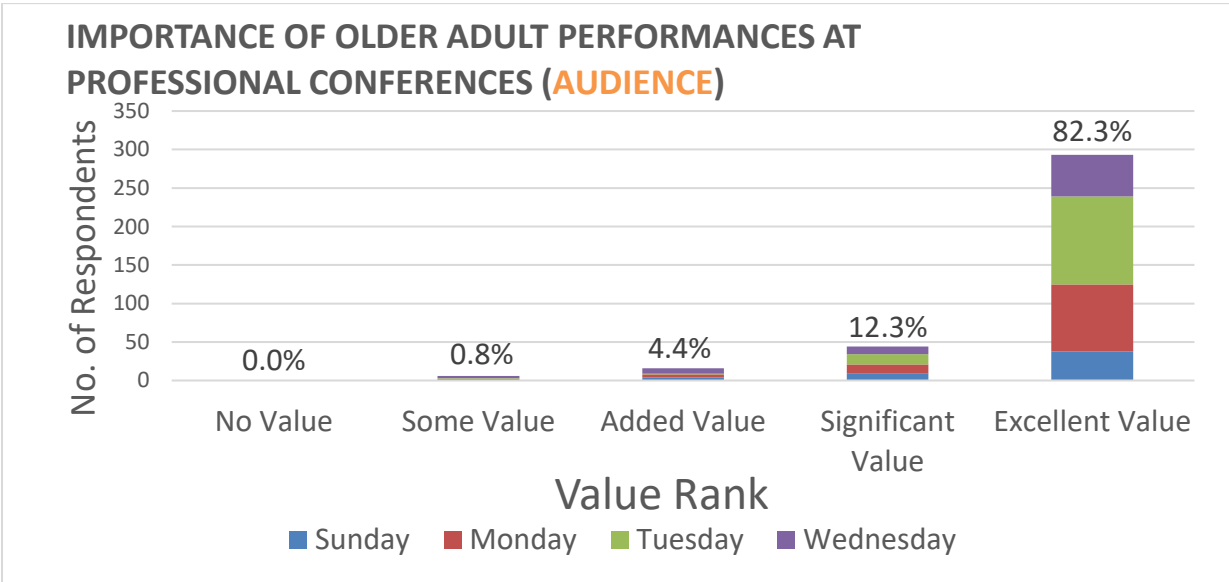
PERFORMERS: AGE STAGE IMPACT



For an overall outcomes of the Age Stage, we asked the audience if they thought the Age Stage contributed to person's appreciation of older adult's creativity. All the respondents thought it did at a level ranging from "added" "significant" or "excellent" with 77% rating it at the highest level.



Another overall value of Age Stage was the audience response to the presence of older adult at conferences such as IAGG. Over the same range of value as the previous question an even higher percentage responded at the highest or excellent level, 82%. Lead performers responded with similar but more varied rankings for both these overall questions. Further when the audience and lead performers were asked if they would recommend the Age Stage to GSA and IAGG members to attend and for persons to apply to perform, for both questions 98% of the respondents affirmed yes, they would.



IV. LESSONS LEARNED & CONSIDERATIONS FOR REPLICATION

In this section, we summarize key knowledge learned from implementing the Age Stage. These lessons learned are stated in the form of considerations for replication or modification for future such endeavors. Key pointers garnered from the Humanities and Arts Workgroup experience are enriched by the Age Stage evaluation and feedback from both the audience and performers.

Further this information must be considered in relationship to the context of the organizational goals of the future hosts and the type and size of the conference. Lessons learned can come from either positive or negative experiences. We do not consider our lessons as requirements for other such endeavors. We rather present what to us were “big” factors in the degree of success of the Age Stage. We also consider areas we think about as possibly improving the Age Stage or a similar event. Each numbered category and its bulleted “lessons” are followed by examples from the Age Stage.

A. Vision and Leadership

- **A new idea and its importance to the field must be articulated and taken forward to a network of leaders**

As was described in the proposal, the Age Stage began as an idea, JoAnn Damron-Rodriguez presented to James Appleby, during a conversation in 2015. A few months later she submitted the brief articulation of the concept in a project proposal. She had also assembled a group of knowledgeable gerontologists, most with identification with the GSA Humanities and Arts Committee, all had committed to making the project a reality.

- ✓ Present idea to organizational leadership
- ✓ Write a proposal in a brief format for circulation
- ✓ Select a group of respected persons in the field to represent and commit to the idea

- **A Leader(s) of the new project must be committed to work with others to assure the actualization of the vision, its goals and objectives**

The initiator of the project, developed into what became Chair of the Workgroup and took the charge of project success through working with all involved parties over time. As one Humanities and Arts Workgroup member stated “I believe that any attempt at replication would be futile without certain characteristics in the leader.” The leader must keep focused on the vision while creatively affirming new ideas.

- ✓ *Commitment* – the one to hold things together, ready to fill in unexpected gaps, “the buck stopped with her”.
- ✓ *Creative Facilitation* – maintain an organized agenda without rigidity, exercise judgment allowing an idea-generating tangent, balance attention to pressing

deadlines and issues, while leaving room for spontaneity, keep track of these fresh-but-tentative approaches and bring back for later consideration

- ✓ *Affirmation* – spurred our Workgroup’s spirit and motivation by taking care to recognize each small victory along the way; encourage and include throughout the process, gracious and thoughtful leadership leading to members remaining involved and active throughout the implementation process.

B. Organizational Auspices

- **Garnering the support of organizations/agencies with high credibility and spheres of influence is the foundation for reaching the target audience**

Organizational commitment of GSA, the IAGG host, was paramount to the building of the Age Stage. GSA’s reputation in the field of aging is well recognized. GSA worked with other aging network organizations. This further strengthened the support for the Age Stage.

- ✓ Select an affiliation with an organization representing a targeted audience, in the case of the Age Stage-- leading gerontologists and geriatric professionals
- **Gain the identified organization’s approval through the appropriate committee structure**

James Appleby proceeded to take this forward to the idea through the steps of approval within the committee structure of GSA and IAGG to become a project for the 2017 World Congress in San Francisco. It is important to keep in mind the time requirement for identifying spokespersons within the organization to promote the vision and gain support of leadership.

- ✓ Identify the leadership to garner organizational approval
- ✓ Plan the time needed for the organizational approval process

C. Team Work, Communication and Commitment

- **Select multidisciplinary Workgroup members from the field of aging with diverse interests in the arts**

Upon receiving initial approval, the Workgroup was officially created, consisting predominantly of GSA Fellows, and several of whom were members of the GSA Humanities and Arts Committee. All of whom were leaders in the field of aging. The Workgroup members had diverse interests and backgrounds in the arts. The audience for the Age Stage encompassed the IAGG attendees of academics, researchers and health professionals. Multiple disciplines were represented; in the future, however more should be selected to include a broader spectrum from the arts and humanities.

The Workgroup, versus a committee, was project focused. It will not continue past the accomplishment of the Age Stage. The Workgroup required a time period to become acquainted with GSA operating procedures. Rachel Puffer, GSA Director of Meetings, was our conduit to GSA support and communication. If multiple organizations, universities and/or agencies are involved the working group should be comprised of representatives from all these entities. Additionally, as a lesson learned, we thought a graduate student in gerontology with an interest in the humanities/arts and an older person involved in the arts would be good additions in future such events are undertaken.

