

**CREATE +
COLLABORATE**

EVALUATION FINDINGS
2017-18

LACMA

In Their Own Words

“My family was glad that I took the class. They like me to do stuff. Even my grandkids are glad. They say, ‘You make art!’ I didn’t think I’d make anything worth looking at. I surprised myself. It came out better than I thought.”

— C+C participant

“[I learned that] everything is possible. Age is unimportant. You can always learn. Now that I have time, I have time to create.”

— C+C participant

“Being next to someone gives you ideas and [helps you learn] how to do things, like rolling ink or carving. Everybody is very encouraging with each other.”

— C+C participant

“We always forget what we have done [the day before], so the friend next to me always helps me, and we talk and we remember together.”

— C+C participant

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CREATE + COLLABORATE

The Los Angeles County Museum of Art (LACMA) Vitality and Art: Create + Collaborate (C+C) program is designed to meet the creative, social, and emotional needs of older adults. The program honors the rich life experiences of older adults and the valuable contributions made by aging individuals to one another, in social groups, and to the greater community. Built on research by the National Council on Aging and balanced with the potential contributions of adult participants, the program takes into consideration the physical and cognitive changes inherent in the aging process while addressing societal perceptions and misconceptions about aging citizens.

LACMA has a long history of offering art-making classes for all ages, and the museum staff has witnessed the transformative power of the creative process in fostering community and igniting passion, purpose, and curiosity. By designing a studio class with intentional goals specific to this older audience, LACMA recognized an opportunity to increase its value as a resource for adults to build confidence, self-worth, and community.



PROGRAM OVERVIEW

Recruitment

During the program's pilot year, LACMA focused on participants aged 65+ who were affiliated with St. Barnabas Senior Services (SBSS), an organization that has been serving economically vulnerable older adults in Los Angeles County for over 100 years. Staff at SBSS were able to identify and recruit students with an interest in art, art making, and creative programming, or those who could benefit most from a program of this type. LACMA chose to partner with SBSS, rather than advertise the class to the general public, in order to expand its audience beyond members of the target age group who already seek the museum as a resource.

Contact Time

Students were asked to commit to a 10-session course that included looking at, talking about, and making art with a teaching artist. Each session met for three hours. The pilot program offered fall, winter, and spring cycles in 2017–18 and allowed participants to re-enroll.

The Creative Focus

The program focused on learning different methods of printmaking. This artistic medium was selected for its skills-based approach—a quality favored by older adult learners, according to educational research. Students balanced learning skills in printmaking with building artistic content in their work.

Artworks from LACMA's collection, along with participants' life experiences and interests, served as catalysts for the artistic content of their prints.

The Social Focus

Equally important in the workshops were opportunities for older adults to share their understandings and perspectives. Each session began with students reflecting on what they had learned in the previous class and ended with a review of the day's lessons. They shared their challenges, new successes, and discoveries while supporting the perspectives of their peers. In the galleries, in pairs or small groups, students shared observations on, ideas about, and personal connections to works of art. In addition, throughout the art-making process, students demonstrated to one another the skills they were learning and the sources of inspiration for their artwork.

The Emotional Focus

The program welcomed older adults with differing levels of experience in talking about and making art. Students were encouraged to find their own self-worth in their art making as well as in their ability to learn new skills and express their ideas orally and visually. Simultaneously, they were encouraged to build and express empathy for the approaches and ideas of others.

Process and Product

Students produced original works of art and developed a reflective process for making art. They talked about their artistic choices, content ideas, challenges they faced, ways they unearthed and included previous experiences, and how they encountered and built new skills, addressing the joy of breakthroughs along the way.

Exhibition of Art

Students presented their work to family and friends in a culminating installation and reception at LACMA at the end of each cycle. SBSS made space at their facility for a permanent installation of student work, which that LACMA had framed, as inspiration to peers and a point of personal pride and self-worth within their own institution.

Assessment and Evaluation

The instructor openly and transparently led older adults in discussion about the program outcomes, artistic and personal, throughout the workshop process. Sharing program outcomes with older adults allowed the goals of the program to become mutual ambitions, jointly explored and achieved among staff and participants. A range of reliable assessment and evaluation strategies designed to be learner centric, inclusive, and natural to the program environment were used throughout each cycle.

EVALUATION 2017–18 OVERVIEW

Outcome-Based Evaluation

Using an outcome-based evaluation framework was critical to program design in order to clearly define program intentions and to measure program fidelity and change in participants. With evaluation beginning at the inception of the planning process, LACMA staff members were joined by Susy Watts, an independent arts-education consultant specializing in planning and assessment, to develop a framework for a Theory of Change and Logic Model.

Theory of Change Framework

A Theory of Change process was selected as the best approach to effect change and evaluate achievements through the C+C program. The Theory of Change process was designed to initiate clarity and consensus, plan instructional components, communicate with funders about accomplishments and needs for resources, and tell the story of the program to the greater community. The C+C program will continue to be guided and formed in response to the needs of older adult audiences and the ways in which LACMA's resources can best meet those needs in accordance with the museum's mission.

First and foremost, this Theory of Change was designed to inform older adult participants about this study, the intended program outcomes, and indicators that would serve as evidence of their personal artistic and social achievements.

Second, this Theory of Change was positioned to inform LACMA education staff, the instructional team, and the museum about the focus and impact of the program.

