

A Study into the Social Impact that Live-In Musician-in-Residence Programs
have on Residents in Independent Living Retirement Communities
Through University Partnerships

by

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ABSTRACT

This research aims to identify ways in which student live-in Musician-in-Residence programs help meet the social needs of older adults through university partnerships. Independent Living retirement communities face a gap in music programming. Student live-in Musician-in-Residence programs like the one at Mirabella at Arizona State University (Mirabella at ASU) were used to help determine how music impacted the quality of life of retirees and how it affected their relationships with a younger generation. Only residents in Independent Living were included in the study. Prior research has shown that when an older adult relocates to senior living, it can be viewed stereotypically as a sign that they are diminishing their capacity to live independently and are preparing to live the rest of their lives detached from society. Additionally, research shows that some retirement communities are unaware of how music programs can encourage the fostering of meaningful relationships for independent retired adults. As adults are retiring earlier, they are living healthier lives and require quality programming that reflects their active lifestyle. In this research, the questions asked provided qualitative responses and residents shared anecdotal reports of their experiences. Questions were divided into two categories, 1). Residential history and prior music experience, 2). Sense of belonging and retention. The results of this study suggest that intergenerational music programs contribute to maintaining older adults' social and emotional health by providing opportunities to engage in music through observation and participation. They also show that music programs serve as conduits for fostering relationships between seemingly disparate groups, in this case, the older and younger populations.

In Memory of my Friends Kitty Collins and Arne Markland

This research paper is dedicated to my family and friends. Immense gratitude is extended to my mother, Debbie, who continues to believe in my ability and potential to be a community leader and make societal change. Her love, encouraging words, and selfless acts of kindness have contributed to why I have made it this far in my life and career.

I also dedicate this to my friends and colleagues at Mirabella at ASU. I could not have asked for a better team to launch this program with other than the first-year Musicians-in-Residence. We were the first to see the program through and have set a high, yet attainable standard for providing exceptional music programming for years to come.

To my friends, the residents of Mirabella, especially Dave, Kit, Shelley, and Leo- your friendship is invaluable. You are models of what true intergenerational relationships can be.

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“In keeping with the design aspirations of the New American University, ASU seeks to embrace our place, connect with tribal communities, and enable the success of each American Indian student. We reaffirm the university’s commitment to these goals and acknowledge that everyone, the entire ASU community, is responsible for their achievement.” President Crow, August 31, 2015.

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PREFACE

I believe that music has power beyond entertainment. I came to this realization through my unique experiences while living at Mirabella at ASU. Music can determine how we see and navigate the world. For me, it has the power to foster relationships, build community and promote a sense of belonging. These three components are building blocks to creating a healthy life; one that is not individualistic or dependent on someone else, but interdependent.

I was born in the Bahamas and was raised by my grandmother in a house filled with anywhere between six to twelve people at any point in the day. She was the only person I knew besides myself who always made music inside our home. ‘Mom’ or ‘Miss Edith’ as she is lovingly called also loved baking bread. While she would knead the dough into perfect loaves, she would also be singing. It was always a church song that pierced the quiet, warm island air of our home. My relationship with my grandmother allowed both of us to foster a connection that is unique because of our shared love for music.

Music also helped me to find my community. During my junior year of high school, I decided to audition for The Bahamas National Youth Choir, which is the premiere vocal ensemble in the country. I wanted to be a part of the choir since I first saw them on television dancing in their vibrant costumes and singing harmoniously to traditional Bahamian folk songs. The choir is famous for its flamboyant colors, choreographed dancing, and rich voices. However, the fear of not being ‘good enough’ always lingered in my mind. Regardless, I managed to surpass all my doubts and took the audition. The vocal portion went well; as I suspected it would, but I was concerned about the choreography because I am an amputee. I did not want anyone to feel sorry for me if I didn’t get the movement

right. Back then, I didn't own an up-to-date prosthetic. Instead, it was heavy and carried me more than I carried it, but I danced anyway. After the choreography ended, the director looked over and said to me in front of everyone, "You dance better than some of these people with two legs!" That day changed my life forever because one man made me believe that I could do anything and assured me that I am not defined by my disability. I found my community that day when I was accepted into the choir with open arms.

Fostering relationships, as I did with my grandmother, and building community, as I did with the Bahamas National Youth Choir creates opportunities to promote a sense of belonging. When a person feels as if they are a welcomed part of a community, it provides them with the feeling that they belong. These experiences inspired my work with Mirabella at ASU and the Musician-in-Residence program. Relationships, community, and a sense of belonging within senior living communities are all important aspects of healthy living. Since I experienced these things in my personal life, I hoped to share my lived experiences and my musical knowledge to help the residents of Mirabella find a 'home' inside their new homes.

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CHAPTER 1:

INTRODUCTION

Without music, life would be a mistake.

-Friedrich Nietzsche on The Power of Music

Research into the partnership between Mirabella at ASU and the Arizona State University School of Music, Dance, and Theatre program investigates how student live-in Musician-in-Residence programs contribute to the well-being of older adults. Mirabella at ASU is one of three Pacific Retirement Services senior living communities. The others are in Portland, Oregon, and Seattle, Washington. However, Mirabella at ASU is the only one that facilitates a musician-in-residence program through a partnership with the local university.