- ✓ Select the working group for an Age Stage project based on those with the credibility to speak to the issues of the audience
- ✓ Orient the work group or committee implementing an Age Stage, if it is external to the host organization, to the channels of “getting things done”
- ✓ Consider enhancing the group with student and older adult members involved in the arts

➤ **Engage the commitment of the team members through a culture of ownership of the activity, responsibility and acknowledgment**

The level of commitment must be high from the start and strong enough to sustain participation over a prolonged period of time. Because this project drew an international audience of more than 6,000 for a conference that occurs only every four years, the time required for planning and implementation was longer than other Age Stage projects may need.

Communication to implement the Age Stage project took place through bi-monthly Workgroup phone calls requiring participation by core members. This was essential to the success of our endeavor. Unfortunately, it was too difficult to continue the calls with our international members. Additionally, members from one organization in the midst of reorganization could not continue their participation. The Workgroup was exceptional for the manner in which members kept their word and followed through on tasks for which they took responsibility. Our modes of communication varied and also included one-to-one phone conversations and many emails. Although it would have been optimal, we never had an in-person meeting with the entire group. Distance and lack of financing prohibited such a convening.

- ✓ Communication structure and commitment are imperative to establish early in the Age Stage project and reinforce to its end
- ✓ Responsibility for accomplishing sub-tasks required work between Workgroup meetings and then reporting back about progress to the next meeting
- ✓ Meeting agendas sometimes were too long to cover all items. Listing of those still to be addressed would have helped greater efficiency
- ✓ Challenges for international members and US members from different time zones in regularly scheduled phone calls required special considerations

D. Budget, Time and Grants

➤ **Establish the budget, organizational supports and the responsibilities for the project**

The Workgroup was given the responsibility to obtain the necessary funding for the project. This included AV equipment, staffing costs, stipends for select performers and more. GSA prepared budget projections, received and administered the funds. The Workgroup was responsible for raising the necessary funding for the Age Stage. If we had not risen to this challenge, the program would have never come to fruition.

Fund-raising activities were challenging and required a major expenditure of time and effort. A sub-team of three people were primarily responsible for identifying possible sources and writing grants. Other members provided suggestions for possible funding and one applied to a local San Francisco foundation without success.

Funding will be necessary for Age Stage replication. Ideally working with one or more sources who commit to funding the project would then allow the working group to focus on the many tasks of building and implementing the Age Stage. The timeframe of initiating within 1 ½ to 2 years fell short of many grant deadlines.

Rachel Puffer represented GSA throughout the grant processes and developed the fiscal and budgetary elements of the proposals. Lisa Chevalier identified many more potential funders, including the National Endowment for the Arts, that were avenues for support for the Age Stage. Longer time lines for grant writing and submission were necessary to garner this support.

Through Phoebe Liebig's initiative, the Archstone Foundation was the first to support the Age Stage funding. The AIDS Healthcare Foundation (AHF) with a goal of reaching the older population as the fastest growing age segment impacted by HIV/AIDS, was an excellent example of partnering "outside the box" of usual funders. Lisa Chevalier took the lead in this successful fundraising. These two Workgroup members and the Chair were responsible for writing the grants and the required reports that were submitted to the funders by GSA on a regular basis.

- ✓ Establish the funding and budget for the project prior its implementation
- ✓ Develop organizational support for grant writing, staff resources and budget management agreements, preferably multiple sources
- ✓ Build with the hosting organization a selection of funding sources and timelines
- ✓ Open to new possibilities of partnerships for Age Stage sponsorship

E. Production Roles

➤ **Multiple different roles are essential to successful implementation of the Age Stage**

The following roles are deemed essential to achieving a successful Age Stage. They are in addition to those performed by GSA staff and the Workgroup.

Stage Manager: funds were allocated within the grant proposals to hire a stage manager. A contract was created to hire a veteran stage manager, Keisha Powell, who performed exceptionally well in this role that was essential for the Age Stage success. The stage manager was the last person to join the team. We learned an important lesson that it was particularly important to engage this individual earlier in the planning to provide input concerning the dimensions and capacity of the size, location and logistics of the venue. In addition, our stage manager worked closely with many of the presenters to ease their concerns about their performances, and also held discussions with the moderators to ensure a smooth sequence of presentations. The stage manager needed to arrive a day before the Age Stage began, in order to get acquainted with the performance space and also to work face to face with Workgroup members.

Audiovisual (AV) Staffing: Two expert AV technicians were present for all Age Stage performances. While expensive, this arrangement was necessary because the Moscone center restricted access to its equipment and some performers were not familiar with the required format of Power Point. In some instances, AV technical problems were encountered, so more than one technician became necessary. The Stage Manager and moderators also were very helpful in relieving the anxieties of some of the performers who had little experience in presenting at a scientific meeting and had little or no opportunity to rehearse in the Age Stage performance space.

Local Community Engagement: Another important development was recruiting a local Workgroup member with a broad network of community relationships in the arts and aging. Julene Johnson's leadership enabled the Workgroup to add community activities that were not planned in our original proposal. A guided tour of Roz Chast: Cartoon Memoirs at the Contemporary Jewish Museum; Art in Action Aquatic Park Center & Gallery, and a poetry reading in a local park. She was also instrumental in integrating the Legacy Film Festival as an addition to the Age Stage.

Moderators: Moderators who were experts in aging (including their own members) and /or had a relationship with a presenter were engaged to participate. Moderators had several roles: to start and end each session on time, introduce the presenters to the Age Stage audience, to ensure each session stayed within its allotted time, and to promote a question and answer session after each presentation was ended. They also reminded audience members to complete and submit their evaluation forms and invited audience members to engage the presenters for further exchange some distance from the Age Stage venue.

Moderators included; Rick Moody, Fernando Torres-Gil, Amanda Barusch, Becca Levy, and all Workgroup members: Wendy Lustbader, Phoebe Liebig, Julene Johnson, Helen Kivnik, Lisa Chevalier, Theresa Alison and JoAnn Damron-Rodriguez.

From lessons learned for many of the performances, more time was needed than the 20 to 40 minutes scheduled. This lack of time made it difficult for the moderators to weave in content while highlighting the presentations. This would be a recommended area for attention in future replication.

Student Volunteers: Recruitment was conducted by Kate de Medeiros, JoAnn Damron-Rodriguez and Wendy Lustbader. Student volunteers received complimentary registration which was paid through the grant funding. They received material by email of the project purpose and the evaluation plan. Student volunteers came from Ohio, California and Washington. These masters and doctoral students were selected based on their interest in the humanities and the arts. Each student volunteer was present at the Age Stage for one day.

The volunteers were encouraged to attend the volunteer training session on Saturday evening. On Sunday morning, the volunteers met with the Workgroup members to familiarize them with the Age Stage. Their primary task was to distribute and collect the evaluation forms for each Age Stage session and the Legacy Film Festival. They were also responsible for assisting Workgroup members and the Stage Manager as needed, such as providing a microphone for Q and A, guiding attendees to vacant seats, and distributing Age Stage programs. In addition to these volunteers, a master's student from Seoul assisted with translation for the Korean fashion show group.

Part-time Assistant for the Project: *The GSA staff provided excellent leadership and support the administration of the project within the organization.* It would be advantageous to consider administrative support to the Workgroup particularly related to grant writing, Workgroup memos, communication, project element scheduling, Workgroup minutes and grant reports. The time period for the Age Stage was an extraordinarily demanding time for GSA meeting leadership and staff. Those who worked with the Age Stage performed above the call of duty to make the project a success. If the Age Stage were to be replicated at an IAGG event a part time staff person working a limited number of hours directly with the Workgroup could be a great relief to all involved.