Third, this Theory of Change positions LACMA to design additional programming, sustain and seek further funding, communicate shared messages, and ultimately report to the greater staff, local community, and funders about how effectively overall goals and specific outcomes are being met.

Theory of Change

LACMA staff and stakeholders worked with the consultant to contribute to this Theory of Change with the following objectives:

- Refine the rationale for the program.
- Review program assumptions.
- Inventory organization as well as community and partner inputs (resources), activities, and outputs (products).
- Consider external factors that influence abilities to meet goals.
- Write and implement the program's intended artistic, social, emotional, and organizational outcomes.
- Align planning and programming, define educational content and approaches, train staff/artists, track outputs/products (e.g., model, curricula, artifacts), and maximize the success of reaching short-term, intermediate, and long-term outcomes.

Logic Model

Development of outcomes (targeted achievements) and indicators (visible/audible attributes and artifacts of outcomes) served as a tool for LACMA to define and refine overall intentions for enrolled older adults. The Logic Model also defined the purpose of the work and provided the framework for formative and summative evaluation. The work process resulted in a Logic Model used and reviewed continually by internal staff and externally with older adults, partner institutions, and the funding organization. Older adults were informed clearly about the expectations of the program. Outcome/indicator sets were written for older adults, instructors, the community, and museum administration and are noted in the Logic Model, first as a full set, and later addressed individually in a pilot-year internal impact study.

Participatory Evaluation

With respect to assessment, LACMA education staff maintains the following objectives: a) to play a key role in the evaluation outcomes and indicators, and b) to advise on the pragmatic use of evaluation. Participatory evaluation was used, especially in the pilot year, but also on an ongoing basis, as an accurate, objective, and impartial accounting of the program's effects that leaves room for continued innovation in process. The Theory of Change research and evaluation report real-world change on the road to reaching outcomes for the C+C program.

Evaluation Methodology

The evaluation methodology provided approaches natural to the programming environment in order to ultimately gather valid and reliable findings. The external evaluator supported the planning process, informed by staff research and reflections. The organization intends to continue to internalize assessments and program evaluation into the everyday practice of the program on an ongoing basis. The collection of quantitative and qualitative data adds scope and breadth to this study over time and allows comparison from year to year for annual progress to sustain the program model.

DATA SOURCES

Primary sources of data contributing to this study addressed engagement, demography, and learning. A range of assessment strategies and instruments supported the evaluation: data collection of demographic information, a conferring process focused on artistic artifacts as evidence of participants' learning and engagement, artifact review as assessment of printmaking skills and content building, class observation of instruction, and response by older adults and instructor through interview. Additionally, staff members were interviewed to support findings. Participants with 70% attendance engaged in at least one formal conferring with the instructor. In addition, more than five participants were interviewed in depth by museum staff in relation to an outcome-based protocol. Observationally, museum educators made connections between the instructional strategies and pedagogy of the program and the successes experienced by the program's participants. Demographic data was provided by the facility, and engagement data for students was gathered by program assistants through attendance keeping.

Engagement and Demographic Data

LACMA staff provided participant-engagement (attendance contact hours) and program-activity data. Students provided demographic data that included age and prior associations with the museum. General demographics of whom SBSS serves were taken from their website.

Portfolio/Object-Based Review and Assessment Checklist

Participants constructed and organized portfolios to include process and resolved works of art for review by instructors and/or museum educators in relation to program outcomes. Assessment checklists were completed by instructors.

Summative Interviews

The evaluation included interviews by the program evaluator with C+C staff (N = 3) in June 2018, after completion of all three cycles. At the end of the fall 2017 and spring 2018 cycles, summative interviews were conducted by program staff with a representative sample of that cycle's students.

Conferring Process

The instructor conducted a conferring process with each participating older adult. Using artifacts (writing and artwork) as a primary focus, the conferring consisted of asking open-ended questions to ascertain each participant's intention and purpose in his/her work as related to the program's outcomes. The artifacts grounded the conversation and provided visible evidence for a participant's references to an issue, idea, or artistic achievement.

Short-term outcomes focus on three areas of senior development and growth:



Artistic Outcomes

Looking at and Talking about
Art as a Catalyst for Art Making

Printmaking Skills:
Techniques/Processes

Artistic Content Development



Social Outcomes

Collaboration: Voicing,
Step In and Step Out, and
Supporting the Work of Others

Building Ideas as a Community

Reflection



Emotional Outcomes

Self-Worth

Empathy

IMPLEMENTATION

Program outcomes are dependent on the extent and manner of program implementation.
To accurately interpret program outcome data, it is essential to understand actual program implementation.

Student Recruitment

C+C was promoted to older adults at St. Barnabas Senior Services through the assistance of SSBS staff, bilingual flyers, bilingual presentations by LACMA staff at SBSS, and a free printmaking workshop at the Hollywood SBSS site. Students were encouraged to recruit their friends to participate.

While dozens of people expressed enthusiastic interest in the program and enrolled, there was a high attrition rate of no-shows. For example, 22 people were enrolled in the spring cycle but only 12 actually attended. When possible, LACMA staff followed up with enrollees to encourage their participation. Reasons cited for not attending included a need for transportation, illness, travel, and unforeseen commitments.

The majority of participants were continuing students, which was not the original plan for the program, but after the fall cycle, LACMA staff recognized that the program would have a greater impact on students if they were given the opportunity to continue. For the winter cycle, a lottery was conducted at SBSS in MacArthur Park to include only a few returning students while still leaving spaces open for new students from the Hollywood and Echo Park sites.



Schedule

Fall Cycle

Sessions were held once a week on Tuesdays: October 17, 24, 31, November 7, 14, 28, 30, December 7, 12, and 14, 2017. Fall Culmination took place on Thursday, December 14, 2017, at LACMA, and on Friday, January 26, 2018, at SBSS's MacArthur Park site.

Winter Cycle

Sessions were held twice a week on Tuesdays and Thursdays: February 8, 13, 22, 27, March 1, 6, 8, 13, 15, and 20, 2018. Winter Culmination was held at LACMA on Saturday, March 24, 2018.

A free workshop was held on Friday, April 6, 2018, at SBSS in Hollywood to recruit new participants.

Spring Cycle

Sessions were held twice a week on Tuesdays and Thursdays: April 10, 12, 24, 26, May 1, 3, 8, 10, 15, and 17, 2018. Spring Culmination was held at LACMA on Saturday, May 28, 2018.

Curriculum

The curriculum included visits to the museum's galleries, the Robert Gore Rifkind Center for German Expressionist Studies (Rifkind Center), and/or the Study Center for Photography and Works on Paper (Study Center). Students used these facilities to study prints and other works of art from LACMA's collection or exhibitions, examining technique, style, and content. Students looked closely at works of art and **shared observations or personal connections**. In preparation for their prints, **students sketched** in the galleries, outdoors in the park surrounding the museum, and from still lifes assembled by the instructor. The sketches became part of the students' **process for developing ideas** for their prints. In the studio, they learned two printmaking techniques. They started with monoprinting and graduated to creating **relief prints**. Students learned about concepts including **positive and negative space**, reverse image, and line quality, and practiced **carving-tool techniques, ink application and color mixing**, and **image transfers** using a press or baren, among other skills. Each day started with a recap of the previous class and ended with **reflection** during which students shared their observations and challenges and provided support to their peers.

IMPLEMENTATION PROGRESS

Interviews with program staff, as well as a series of checklists of the monoprinting and relief-printing skills acquired by each student, suggest C+C implementation largely occurred as intended in 2017–18. Several aspects of program implementation warrant highlighting.

Curriculum

The C+C curriculum incorporated printmaking (monoprint and relief), study visits to the galleries for content inspiration, and student collaboration. Over the course of the three cycles, the staff made adjustments to the curriculum content and activities in response to their observations of students and the extent to which the curriculum was achieving target outcomes. Staff members noted the challenge of developing lesson plans that served the needs and interests of all students.

For example, in response to student feedback, the curriculum was expanded to add color theory. Students transferred this knowledge to making multicolor prints, which required them to carve multiple plates, learn registration techniques, and understand color mixing.

Student Skill Development

Staff members reported that students developed confidence and were proud of their own art but continued to rely on the teaching artist and assistant more than anticipated. While all students were able to move through the entire printmaking process, it took longer than anticipated for many to complete their work with independence. This is one of the reasons students were allowed to enroll in successive cycles, which was not the original plan. A staff member observed, “After the first cycle, they [students] were just starting to get it [the printmaking process], and it didn’t seem fair to cut them off ... In the end, we served fewer students, but the students had a better experience.”

Student Collaboration

C+C encouraged students to collaborate with one another as they developed their own artistic skills and to strengthen social and emotional well-being. Students engaged initially with the teaching artist, seeking her out as an expert. Observing that collaboration among students was lower than anticipated, staff members employed more intentional strategies to increase interactions between students. For example, staff added sentence prompts for students to discuss their own artwork or the art in galleries. They also recruited students from outside the senior center for the spring cycle, and this seemed to enhance interactions among students. A staff member noted, “We opened it up to more people with experience..., and this was helpful. [They were] more immersed in the culture of talking in public, sharing, and giving an opinion, and that encouraged others to talk.”

Program Partners

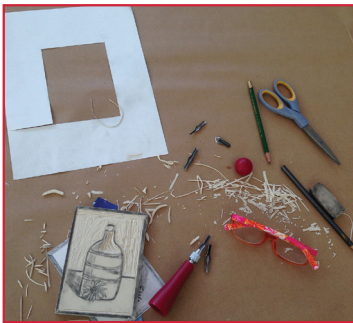
For 2017–18, C+C worked with internal partners, such as the Study Center and the Rifkind Center, to expose students to art and specifically prints in the LACMA collection. Additionally, the Study Center provided space for culminating shows of student work in each cycle. The C+C staff also sought external partnerships with senior centers for their ability to recruit students and encourage their persistence with the program. The staff also hoped the partners would assist them in understanding how to ensure C+C was beneficial to the students.

Class Schedules

During the pilot year, the staff tried two different implementation schedules. The program initially ran for 10 weeks with one session per week. They also experimented with a five-week schedule with two sessions per week to see if this improved attendance and helped students retain learning between classes. This schedule was more challenging from an administrative standpoint. There was less time for the staff to reflect on each session and use their observations to prepare for the next one. There also was less time to coordinate with other departments. However, the more compacted schedule proved beneficial for the students. Staff reported that having two classes per week helped with the continuity of learning by introducing a concept or process on Tuesday, which was then carried out on Thursday.