- ✓ Stage Manager recruitment and hiring early in an advisory role and intensely for the performance period is important
- ✓ AV technician support is essential throughout the performance
- ✓ Local Arrangements designee can enrich the program significantly and bolster recruitment of local talent
- ✓ Longer performance times would increase the quality input by academic moderators
- ✓ Moderators as content experts are on stage to enhance the understanding of the contribution of the performance—Q and A is the most important role
- ✓ Graduate gerontology student recruitment to the Age Stage aims to be a stimulus to interest in the arts and aging as well as to assist in the project implementation

F. Marketing

➤ **Multifaceted marketing plan targeted to the potential audience enhances attendance and support**

GSA led in an exceptional job of marketing the Age Stage. Several IAGG social media accounts in use during the meeting and the hashtag #IAGG2017 amplified the conference message to more than 31 million users. Twitter, Facebook and Instagram posts were sent to an international audience. The total reach for Twitter was 23,844; for Facebook, 2,498; and total likes for Instagram were 31. These results demonstrate the broader reach the Age Stage had beyond the physical meeting in the convention center. Videos, photos and other content shared from these performances reached persons who did not attend. Age Stage performers used the online formats to spread the words and images about their Age Stage participation to their networks.

Additionally, flyers for the Humanities and the Arts scientific presentations, the HIV/AIDS scientific presentations and the Age Stage were designed and printed for distribution at the Age Stage and in the IAGG registrant's conference bags. The Age Stage was very visible and well described in the IAGG program. On the IAGG World Congress website the Age Stage was featured with photo shots and graphics. Also, news releases for the Age Stage were written by GSA staff as well as announcements placed in aging network newsletters.

A striking program was developed for the Age Stage by Workgroup member, Wendy Lustbader, for use during the program and for use to identify programs to be reminded of within schedule. We learned the audience ranked the IAGG program and the flyer in their conference bags as the marketing that drew them most to the Age Stage as well as word of mouth.

- ✓ Marketing at a highly professional level and by multiple methods built the initial draw to the Age Stage
- ✓ Word of mouth further attracted the audience
- ✓ Organizational commitment and resources from GSA built a sophisticated Age Stage marketing approach which would not have been possible without that support
- ✓ Performers appreciated the Age Stage promotion as a means to acknowledge their community organizations

G. Performer Recruitment, Orientation and Communication

➤ **Multifaceted recruitment was needed; Workgroup and NCCA lead recruitment was most effective**

A major lesson learned concerned the process of performer recruitment for the Age Stage. It consumed considerable time and energy, more than we had anticipated. A broad request for performance applications was emailed by GSA as well as the National Center for Creative Aging (NCCA). However responses were minimal, so we extended the application deadline. The most successful strategy--and one we would recommend was for Workgroup members to reach out and personally contact prospective Age Stage presenters. This not only yielded a sufficient number of applicants, but assured the quality of the diversity and of the performances.

All Workgroup members played major roles regarding the search for presentation and selection of applicants, identification of moderators, designing the venue and equipment needed, reviewing materials, and problem solving for arrangements on stage and the community. Wendy Lustbader edited the promotional materials, and worked with the Stage Manager in setting performance time schedules. All Workgroup members, participated in presenter consultation calls.

Recruiting older international performers to the Age Stage was particularly difficult due to cost and personal travel challenges. For future such events, specific fundraising for travel expenses would need to be acquired. In our application form we asked if the presenter was requesting financial support, but included information that the stipend for those needing support would be small. We concluded with the distribution of five stipends, from our grant support. The amounts ranged from \$500 to \$1000. Registration for IAGG was waived for the entire day of the performance. One presenter and one moderator were doctoral students and received their registration fees through Age Stage volunteer positions.

- ✓ In addition to broad request for applications, more focused recruitment by team members of known performers was beneficial
- ✓ Recruitment of older adult performers and groups from abroad was not as successful as desired and may require more resources

➤ **Orientation of performers to the Age Stage**

GSA's Michelle Koblenz masterfully communicated with each accepted performer throughout the time of recruitment to the time on stage. Additionally, Workgroup member, Lisa Chevalier volunteered to be the personal contact to answer applicant's questions before and after their application was accepted. Having personal back up to performer's questions, many which were logistical inquiries, was important. Several presenters came from the local community, but most performers were from other cities and states in the USA. Some performers were members of either GSA, NCCA or both, but the majority had not attended an aging focused meeting.

A sub-set of the Workgroup formed the Curating Team: JoAnn Damron-Rodriguez, Wendy Lustbader, Lisa Chevalier, Phoebe Liebig and Greg Finch of NCCA. The purpose was to provide an orientation for performers. Through conference calls, a series of interviews with successful applicants were held to clarify the gestalt of the performances as the Workgroup envisioned it, as well as to answer questions they might have. A webinar, supported by NCCA, was held to ensure the "Age Stagers" understood the overall process. This very time-consuming process was a major lesson learned, requiring streamlining. The webinar could emphasize attention to the main points to be addressed. The Stage Manager could then follow-up with performers to finalize the arrangements and reinforce the expectations.

Final coaching of all Age Stage presenters was conducted by the Stage Manager, GSA staff and

Workgroup moderators, during most of June and July. Despite reminders, many performers were unable to submit their visual components by the July 17th deadline. Additionally, last minute cancellations reduced the number of “acts” to 30.

Presenters were asked to arrive 30 minutes before their performance. Arrangements and security passes were required for IAGG and Archstone Foundation photographers, and presenters signed releases to have their pictures taken. Performers were urged to include brief information about their work and their organizations in their presentations. The Stage Manager’s activities centered on the information in the June 1st emails sent to all presenters about which special accommodations were/weren’t available. However, some groups still asked for special lighting effects, changing rooms, etc. The Age Stage presenters were engaged in giving feedback from the in-depth telephone consultations that provided input for the overall venue as well as their own performance.

- ✓ Orientation for all performers to not only the venue but the vision and process of the Age Stage is ideal
- ✓ Streamlining the orientation is recommended and a webinar with follow-up by the Stage Manager may be effective

➤ **Communication with performers is an ongoing process essential for success**

Multiple points of communication occurred with both potential and selected presenters. Among the first was the solicitation of applicants identified by Workgroup members or from organizations contacting GSA. Micelle Koblenz, managed the communication, developed systems for tracking information and utilized Dropbox for information sharing. We learned that applicants had varying degrees of computer accessibility and knowledge which required multiple attempts at communication and alternative means of submission. Furthermore, when it came to submitting their presentations, some community groups unfamiliar with Power Point needed additional guidance via phone calls. In some situations, this was a serious issue taking up session time to correct the problem.

The need for translation emerged with the Korean Fashion Group who had performed at the 2013 World Congress. The organizer and almost all of the group were monolingual Korean speakers. We arranged separate conference calls for them and contacted IAGG Council members who were bilingual to be present on the calls and moderate. Phoebe Liebig identified a Korean graduate student to volunteer on the day of the performance to translate. Local San Francisco performers translated for older persons from multiple different backgrounds who were on the Age Stage.

These creative community leaders in many cases had agency and organizational responsibilities and may have needed even more periodic, short reminders with direct links to resources needed to make sure they received every notice of a deadline.