Program Team

Staff members and students alike commented on the strengths of the C+C staff team. Students described them as supportive, understanding, and constructively challenging. One person also described the staff as “a good team working together. It turns it into something important and big, and energy spreads out to the students.”



OUTCOMES

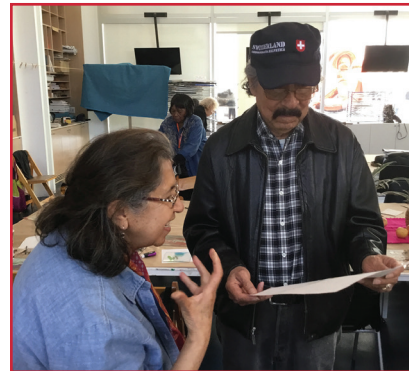
Staff members provided anecdotal reports of positive outcomes for the students: they saw growth in students' confidence, ability to look at and talk about art, ability to create art, and understanding of art as a means of expression. One staff member commented, "I saw the change in them, each person individually, expanding into something new and taking it on and feeling they had accomplished something." They stressed the importance of that sense of accomplishment for seniors, who often lack opportunities to learn, to produce something tangible, or to have an active role in a community. Students and staff noted the positive—and sometimes surprised—reactions of students' family members when participants shared their work with them, and this contributed to the sense of accomplishment. Analyses of the C+C older adult outcomes and indicators (see Logic Model) also suggest growth and are reported below.



Engagement Outcomes



Artistic Outcomes



Social Outcomes



Emotional Outcomes

ENGAGEMENT OUTCOMES

Engagement statistics reflect the extent to which individuals engaged in program activities. A total of 17 individuals participated in C+C across three cycles in 2017–18 (fall 2017, winter 2018, and spring 2018), as indicated in table 1.

TABLE 1

Participants by Cycle

Participants	Fall 2017	Winter 2018	Spring 2018
Number participants/cycle	12	9	13
Number who participated in all cycles	6		
Number who participated in two cycles	5		
Number who participated in one cycle	6		

**Engagement Outcome 1:
Attendance**

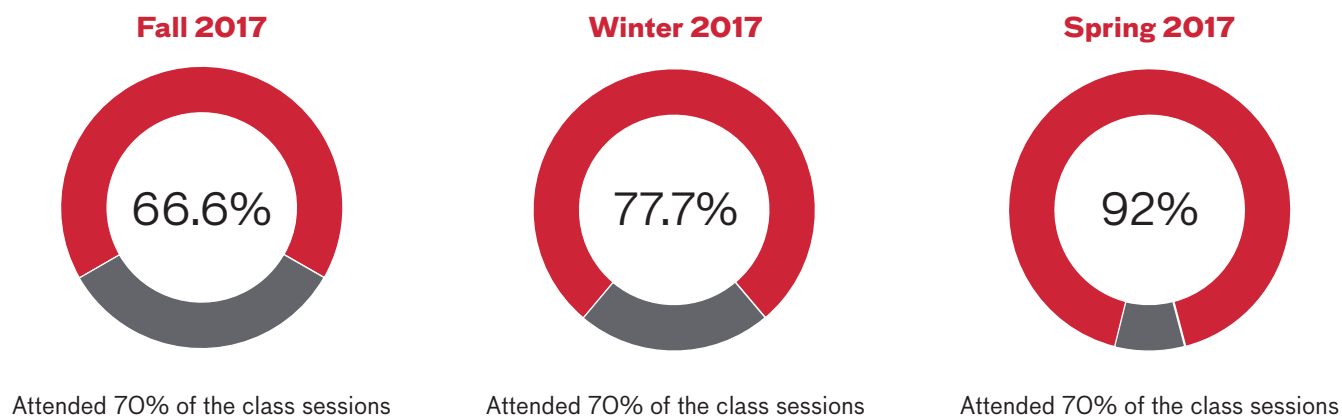
	Older Adult Engagement Outcome	Indicator
E1	Sustains attendance in workshops	Attends 7+ of 10 workshop sessions

**FINDINGS:
Engagement Outcome 1**

In the fall cycle, **67%** of students attended **7 of the 10** class dates. In the winter cycle, **77%** of students attended **70%** of sessions, and in the spring cycle, **92%** of students attended **<70%** of sessions (see Figure 1). A lottery was conducted allowing seven fall students to repeat the program in the winter. Six students repeated the program, attending the fall, winter, and spring cycles. Of those six students, four showed a strong commitment, participating in at least **70%** of sessions for all three cycles. All but one participant improved their attendance from one cycle to the next. This data indicates that once a student was engaged in the program, they became committed. Reasons for poor attendance were attributed to health issues, lack of transportation, and personal travel.

FIGURE 1

Participant Attendance



Prior to implementation, it was determined that an attendance threshold of 70% would be used to identify those participants who were considered fully engaged in the program. Those individuals who attended 70% of the class sessions participated in evaluation activities aimed at gathering information about program outcomes. This included a conferring interview at the end of each cycle, a summative interview at the end of the fall and spring cycles, and a brief survey at the end of the winter cycle. The outcome findings reported below derive from these sets of data.

Participation in evaluation activities was variable, ranging from 83% to 100% (see table 2).

TABLE 2

Participation in Evaluation Activities

	Fall 2017 (N = 12)		Winter 2018 (N = 9)		Spring 2018 (N = 13)	
Evaluation Activity	Conferring Interview	Summative Interview	Conferring Interview	Survey	Conferring Interview	Summative Interview
Number of students who participated in the evaluation	7 (58%)	8 (67%)	7 (78%)	6 (67%)	11 (85%)	10 (77%)
Number of students who had a 70% attendance rate and participated in the evaluation	(N = 8) 7 (88%)	(N = 8) 8 (100%)	(N = 7) 7 (100%)	(N = 7) 6 (86%)	(N = 12) 11 (92%)	(N = 12) 10 (83%)

ARTISTIC OUTCOMES

Artistic Outcomes 1–2: Close Looking and Talking About Art

	Older Adult Artistic Outcomes	Indicator
A1	Uses museum works of art as catalyst for recognizing print attributes and printmaking skills and techniques	<p>a) Describes prints as a transfer of an image from one surface to another</p> <p>b) Describes print attributes as seen in monoprints</p> <p>c) Describes print attributes as seen in relief prints</p> <p>d) Describes print attributes as evidenced in LACMA works of art and other print references from Rifkind Center</p>
A2	Uses museum works of art and own experiences as catalyst for identifying artistic content	<p><i>Monoprints:</i> Selects artistic content based on personal mood/feeling and memory/experiences inspired by works of art</p> <p><i>Relief Prints:</i> Selects artistic content of portraiture; changes subsequent content through engagement with LACMA art and own experiences</p>

FINDINGS: Artistic Outcomes 1–2

During conferring interviews, participants were asked generally about the sources of inspiration for their art. Summative interviews asked participants more directly to describe how the works of art from LACMA's collection inspired their art making. Table 3 shows the percentages of participants who identified sources of inspiration across the two types of interviews and the three cycles. Here, and throughout the conferring process in the pilot year, the differences in questioning strategies for the two types of interviews likely account for the differences observed in responses. During conferring interviews, a higher percentage of participants referred to other art or something from their own experience (73–100%) than to LACMA artworks (29–59%). The reverse was true in summative interviews, which specifically inquired about inspiration from LACMA art: 80–100% referred to LACMA works while 0–40% referred to inspirations that were more personal. Overall, participants were generally able to articulate sources of inspiration for their work. Detailed analysis of the responses showed that few referenced the technical attributes of a source of inspiration. This may be due to the early stages of participants' technical development.

TABLE 3

Artistic Outcomes 1–2

Outcome		Fall (N = 7)	Winter (N = 7)	Spring (N = 11)	Fall (N = 8)	Spring (N = 10)
		Conferring Interviews			Summative Interviews	
A1	Museum works as catalyst	59%	29%	45%	100%	80%
A2	Museum works and own experience as catalyst	86%	100%	73%	0%	40%

In Their Own Words

“ I like the way the colors were. Gave me some ideas. It doesn’t have to be a recognizable picture. Whatever your concept is. ”

— C+C participant (referring to textiles in the exhibition *Panamanian Cosmos*)

“ What I liked best was a painting with grapes. I was fascinated! It helped me with inspiration because of the realist style that it was done in. I would concentrate more. Later on, I made my own work with grapes and an orange too. ”

— C+C participant (referring to still-life paintings from LACMA’s permanent collection)

“ I was inspired by a mill made of stone that they had in LACMA’s collection. My grandmother used one. It inspired me to make a tribal-style logo. ”

— C+C participant (referring to the exhibition *City and Cosmos: The Arts of Teotihuacan*)

“ I was trying to see how my face would look in linoleum. ”

— C+C participant (referring to study of portraiture)

Artistic Outcomes 3–4: Making Art

Older Adult Artistic Outcomes		Indicator
A3	Uses and repeats monoprinting skills/techniques	<p>a) <i>Stencils</i>: Creates stencils directly from cardboard or other paper source; places stencils on painted plate; creates additional shapes as desired for reprinting</p> <p>b) <i>Paints</i>: Applies paint directly to plate surface; reapplies paint layers</p> <p>c) <i>Prepares Paper</i>: dampens paper, rolls between blotters, lays from one edge</p> <p>d) <i>Presses</i>: Presses in print press / rubs with tool on entire surface with even pressure</p> <p>e) <i>Pulls</i>: Lifts evenly from one edge to reveal print</p>
A4	Uses and repeats relief printing skills/techniques	<p>a) <i>Incises</i>: Cuts safely: places hand in front of or over hand that steadies surface</p> <p>b) <i>Inks</i>: Inks plate (Styrofoam or lino); uses water-based ink; brays/rolls ink from different directions to assure uniform coverage</p> <p>c) <i>Prepares Paper</i>: dampens paper, rolls between blotters, lays from one edge; when repeating, registers print</p> <p>d) <i>Presses</i>: Presses in print press / rubs with tool on entire surface with even pressure</p> <p>e) <i>Pulls</i>: Lifts evenly from one edge to reveal print; creates an edition of 3–5 prints</p>

FINDINGS: Artistic Outcomes 3–4

During the conferring and summative interviews, participants were asked to describe their printmaking process. In the analyses of participants' responses, five skills/techniques of printmaking frequently emerged: drawing/sketching, transferring, carving, working with colors/inks/paints, and pressing. Most mentioned a subset of these skills/techniques. However, a few described the process in detail reflecting significant, in-depth understanding of certain steps or the entire process. Table 4 shows the percentages of participants who referenced each of the five skills/techniques and gave a more detailed description. While artistic outcomes 3 and 4 distinguish between monotype and relief printmaking, participants rarely identified which process they referred to in their responses. Thus, no distinction between monotype and relief processes is made in table 4. The results show variations across skills/techniques and cycles, which may reflect the focus, projects, or participants' needs in a given cycle.