- ✓ Communication systems with performers must be established with both access and time efficiency in mind

- ✓ Requirements for online communication and submissions with performers may create challenges to negotiate as well as efficiencies
- ✓ Translators may be needed for performer communication

H. Venue, Equipment and Schedule

- **Where you hold your event can be a major draw for potential attendees.**

Location: The Age Stage was held on the second floor of the Moscone West building in San Francisco. The location onsite at the top of the second floor escalators was excellent for visibility, but needed more space to accommodate the large audiences who attended. Extra chairs were brought in and still at times there were large numbers of IAGG attendees encircled the stage enclosure. Several performances needed a bigger stage without carpeting and larger groups required more substantial entrances and exits. Some noise issues were reported from nearby presentation rooms.

The very large group of Korean elders for the Fashion Show requested a dedicated changing room which was challenging to provide. Prior to IAGG we developed a solution, but onsite the arrangements were not sufficient for the group. Onsite problem solving provided an option that met their needs better.

- ✓ Meeting Space – If attendees aren't comfortably accommodated or don't have ample space to conduct their presentations, it will hamper the event success
- ✓ Venue and location – It takes a right and visible venue location to excite and motivate people to attend.
- ✓ Seating – The performance space should have adequate space to comfortably seat the expected audience. For a first event this is difficult to anticipate. Good spaces have enough seats so no one has to stand. Organizers must take into account fire marshal rules and ensure space meets code.

- **Appropriate audiovisual equipment plays a major role in successfully presenting the Age Stage**

Equipment: There was a standard set of equipment offered for all performances. It was listed in their application letter. A major issue was how to accommodate the various audiovisual requests from our presenters. After their acceptance, all were asked to identify their AV needs. Availability was discussed at several times in communications sent to all performers and reiterated in May and June. Despite these efforts, some groups wanted special lighting, different floor surfaces for dancing, etc. We continued to provide a list of available equipment, but still special requests kept coming in.

Many photography and videos were requested by many presenters, but we had no way to capture all performers. However, the IAGG and Archstone photographers generously spent

time at the Age Stage. Additionally, several presenters brought their own photographers. Videos of presentations were not possible due to budgetary restrictions.

- ✓ Acoustics – Sound quality is quite important for any performance/presentation. Audience members' perceptions of the performance are going to be affected by the quality of the audio and overall acoustics of the performance space.
 - ✓ Technology - In addition to the quality of the space itself, consideration has to be given to technology, such as mics, video equipment, sound equipment and lighting as well as the people operating it. It is imperative that funding is adequate for the correct technology needed for each performance.
- **Scheduling must be allocated to performances based on the availability of the total event time, number of performances and the specific needs of each performance**

The timing of the presentations was difficult to estimate for each performance in relationship to other performances. Most all lead performer requested more time than was allotted to them for their presentation. An alternative would have been to more stringently limit the number of performances each day. The time allotted between presentations was insufficient for performers to get off and on stage, especially for back to back groups. This interfered with distributing evaluation forms, completing the information and retrieving them. In addition, a few cancellations left some dead time. Transition time was also needed for audience interactions with performers. This has handled by setting aside separate space away from the stage for this interaction. Timing issues were one of the biggest challenges.

Some of the issues might have been alleviated if the Workgroup had had more time to examine the Age Stage space onsite earlier. However, some arrived on the day before the Age Stage began, while others arrived on the morning of the first day of presentations. Rehearsal time for the performers was also not able to be scheduled in. The timing of Age Stage performances competed with regular IAGG scientific sessions. This required individuals to make decisions as to what they wanted to attend, not uncommon experience for conference attendees.

- ✓ Timing of performances must consider the size and special needs of each performance and interim time must be allowed for transitions

I. Evaluation of Project

➤ Summary of Evaluation Plan

To understand lessons learned from the evaluation process, a brief summary of its plan is provided. The evaluation results were provided in IV. *Outcomes Evaluation Results* earlier in this report. The planned evaluation included two types:

Process evaluation will focus on the project's operations, implementation, and delivery. This will involve a post-analysis of the creation of the Age Stage and description of recommended steps to be taken for possible replication in future venues. This will include "lessons learned".

Summative evaluation will refer to the assessment of the quantitative elements including demographics of audience and performers and numbers of: Age Stage applicants and accepted proposals; individuals submitting abstracts for the humanities and arts track and accepted; numbers of Age Stage attendees and the IAGG humanities and arts track; community involvement events; HIV/AIDS submissions, HIV/AIDS performances and community activities; international representation; diversity of the audience, and types of Age Stage performances

Two brief surveys will confirm the experiences and “take home” messages of the Age Stage for performers and the audience including qualitative “write-in” responses;

- ✓ A brief survey of Age Stage performers about the value of their experience being part of IAGG and suggestions for similar programs
- ✓ A brief audience survey of the Age Stage to assess its value within the scientific meeting
- ✓ Rating of the value of each presentation attended
- ✓ Question the performers and the attendees whether their Age Stage has expanded their view of aging and creativity
- ✓ Question of the value of older adult performances at a scientific conference

➤ **Value of evaluation for innovative events and additional considerations**

Lessons learned include the caliber of evaluation for a first-time event of this nature for GSA and IAGG. The praise--as well as a sense of resonance with attendees’ personal and professional lives--was beyond our expectations. This response was gratifying as well as edifying. We also welcomed their constructive comments for changes in any form of a modified replication. Because brevity was crucial, the one-page, two-sided forms were well designed to yield a wealth of data. They elicited most of the information we found very rich to describe the event and its value. One item we did not capture adequately was the ethnic identification of the international audience. We refrained from asking for bifurcated identities used in the USA i.e. African American. Instead, we asked for country of origin. We wish we would have asked for language.

- ✓ Evaluation deserves focused attention in survey preparation and administration for developing prototypes of innovative programs
- ✓ International audiences require thoughtful consideration as to ways to elicit responses to diversity

➤ **Survey administration and response rate for audience and performers**

One of the biggest lesson learned was the difficulty in distributing and collecting the evaluation forms at our venue. The performances were short and the audience changed from one presentation to the next. The size of the audience varied; most of the time there was standing room only. It helped that Workgroup members and volunteers were stationed around the audience, urging attendees to fill out the forms before they left. Also, reminders at the end of each session – issued from the stage – made a difference, whether from the performer or from the Stage Manager stepping up to the stage. However, we still obtained completed forms from

a small percentage of the audience although there was no systematic exclusion of any particular portion of the audience. The size of the audience is only an estimate, so the percentage of attendees is also an approximation. A total of 473 is an adequate number of respondents, but perhaps only 20% of all who attended some part of the program. Finally, attendees were rushed in between IAGG sessions and the Age Stage so questions were left unanswered in the collected forms.

Other issues arose with the presenters, especially those of large groups. We only were capable of collecting the forms from the lead performers who had submitted the application, so we gave them the form directly after the performance. Members of large groups had dispersed by that time. The lesson learned is that some aspects of the form could have been collected before the Age Stage and only the responses related to the performance itself should be asked after the presentation. This deserves further consideration.

- ✓ Increased person power and resources may be required to collect to distribute evaluations between performances with a wide variance of audience size
- ✓ Time increased between performances should be considered as a means to increase evaluation completion
- ✓ Performer evaluation data could be completed especially for large groups before the event and further data collection completed at the close of the performance

Dissemination of the evaluation data will be circulated. We anticipate a number of summaries about the Age Stage will be accepted by appropriate newsletters, journals and commentaries by other recipients, such as IAGG national affiliates.

VI. REFLECTIONS AND DISSEMINATION

The Age Stage was conceived as experiential learning about late life creativity presented by older adults and their intergenerational partners. The aim was to stimulate the audience of a large scientific meeting to perhaps re-frame their view of aging to include older adult's self-expression through the arts. Many of the Age Stage performances were focused arts and humanities interventions for HIV/AIDS education, work with older persons living with Alzheimer's Disease or persons at the end of life. Some expressed elder's cultural life through music and dance. The Age Stage also recognized many of the communities that supported programs which stimulated intergenerational creativity. All of the performances demonstrated that understanding creativity is an aspect of living fully as an older person.

The feedback from the audience and the performers was overwhelmingly one of an experience that moved them to a fuller appreciation of older persons aging creatively. Many comments from the audience contrasted this sensate learning, involving seeing, hearing and feeling, to the more unidimensional learning of the conference, which utilized PowerPoint as the medium of choice. Also, many audience members related the experience of the Age Stage personally to their own aging in addition to curriculum and program development, advocacy and other professional arenas.

An aim of the Age Stage was to draw an audience comprised of persons from various disciplines. Indeed it did, persons from 18 different disciplines or fields of study attended. The positive responses to the performances communicated an enrichment to their work with or on behalf of older persons. The living presence of older persons as teachers, as well as subjects of study, was an important element. Several comments expressed the feeling that the elder's performances reminded them of why they were engaged in the field of aging.

It is the hope of the Workgroup that aging leaders and organizations will consider the gifts and challenges of the Age Stage in order to modify and re-create for future venues. Particularly, those in the humanities and arts could enhance the event with a grounding in research while maintaining the experience of performance by older persons. The next IAGG meeting will not occur until 2021 and will be located in Argentina and then in 2025 in Amsterdam, NL, where for each site, there will be sponsorship by the Aging organizations from those countries as well as internationally. To quote one of the audience members, the Age Stage *"Must be a permanent stage of AGS, GSA, IAGG, NGNA, and ASA."* Well, thanks to GSA and the Workgroup, Archstone Foundation and AHF who all gave it a try and created this venue, perhaps, others will carry it forward in some form big or small at these venues and others.

The evaluation of the Age Stage program provides information for a series of short "lessons learned" articles to be disseminated to various organizations through their newsletters and/or journals. Workgroup members will be responsible for creating these write-ups that will describe how the Age Stage was created, and will provide summaries, and offer critiques of the presenters' experiences and of the audiences' reactions to the presentations. Also, the Workgroup members may indicate how other organizations might sponsor similar programs featuring the creativity of older adults. The Workgroup anticipates dissemination to the following: GSA's journals, *The Gerontologist* and its new (2017) online journal, *Innovations in Aging*, and GSA Connect, its private online networking system; the newsletters of the IAGG, the NCCA and other US organizations co-sponsoring the 2017 IAGG conference; NANAS and ENAS. GSA also may send write-ups to all IAGG-affiliated organizations.

VII. APPENDICES

APPENDIX A:

Age Stage Marketing Program

THE AGE STAGE



The Gerontological Society of America (GSA) in collaboration with the IAGG Humanities & Arts Workgroup will provide a new venue to highlight the many ways creativity plays a role in aging. The Age Stage at IAGG will offer performances and presentations centered on and about age. This includes performances by older performers (60 years and over) as well as presentations by persons of all ages whose work has age or older persons as muse or subject matter. The Age Stage will be located on the 2nd level of Moscone West.

Supported by:



SUNDAY, JULY 23



12:40 PM - 1:20 PM

The Artist Over Time

Presenters: *Phyllis J. Meltzer; Elizabeth Wu; Evelyn Meyer*
Moderator: *Wendy Lustbader**

A gerontologist comedian, a theater artist, and a painter will tell their stories of emergence and development as artists. Their current flourishing as elders through laughter, dance, and images will convey their stories beyond words.

Wendy Lustbader will conduct a dialogue among these dynamic women.



1:30 PM - 2:00 PM

Even Me Documentary Film Screening

Presenter: *Megan Ebor*
Moderator: *Cynthia Davis*

In this award-winning documentary, HIV-positive people of color in Los Angeles share their brutally honest stories of living and aging with the disease. The film dispels the myths that HIV/AIDS is a gay or young person's disease and explores the truth of how HIV/AIDS is affecting elders of color in our communities.

Filmmaker and social worker Megan Ebor shows how film utilizing a social justice lens can provide the means to reach underserved populations.



2:00 PM - 2:30 PM

Portrait of a Caregiver

Presenter: *Jackie Eaton*
Moderator: *Elizabeth Mulligan Shumaker*

Experience how an ethnodrama created in partnership with 22 family caregivers ignited dialogue through performances produced by Walk Ons, Inc. This presentation will include a film of the performance and discussion about this exciting project.

Jackie Eaton's research focuses on the use of ethnodrama as an arts-based intervention to improve perceptions of late life potential and quality of life for older adults.

THE AGE STAGE

2:40 PM - 3:10 PM

[Quicksilver](#)

Presenter: *Brandi Rose*

Moderator: *Lisa Chevalier**

Watch how a dance company of older adults creates and performs improvisational pieces that actively engage audiences and embody a refined artistry that comes with life experience. The presentation will include a discussion of best practices and documented positive outcomes showing that regular participation in professionally led arts programs can minimize age-related physical and cognitive impairments, as well as contribute to better physical, intellectual, and emotional health.

Quicksilver is a dance company of older adults 60+ hosted by Arts for the Aging, Inc.



3:10 PM - 3:40 PM

[Joyful Singing, Healthy Living](#)

Presenters: *Sylvia Sherman; Maria Cora*

Moderator: *Julene Johnson**

Singing in a choir provides elders with many personal, social, artistic, and quality-of-life benefits along with sheer joy. The Community Music Center's 30th Street Chorus will sing in Spanish, Tagalog, and English—celebrating the diversity of its members.

The Community Music Center in San Francisco is the organizing hub of 12 older adult choirs, originating in a research partnership with University of California in San Francisco and the Department of Aging and Adult Services.



3:50 PM - 4:40 PM

[Senior Fashion Show](#)

Presenter: *Yoonho Cho*

Moderator: *Sung Jae Choi*

Combining modern dress and Korean traditional royal attire, this show will feature a performance group of elders from Seoul, Korea. It has been staged 130 times throughout Korea and internationally including in China, Germany, Japan, and the Netherlands. Additionally, attendees were delighted by a performance at IAGG 2013 in Seoul.

Yoonho Cho will explain the context, history, and impact of this exciting performance.



MONDAY, JULY 24

8:00 AM - 8:25 AM

[Giving Voice a Chance](#)

Presenter: *Emily Loynachan*

Moderator: *Phoebe Liebig**

A gerontologist and vocalist shows how elders with neurodegenerative disease can use specially developed oratory exercises to reclaim and revive their love of singing.



THE AGE STAGE

Emily Loynachan has taught voice at the Ahmanson Senior Center and performs classical, musical theater and jazz repertoire.



9:00 AM - 9:20 AM

[Su Majestad 'El Danzon'](#)

Presenter: *Maria Bermudez*

Moderator: *Fernando Torres Gil*

Mission Neighborhood Centers' Senior Dance Group is proud to partner with the artistic director of Emsables Ballet Folklorico, Zenon Barron, to present a Cuban dance: Danzon, which is a current part of the Mexican popular music scene. Partake in a cultural harvest from an agency that serves more than 3,000 low-income elders, youth, and families with young children at 11 sites throughout San Francisco.

Mission Neighborhood Centers practice empowerment, cultural affirmation, and responsibility as their guiding principles.