TABLE 4**Artistic Outcomes 3–4**

Outcome		Fall (N = 7)	Winter (N = 7)	Spring (N = 11)	Fall (N = 8)	Spring (N = 10)
		Conferring Interviews			Summative Interviews	
A3	Monoprinting					
A4	Relief printing					
References to Individual Skills/Techniques						
	Drawing/sketching	57%	86%	45%	75%	90%
	Transferring	86%	14%	18%	38%	60%
	Carving	86%	100%	45%	63%	60%
	Working with colors/inks/paints	71%	43%	82%	50%	60%
	Pressing	29%	57%	45%	38%	40%
	Total references (total count)	26	25	34	25	36
	Average per individual	3.7	3.6	3.1	3.1	3.6
	Detailed description/technique	43%	37%	73%	50%	50%

In Their Own Words

“The skill is different than other art forms. I have to think in 3-D—that is an exercise! Having to solve problems at all levels of creation. More effort with printmaking. Keeping in mind what you need to carve away. You have to map it out.”

— C+C participant

“Pick a picture, draw or trace it, start carving it out. Then you paint it—use ink. You can’t use acrylic. Try to get the right amount of ink. I can’t judge the amount of ink. Then put it on the paper, press it, try not to move it. It was fun, nice. I enjoyed it. I find it relaxing.”

— C+C participant

SOCIAL OUTCOMES

Social Outcomes 1–3: Collaboration and Community

Older Adult Social Outcomes		Indicator
S1	Collaborates, voicing own ideas	Steps up and steps back to offer ideas and hear the ideas of others
S2	Supports the ideas of others to build group understanding as a community	Reflects the ideas of others as expressed; shows interest by asking questions to discover more about others' ideas
S3	Reflects on and analyzes successes and challenges while describing process with group	Shares solutions pursued to push through challenges; shares the processes that supported achieving success in art making

FINDINGS: Social Outcomes 1–3

During interviews, participants described interactions with classmates, noting how they helped one another socially and with art making. The results are presented in table 5. Social outcomes 1 and 2 are combined because it was difficult to make distinctions between respective indicators based on interviews. Social outcome 3 revealed two themes: challenges specific to printmaking projects and personal challenges, such as health or memory issues. These are distinguished in table 5.

TABLE 5

Social Outcomes 1-3

Outcome		Fall (N = 7)	Winter (N = 7)	Spring (N = 11)	Fall (N = 8)	Spring (N = 10)
		Conferring Interviews			Summative Interviews	
S1	Collaboration					
S2	Building ideas as a community	86%	71%	36%	63%	70%
S3	Reflection					
	Printmaking challenges/successes	100%	86%	100%	75%	90%
	Personal challenges/successes	57%	71%	27%	13%	30%

In Their Own Words

“ We complimented each other, critiqued, laughed! We saw improvement. Everybody improves from the start. Some had experience. I didn’t but I got better. I improved. I got more confidence. I don’t compare myself to others.”

— C+C participant

“ We can talk to friends and discuss what they are doing. It is very nice to talk to them. We inform each other. It was a good experience.”

— C+C participant

EMOTIONAL OUTCOMES

Emotional Outcomes 1-2: Self-Worth and Empathy

Older Adult Emotional Outcomes		Indicator
EM1	Recognizes self-worth and models confidence	Identifies personal art-making skills/technical proficiencies; makes group contributions; takes a leadership role for some area of the instruction (e.g., demonstrates a skill, shares knowledge about what is observed)
EM2	Demonstrates empathy through emotional engagement with others	Repeats thoughts and ideas of others; connects experiences of others to own experiences

FINDINGS: Emotional Outcomes 1-2

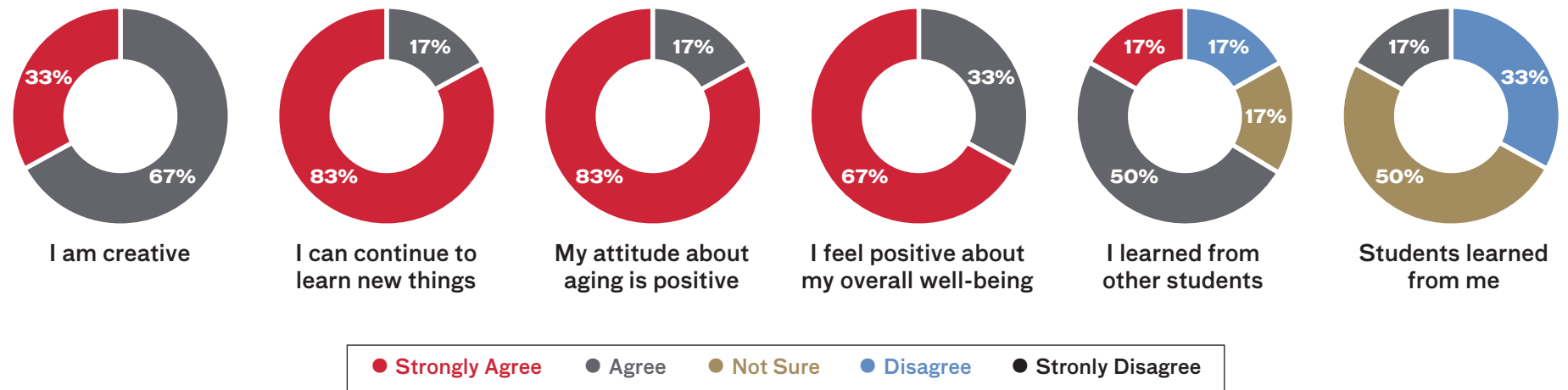
In reflecting on their experiences, students referenced their levels of confidence, their connections with others, and their roles in the group, as represented in emotional outcomes 1 and 2. In the analyses of participant responses, it was difficult to make distinctions between indicators of self-worth and empathy based on interviews, and emotional outcomes 1 and 2 are therefore combined in table 6. The differences between conferring and summative interview findings are likely related to differences in the questions comprising those interviews. Overall, between 43% and 90% of students reported experiences, perceptions, and behaviors reflecting self-worth and empathy. The results of the survey suggest participants in the winter cycle showed qualities of self-worth (first four items) but a lesser degree of shared learning with other students (see figure 2).

TABLE 6
Emotional Outcomes 1-2

Outcome		Fall (N = 7)	Winter (N = 7)	Spring (N = 11)	Fall (N = 8)	Spring (N = 10)
		Conferring Interviews			Summative Interviews	
EM1	Self-worth	43%	57%	64%	88%	90%
EM2	Empathy					

FIGURE 2

Student Survey Responses, Winter 2018 – Student Self-Reported Reflections on Participation (N = 6)



In Their Own Words

“ I never knew this [printmaking], and I learned how to print. This will help me to teach others. I shared and explained what I did. I explain what I did wrong and what I did right. If I put too much ink, I explain to my colleagues. Reminds me of when I was a teacher in India. ”

— C+C participant

“ I was excited to share what I was learning about. The vessel that led to a discussion about three-legged colonial pots. I try to ask questions to illuminate topics for myself. ”

— C+C participant

ADDITIONAL EMERGENT THEMES

Qualitative analyses of the conferring and summative interviews revealed four additional themes:

- **Enjoyment of the process:**
Participants found the printmaking process inherently interesting, relishing its challenges and the opportunities it provides for learning and experimentation.
- **Seeing and doing matter:**
Students expressed the importance of opportunities to actually participate, hands-on, in creative production.
- **Benefits of participation:**
Students cited personal growth, acquisition of skills and knowledge, and new ways to engage with peers and family among the reasons they valued the program.
- **Future plans:**
Participants expressed ideas or explorations they wish to pursue further, including more classes in art.

Table 7 shows the percentages of participants who referenced these areas. Figure 3 also reflects the benefits reported at the end of the winter session.

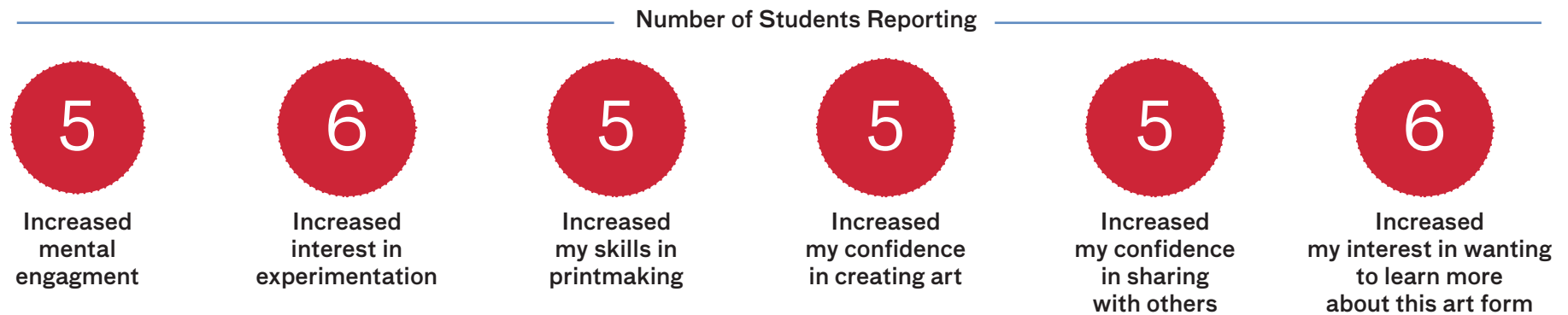
TABLE 7

Additional Emergent Themes

Outcome	Fall (N = 7)	Winter (N = 7)	Spring (N = 11)	Fall (N = 8)	Spring (N = 10)
	Conferring Interviews			Summative Interviews	
Enjoyment of the process	57%	86%	33%	50%	90%
Seeing and doing matter	14%	57%	36%	25%	30%
Benefits of participation	43%	86%	82%	75%	80%
Future plans	57%	43%	36%	50%	50%

FIGURE 3

Student Survey Responses, Winter 2018 – Student Self-Reported Impact of Participation (N = 6)



In Their Own Words

“Some [students] went on another path of experimentation. They weren’t really following the curriculum and took their own path, but it was inspiring. We opened it up for the students who wanted to experiment and explore and take their own path.”