9:30 AM - 9:50 AM

[Colibri Arts: Lifelong Movement and Dance](#)

Presenter: *Eartha Robinson*

Moderator: *Lisa Chevalier**

Expressive arts through movement and dance should be available to us all lifelong, regardless of age or physical limitations. View a video of a recent performance by Colibri Arts and hear from an instructor and a founder.

Debbie Allen Dance Academy instructors inspire elders and their larger community with enjoyment of and participation in the arts.



11:10 AM - 11:50 AM

[Honoring Our Elders](#)

Presenter: *J. Michael Walker*

Moderator: *JoAnn Damron-Rodriguez**

Come see large-scale painted portraits of septuagenarians, octogenarians, and nonagenarians from an artist's adopted home in northern Mexico. In their faces we read not only their hardships but also their unbroken kindness and spiritual essence.

J. Michael Walker is a visual artist whose work honors marginalized people and women.



11:50 AM - 12:30 PM

[The Power of Stories](#)

Presenter: *Wendy Lustbader**

We naturally listen for stories and pay attention when they are told, remembering what we learn from them far more readily than when ideas are conveyed through other means. Come hear teaching stories that engage the mind through emotions and vivid images, and be inspired to use stories of your own to convey visceral interest in the lives of elders.

Wendy Lustbader has been using stories to amplify the compassion of those who serve elders for over thirty-five years.

THE AGE STAGE



12:40 PM - 1:30 PM

[Dolls of Hope](#)

Presenter: *Cynthia Davis*

Moderator: *Charles Hoy-Ellis*

Discussant: *Cynthia Carey-Grant*

Starting in 1998, HIV-infected women and noninfected women were brought together to make dolls for HIV/AIDS orphans in the African American community. With both public and private funding, the project has been operational now for over 18 years. Come hear Cynthia Davis, the founder of the Dolls of Hope Project, describe how the project now works internationally to bring together HIV-positive women to share their stories, break the community's silence, and educate at-risk uninfected women and girls.

Cynthia Davis has served on the Board of Directors of AIDS Healthcare Foundation for 28 years.



1:40 PM - 2:05 PM

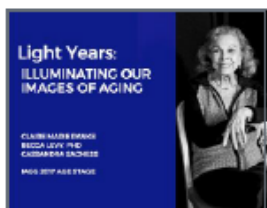
[Art \(at\) 101](#)

Presenter: *Carnell Rogers*

Moderator: *Susan Snyder*

Carnell Rogers (age 101) will portray the impact and value of becoming an artist later in life, telling how her participation in the Elders Learning Community made all the difference. Susan Snyder will describe how the program supports this kind of self-discovery.

The Elders Learning Community is an arts and education program for low-income, socially isolated elders in West Contra Costa County, California.



2:50 PM - 3:30 PM

[Light Years: Illuminating Our Images of Aging](#)

Presenter: *Claire Panke*

Moderator: *Helen Kivnick**

View clips from an upcoming dynamic film that offers an antidote to outdated notions of aging as its stories unfold with wisdom, humor, and a few surprises. Light Years profiles three people in their 70s, 80s, and 90s, sculpting their lives with creativity and a knack for reinvention. The director will lead a brief post-film discussion.

Claire Marie Panke is an award-winning documentary filmmaker whose work has been broadcast internationally.



3:40 PM - 4:30 PM

[Songwriting Works' 'Life's a Song'](#)

Presenter: *Judith-Kate Friedman*

Moderator: *Theresa Allison**

Treat yourself to this uplifting multi-media concert celebrating the artistry, stories, and voices of rural elders and friends, ages 12 to 103, in Washington State. Through ancient oral tradition practices with breakthrough insights from neuroscience, biology, and social engagement research, elders experience the power of music and take us on a journey into family life, heritage, WWII service, the Big Band era, and more.

THE AGE STAGE

Judith-Kate Friedman has conducted award-winning, research-vetted programs with and for older adults, health and arts professionals, care partners, and advocates of creative aging for more than 20 years.

4:35 PM - 4:50 PM

Art Saves Lives: AIDS Health Foundation (AHF) Pop-Up Art Gallery

Presenters: *Joey Terrill; Thomasina DeMaio*

Moderator: *Cynthia Davis*

The popular AHF-supported Art Saves Lives gallery in the Castro and Mission districts of San Francisco exhibits the artwork of older individuals living with HIV/AIDS who come to the art gallery on an ongoing basis for classes. Thomasina DeMaio and Joseph (Joey) Terrill will discuss the art gallery, how it was formed, and how it has affected the surrounding community over its 25-year history of making art.

The popular Art Saves Lives pop-up art gallery unites a diverse community via the artwork of older persons living with HIV/AIDS.



TUESDAY, JULY 25

8:00 AM - 8:25 AM

There Is a Place: The Power of Music During the End of Life

Presenter: *Tania Ku*

Moderator: *Theresa Allison**

Music can awaken togetherness in the face of memory loss and loneliness at the end of life. This short documentary follows a musician sharing his gift of music with dementia care communities around the San Francisco Bay Area.

Filmmaker Tania Ku shows how musician Lior Tsarfaty enlivens people with dementia with unique expressions of song and dance.



8:30 AM - 9:10 AM

The Age of Love

Presenter: *Steven Loring*

Moderator: *Amanda Barauch*

This independent documentary offers a playful yet profound exploration of the time-tested, still-hopeful hearts of a group of 70- to 90-year-olds who attend a first-of-its-kind Senior Speed Dating event. By exploring these older, still-passionate voices -- relatable to any age group -- the film dispels ageist stereotypes, reveals how our core emotional needs endure and presents a new story of growth and possibility in later life.

Steven Loring's films examine the cultural and interior lives of unfamiliar and overlooked populations.



THE AGE STAGE



9:10 AM - 9:50 AM

[Bodies Mapping Time](#)

Presenter: *J. Michael Walker*

Moderator: *Sarah Jen*

A woman's body tells her biography, with each stage of aging inscribing itself into her flesh and marking her progress through life. Photographic portraits that honor and celebrate women's later lives will be shown by the photographer as he depicts the dignity with which each woman had a hand in choosing the images that best represent her.

J. Michael Walker is a visual artist whose work honors marginalized people and women.



11:10 AM - 11:40 AM

[Dancing With Crow's Feet](#)

Presenter: *Debra Campbell*

Moderator: *Lisa Chevalier**

Inspired by narratives of older women and ancient crow folklore, this intergenerational and interactive play features female experiences of aging. *Dancing With Crow's Feet* at once reveals and transcends the sense of invisibility older women feel in a society that promotes anti-aging.

Arts and AGEing KC is a nonprofit arts organization enriching lives through creative aging.



11:40 AM - 12:20 PM

[In the Moment: Living Well With Dementia](#)

Presenters: *Mary Jane Knecht; Cara Lauer*

Moderator: *Wendy Lustbader**

Seattle's new community-wide movement—termed *Momentia*—rejects the tragedy narrative and embraces life in the moment for people living with dementia. Learn how a public art museum and an art-focused adult day center joined hands to bring out the artist in people with dementia. Be inspired to return to your own community and find creative collaborations that add momentum and verve to all that dementia leaves unharmed.

Mary Jane Knecht manages Creative Aging Programs at the Frye Art Museum and Cara Lauer is the Executive Director of Elderwise, both in Seattle.