— C+C staff member

“That I can actually create something, and that it looks really good. I didn’t think that I could do something artistic. I am proud of it. It keeps the mind sharp. I am doing better than I thought. I had no idea about this type of art.”

— C+C participant

CONTEXTUAL FACTORS

Contextual factors are influences outside the control of C+C that impact implementation or outcomes. They can challenge or support the program. In 2017–18, several factors influenced C+C implementation and outcomes and should be considered as the program moves forward.

Engagement of External Partners

C+C staff sought external partnerships with senior centers to promote the program, access a pool of potential students, and obtain support for sustained student engagement over time. St. Barnabas Senior Services was chosen as a partner for its proximity to public transportation to the museum, the enthusiasm of the Activities Director at the MacArthur Park location, and the demographic of SBSS participants, who typically do not have the financial resources to participate in art classes—an audience LACMA desired to reach. Typically, SBSS participants are in their mid-70s, live alone, have few relatives or friends to provide assistance, and speak minimal English. These participants roughly match the demographic profile of this geographic area: 35% Asian, 33% Latino, 25% white, 6% African American, 1% other. Most depend on Social Security of \$800–\$900 per month to cover their expenses and rely on Medicare and Medicaid for their health coverage. Living at or below the federal poverty level, they lack the resources to meet their basic food, housing, and healthcare needs. In the fall cycle, an administrator from the MacArthur Park SBSS location participated in the program. A C+C staff member commented, “I think that made a difference. She was such a cheerleader and able to encourage students to participate and come consistently.” However, the administrator was unable to continue her involvement in the winter and spring cycles. Without her involvement, the senior center was not able to provide the hoped-for support for new student engagement. In addition, it was observed that the senior center activities, such as bingo or watching television, tended to be more passive, with minimal expectations for ongoing engagement and less focus on developing skills or a sense of community. Program staff reached out to other senior centers and found that, while they were enthusiastic about C+C and initially offered free transportation for their participants, they ultimately did not have the resources to actively encourage and support student engagement and attendance.

Student Attendance

Student attendance rates varied, with 67–92% participating in 70% of sessions. By spring 2018, all but one student attended over 70% of sessions. Program staff used a variety of strategies to encourage enrollment and attendance, from offering the program free to cultivating a welcoming atmosphere including snacks, coffee, and a supportive environment. LACMA staff called individuals who missed class to encourage participation. Factors impacting attendance included health, travel, and transportation. When the senior center was unable to provide transportation as originally intended, LACMA sought to fill the gap through ride services, but only one student took advantage of this and only on two occasions. Staff members also wondered if the lack of expectations for ongoing engagement/attendance in programs at the senior center was carried over to C+C.

Language and Cultural Variations

Participants in C+C represented a variety of cultures, and, for many students, English was not their first language. Languages spoken at home included Spanish, Korean, Tagalog, Hindi, and Italian—a much wider range than anticipated. The teaching artist and the assistant were bilingual Spanish/English, which was helpful for a subset of students. Staff members noted the challenges of using a second language to learn technical vocabulary, discuss the subtleties of art, and collaborate confidently with peers. Staff had to reconsider what peer-to-peer teaching might look like based on the cultural and educational experiences of the students. One commented, “Originally, we had planned to have them teach each other, but they didn’t have much experience in art, and the language barrier was a big thing. They were from different cultures and may learn things in a very different way. We encouraged people to speak out and talk in front of each other, but [for some] that was not part of their culture.”

SUMMARY AND RECOMMENDATIONS

Summary

During its 2017–18 pilot year, LACMA staff members developed the Create + Collaborate program model, ran three program cycles, and supported internal data collection for evaluation. The results of the evaluation indicate the program was implemented as planned. During the course of the pilot year, staff members reviewed implementation progress, made changes to the program model, and carefully experimented with alternative approaches to improve C+C outcomes. Anecdotal reports and analyses of evaluation data indicate positive outcomes for students in most areas assessed, including artistic, social, and emotional outcomes. At the end of the year, staff members were beginning a more in-depth review of 2017–18 implementation and outcomes as part of ongoing program development.

Recommendations

Results of the 2017–18 evaluation suggest the following recommendations:

Maintain a program review cycle.

Intentional, ongoing program development is supported by a program review cycle, which consists of 1) program design, 2) program implementation, 3) analyses and review of program data, and 4) evidence-based adjustments to program design to advance the outcomes. It is recommended that staff members review, confirm, and/or adjust the Theory of Change, target outcomes, Logic Model, implementation strategies, and approach to evaluation and research as needed going forward—for example, by re-examining the relationship between conferring and summative interviews.


Continue to identify qualities of optimal partnerships and partners.

In 2017–18, C+C staff members explored partnering options and identified some of the characteristics essential for an optimal partnership. Given the unique nature of the C+C program and the types of community partners it engages, it may take some time to establish the ideal partner profile as well as the partnerships.

Consider the evaluation and research priorities, as well as the resources.

Museum engagement and education programs for older adults are of increasing interest nationally and in local communities. C+C has the potential to inform the field regarding implementation and impact of a targeted senior program that is museum-based, local, and in partnership with community organizations. It may be useful to ensure the program has sufficient resources to conduct research, which can be reported to the field through conferences or publications, as well as to LACMA, the partners, and the funder.

To contact the **Education Department** regarding **Create + Collaborate** or other education programs at **LACMA**, email educate@lacma.org or call **323-857-6512**.

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