12:20 PM - 12:40 PM

[The Artist Within](#)

Presenter: *Marilyn Raichle*

Moderator: *Wendy Lustbader**

This exhibition displays exhilarating artwork by 43 individuals, ages 60–101, living with dementia. The paintings speak for themselves, opening hearts and minds to the realization that the people who live with dementia are still here—capable of living with dignity, creativity, and joy.

Marilyn Raichle exhibits the art of people living with dementia to expand our view of what is possible.

THE AGE STAGE

12:50 PM - 1:40 PM

Wilhemina's War

Presenter: *Cynthia Davis*

Moderator: *Charles Emlet*

This documentary focuses on an older African American grandmother, Wilhemina, who endures many trials and tribulations as her daughter gets sick and passes away from HIV/AIDS while her granddaughter goes through bullying and rejection. We follow the family over a 5-year period as the granddaughter matures from a 15-year-old to a young adult living with HIV/AIDS. This vivid depiction demonstrates the crucial role that film can play in reducing stigma and discrimination.



Wilhelmina's War tackles the age old story of stigma and shame associated with HIV disease.

1:40 PM - 2:10 PM

The Wonderful World of Senior Theater

Presenter: *Bonnie L. Vorenberg*

Moderator: *Helen Kivnick**

In countries small and large, senior theater is a growing force. A premier leader in dramatic arts with elders will depict how theater is changing the lives of older participants and audiences everywhere.



Bonnie Vorenberg has been called "the Guru of Senior Theater" for her groundbreaking work as a nationally recognized expert and pioneer in the field.

3:00 PM - 3:30 PM

Living Canvases

Presenter: *Tara Gruenewald*

Moderator: *Phoebe Liebig**

Art created through a series of life review workshops and some of the stories that inspired such artistic creations will be presented by the elder participants and the young artists who received their stories. Intergenerational creativity is showcased in this unique example of life as a canvas upon which we express who we come to be.



Living Canvases is a life review and art creation program designed to promote intergenerational understanding and connections.

3:30 PM - 3:50 PM

One Morning I Looked in the Mirror and Didn't Recognize Myself

Presenter: *Lucy Rose Fischer*

Moderator: *Helen Kivnick**

Hear award-winning gerontologist, artist, and author Lucy Rose Fischer, PhD, portray the experience of growing older with wit, whimsy, and vibrantly fanciful art. Incorporating audience dialogue, she will discuss her series of glass artworks on the theme of aging and will read from her colorful picture book, *I'm New at Being Old*.



Lucy Rose Fischer, PhD, a Fellow of GSA, launched a new career in visual art and creative writing when she turned age 60.

THE AGE STAGE



3:50 PM - 4:20 PM

Transgender Tuesdays: Film Clips of Older Adults Telling Their Stories

Presenter: *Mark Freeman*

Moderator: *Phoebe Liebig**

In excerpts from a 2013 documentary, eight courageous transgender 55-80 year-olds discuss their lives before respectful employment options or sensitive medical care existed. These film clips of older adults telling their stories will be played with pauses for questions and comments.

The film directed by Mark Freeman gives a glimpse of how the Tom Waddell Health Center in San Francisco has changed the lives of many in the transgender community through compassionate healthcare.



4:20 PM - 4:50 PM

Dreams to Art

Presenters: *Jo Ann Damron-Rodriguez**; *Dorothy Nissen*

Moderator: *Rick Moody*

Throughout human history, dreams have been sources of creativity and art. A life-long professional artist and a late-life artist will present visual art in dialogue with philosopher and dream expert Rick Moody, exploring how the unconscious when unfettered in dreams can inspire and expand creativity—especially in later life.

Dream images become the visual arts.



5:00 PM - 5:30 PM

Never Too Late Musical Revue

Presenter: *Sadie Harmon*

Moderator: *Theresa Allison**

This show celebrates improvisation and storytelling that emerges from Stagebridge's award-winning performing arts programs with older adults. Current students will share their experiences and demonstrate some of the many ways in which creative aging positively supports communities.

Founded in 1978, Stagebridge has pioneered intergenerational performing arts programs, including classes for older adults, performances at senior communities and elementary schools, and trainings for medical professionals.

* = Humanities & Arts Workgroup Member



Age Stage Manager: *Keisha Powell*

REGISTER TODAY - iagg2017.org/register-now

APPENDIX B:

HUMANITIES AND ARTS



The scientific sessions listed below are a subset of abstracts which were self-identified as relating to the Humanities & Arts topic and theme during the abstract submission process. The session number before the title corresponds to the session number in the Program Book and Abstract Book for easy reference.

CC= Moscone West Convention Center
M= Marriott Marquis

Sunday, July 23

1:00 PM - 2:30 PM | Salon 10-11 (M)
305 Symposium: The Benefits of the Humanities and Arts for Older Adults

3:00 PM - 4:30 PM | Room 2020-2022 (CC)
360 Symposium: We Are Now They: Old Gerontologists Living in Age-Segregated Housing

6:30 PM - 8:30 PM | West Hall (CC)
470 Poster: Ageism and Age Discrimination (poster # 35)

Monday, July 24

10:00 AM - 12:00 PM | West Hall (CC)
800 Poster: Cognition II (poster # 104)

820 Poster: Dementia and Alzheimer's Disease II (poster # 158)

1:00 PM - 3:00 PM | West Hall (CC)
1025 Poster: Health and Social Service Assessments and Interventions (poster # 274)

2:00 PM - 3:30 PM | Room 3009 (CC)
2065 Symposium: Mapping a Critical Ethical Landscape for Dementia: Research, Policy, and Practice

2:00 PM - 3:30 PM | Salon 1-2 (M)
2090 Symposium: The Unseen Caregiver: Survivorship, Creativity, and Innovation

4:00 PM - 5:30 PM | Room 3009 (CC)
3135 Ageing, Dementia, and the Social Mind

6:00 PM - 7:30 PM | Room 3009 (CC)
3310 Symposium: Creating Sustainable and Resilient Intergenerational Communities: Lessons From Four Societies

Tuesday, July 25

8:00 AM - 9:30 AM | Room 3002 (CC)
3445 Presidential Symposium: Collaborative Urbanism and Coproduction: Global Perspectives on Building Age-Friendly Communities

11:30 AM - 1:30 PM | West Hall (CC)
3580 Poster: Critical and Cultural Gerontology (poster # 70, 71, 72, 73)

2:00 PM - 3:30 PM | Room 3002 (CC)
3800 Symposium: Ageing Body and Society: Critical Perspectives, Future Challenges

4:00 PM - 5:30 PM | Room 3002 (CC)
3970 Symposium: Emotion, Attention, and Aging: Going Beyond the Positivity Effect

6:00 PM - 7:30 PM | Salon 15 (M)
4255 Symposium: A Music Program for Institutional Long-Term Care Residents With Dementia: Implementation and Outcomes

Wednesday, July 26

8:00 AM - 9:30 AM | Room 3002 (CC)

4310 **Symposium: Predictors and Benefits of Old Age Wisdom**

2:00 PM - 3:30 PM | Room 3002 (CC)

4665 **Symposium: Social Justice and Aging**

4:00 PM - 5:30 PM | Room 3002 (CC)

4830 **Symposium: Meaningful Aging: New Conceptual and Empirical Insights**

Thursday, July 27

8:00 AM - 9:30 AM | Room 3002 (CC)

5000 **Symposium: Ageing, the Digital and Everyday Life**

10:00 AM - 11:30 AM | Room 3002 (CC)

5115 **Symposium: Valuing Arts Integration in Age-Friendly Communities**

ADDITIONAL H&A PROGRAMMING AT THE WORLD CONGRESS

The Age Stage (Level 2 Lobby, CC)

Sunday, July 23 - Tuesday, July 25

Supported by



Guided Tour of Roz Chast: Cartoon Memoirs The Contemporary Jewish Museum (Off Site)

Monday, July 24 | 11:00 AM and 12:00 PM

Fee and registration required.

Art in Action Aquatic Park Center & Gallery (Off Site)

Monday, July 24 | 11:00 AM - 12:00 PM

Registration required.

Art Saves Lives Reception (Off Site)

Monday, July 24 | 6:30 PM - 9:30 PM

Registration required.

Legacy Film Festival on Aging (Room 3018, CC)

Wednesday, July 26

Visit www.iagg2017.org/program/humanities-and-arts for more information and registration instructions.

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APPENDIX C:

HIV AND AIDS PROGRAMMING



The scientific sessions listed below are a subset of abstracts which were self-identified as relating to the HIV/AIDS topic during the abstract submission process. The session number before the title corresponds to the session number in the Program Book and Abstract Book for easy reference.

CC= Moscone West Convention Center
M= Marriott Marquis

Sunday, July 23

1:00 PM - 2:30 PM | Salon 14 (M)

320 Paper: Physiological Factors and Health Outcomes

Monday, July 24

10:00 AM - 12:00 PM | West Hall (CC)

775 Poster: Bio-Behavioral Risk Factors of Health (*poster #41*)

900 Poster: Prevention, Health Risk, and Health Care (*poster #366*)

1:00 PM - 3:00 PM | West Hall (CC)

1025 Poster: Health and Social Service Assessments and Interventions (*poster #267*)

LB1070 Poster: Late Breaker Poster Session 3 (*poster #480*)

2:00 PM - 3:30 PM | Room 2020-2022 (CC)

2030 Symposium: Context and Culture: The Impact of AIDS on the Health of Older Persons in Sub-Saharan Africa

6:00 PM - 7:30 PM | Room 3010 (CC)

3315 Symposium: HIV and Aging Among Vulnerable Populations: Sexual and Racial Minorities, and Caregivers

Tuesday, July 25

8:00 AM - 9:30 AM | Room 3010 (CC)

3470 Symposium: Aging With HIV Around the World: Vulnerability, Resilience, and Impacts on Older Adults

8:00 AM - 9:30 AM | Room Salon 3 (M)

3490 Paper: Minority Elders

11:30 AM - 1:30 PM | West Hall (CC)

3650 Poster: HIV

LB3720 Poster: Late Breaker Poster Session 4 (*poster #429*)

Wednesday, July 26

8:00 AM - 9:30 AM | Room 3011 (CC)

4340 Paper: Mental Health and Aging

11:30 AM - 1:30 PM | West Hall (CC)

LB4585 Poster: Late Breaker Poster Session 5 (*poster #421, 499*)

ADDITIONAL HIV/AIDS PROGRAMMING AT THE WORLD CONGRESS

Age Stage

Sunday, July 23	1:30 PM - 2:00 PM	<i>Even Me</i> Documentary Film
Monday, July 24	12:40 PM - 1:30 PM	Dolls of Hope
Monday, July 24	4:35 PM - 4:50 PM	Art Saves Lives: AIDS Health Foundation (AHF) Pop-Up Art Gallery
Tuesday, July 25	12:50 PM - 1:40 PM	<i>Wilhemina's War</i>
Tuesday, July 25	3:50 PM - 4:20 PM	<i>Transgender Tuesdays</i>

Supported by



Art Saves Lives Reception (Offsite): Monday, July 24 at 6:30 PM

Participate in a reception at the Castro Street, ART Saves Lives studio and gallery. Participants will be able to view dolls created by the local LGBT community and artwork by local artists who have participated in the ART Saves Lives programming. The individuals featured in the films *Wilhemina's War* and *Still Standing* will be in attendance as well. Mix and mingle, enjoy the artwork and good food. Transportation will be included to/from Moscone West. Registration required.

GSA Interest Group: HIV, AIDS, and Older Adults (Salon 15, M): Monday, July 24 at 7:45 PM-9:15 PM

Legacy Film Festival on Aging (Room 3018, CC): Wednesday, July 26

9:00 AM | *Even Me*

The filmmaker confronts the overwhelming crisis of HIV/AIDS among older adults 50+. This revealing documentary depicts the devastating impact of this epidemic on the heterosexual, older adult population and communities of color.

10:00 AM | *Wilhemina's War*

Most Americans think of AIDS as long-conquered, but the South is now the epicenter of the epidemic. The filmmaker filmed *Wilhemina*, her daughter, Toni, and her granddaughter, Dayshal in 2015, as they struggle to live HIV positive lives.

4:30 PM | *Still-Standing*

The "Still-Standing, Aging Gracefully and Positively" project uses the diverse personal stories of elders living with HIV+ to discuss the unique mental and medical challenges presented by the disease.

Visit www.iagg2017.org/program/humanities-and-arts
for more information and registration instructions.

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APPENDIX D:

LEGACY FILM FESTIVAL

LEGACY FILM FESTIVAL ON AGING
IAGG 2017 San Francisco: July 26, 2017, Room 3018 Moscone West

Sheila Malkind, Executive Director:

Films are a powerful way to tell good stories and foster a deeper understanding of the aging experience. Today's films highlight people facing challenges with creativity, courage, humor, and grace.

There will be a short Q&A with the filmmaker after many of the films.

9 AM: EVEN ME. Megan Ebor. (23 min.) The filmmaker confronts the overwhelming crisis of HIV/AIDS among older adults 50+. This revealing documentary depicts the devastating impact of this epidemic on the heterosexual, older adult population and communities of color.



10 AM: WILHEMINA'S WAR. June Cross. (55 min.) Most Americans think of AIDS as long-conquered, but the South is now the epicenter of the epidemic. The filmmaker filmed Wilhemina, her daughter, Toni, and her granddaughter, Dayshai in 2015, as they struggle to live HIV positive lives.



11:35 AM: LEGACY SHORTS

A DAY WITH FRANCISCO. Michelle Cassel. (6:09 min.)

BACKSEAT BINGO. Liz Blazer. (5 min.)

DOWN ACROSS (Lodrett, Vannrett). Erlend Overby. Norway. (12 min.)

CHUM (Hjónabandsæla). Jorundur Ragnarsson. Iceland. (15 min.)



1:00 PM: THE AGE OF LOVE: Steven Loring. (77 min.) The documentary follows the humorous and poignant adventures of a group of thirty seniors who sign up for an unprecedented speed dating event exclusively for 70- to 90-year-olds.



3:00 PM: THE SANDWICH GENERATION. Julie Winokur. (28 min.) At age 83, Herbie suffers from dementia and can no longer live alone. The Sandwich Generation refers to those caught between their aging parents and young children, which includes more than 20 million Americans.

4:00 PM: CLOSE HARMONY. Nigel Noble. (30 min.) An *Academy Award-winning* documentary about a senior citizen chorus and an elementary school chorus who form an important bond that results in a memorable performance.

4:30 PM: STILL STANDING. GRIOT Circle. (11 min.) The "Still Standing, Aging Gracefully and Positively" project uses the diverse personal stories of elders living with HIV+ to discuss the unique mental and medical challenges presented by the disease.



Join us for the **7th Annual Legacy Film Festival on Aging**
SEPTEMBER 15-17, 2017, San Francisco

For more information, visit or contact us at:

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