Decreasing feelings of loneliness and isolation while increasing intergenerational socialization for adults living in retirement communities involves the identification of gaps in programming. Additionally, there is limited research that explains the methods by which music programs within senior living communities can be implemented successfully. The aims of this paper are to identify how activities and programs in senior living communities; specifically, those involving music impact residents' sense of belonging and close generational gaps through consistent musical engagement and daily interaction. It also creates a conversation around the impact of fostering relationships through music between young people and older adults. The partnership between Mirabella at ASU and Arizona State University School of Music, Dance, and Theatre through the Musicians in Residence program, provides multiple benefits to older

adults; some of which include increased intergenerational socialization, cognitive stimulation, and overall social and emotional well-being.

There are limitations to this study that illustrates the importance of continued research on the topic of music and its impact on Independent Living retirees. Some of these limitations include cultural differences regarding the perspectives of older adults in Western culture, the affordability of living in retirement communities, barriers that challenge the fostering of intergenerational relationships, race, and social class.

The results of the study assist in contributing to existing research in the field and provide valuable information to organizations that wish to implement similar models of programming in their communities. An operations handbook has also been developed to contribute to the body of work.

STRUCTURAL OUTLINE

Chapter One has been presented in the Introduction. The aims and questions about the research have been identified and its importance has been argued. Additionally, limitations to the research have been presented.

Chapter Two discusses some of the literature that currently exists on the topic of older adults in senior living communities. The literature reviews identify key musical programmatic elements that are present within those organizations.

Chapter Three outlines the methods used for the research, which includes the overall scope, and the proposed timeline and duration. Identification of the sample group within the target population will be explained. Methods for how the data was collected will also be presented. Additionally, criteria and justification for which aspects of the population were included and excluded will be explained.

Chapter Four presents the results of the research. They focus on which elements of the music program contributed most to resident socialization and sense of belonging, ranging from community spaces to the activities that residents participated in.

In Chapter Five, conclusions are made about the results, as well as a recap of the overall focus of the research. It draws conclusions based on responses from the interviews and offers interpretations based on the findings.

Chapters Six and Seven present discussions into discoveries found after the completion of the research. These discoveries provide insight into how senior living communities throughout the country can implement successful music programs. It also shares insight into how student live-in musicians in resident programs foster relationships between generations.

RESEARCH BACKGROUND

Senior living communities are residences where older adults decide to vacate the familiarity of their homes to live among and develop new connections with other older adults. These communities are generally suited for adults sixty-five and over and are designed to meet the needs of individuals who are, for the most part, able to live independently. Retirement communities are seeking to become better equipped to serve the needs of adults who require additional care as society continues to advance both scientifically and technologically (Glass et al 2006). Communities like these are designating entire floors for Assisted Living, Memory Care, and Skilled Nursing within the same complex, making it easier to access medical equipment and treatment. These additions eliminate the need to relocate to hospitals or other healthcare facilities, making it more manageable for residents to transition to different levels of care should they require it. These levels of care also become important when the decision to leave home is made by family members on behalf of the older adult. In this instance, the older adult likely experiences some loss of cognitive independence, which prevents them from providing their consent.

Reasons for relocating also range from factors such as not having the ability to take care of an entire house alone, to seeking community after a spouse passes away or children mature and move out. Retirement communities serve as new homes for older adults to live out the rest of their lives in the company of others. However, simply moving into these communities does not guarantee the alleviation of loneliness and isolation among seniors. Loneliness is a cause for concern amongst most people, with the elderly being the most vulnerable. It suggests that

physical ailments, depression, and suicide have been the results of loneliness among older adults (Fees et al, 1999). It is imperative that programmatic social activities are implemented into the day-to-day lives of seniors because they are essential for health and are important aspects of community living. Incorporating music activities that require resident participation such as taking music lessons, or performing in an ensemble, serves as an incentive for older adults to move into retirement homes. The National Institute on Aging (2019) suggests that people who engage in personally meaningful and productive activities with others tend to live longer, boost their mood, and have a sense of purpose. Studies show that these activities seem to help maintain their well-being and may improve their cognitive function.

Some physical group activities might include water aerobics, cycling, jazzercise, gardening, and walking. Other activities that are less physically demanding might include playing Bridge, Mahjong, or involvement in a book club. Residents may also choose creative activities, such as woodworking, painting, creative writing, and other arts and music recreation.

Various senior living communities that incorporate music as a part of their programming initiatives have not yet ventured into how daily interaction with music can contribute to the health of older adults residing in Independent Living communities. The use of Music Therapy to assist cognitively impaired older adults has become popular and common practice over the years. Albeit significant research already exists on the relationships between neurology and music therapy on individuals in need of significant medical treatment and not so much on its influence on those who live independently. An example of this existing research is presented in an article titled, *Music and Dementia: An Overview. Practical Neurology*, where Dr. Ronald Devere highlights

that music improves the cognition of those who live with dementia. He states that “music reduces anxiety for those living with cancer, reduces traumatic symptoms, and positively impacts a person’s motor functions” (Devere, 2017, pp. 32) For a long time, people living with cognitive challenges such as Dementia and Alzheimer’s and their reactions to their exposure to Music Therapy have been the focus of this body of work. The literature review in this document highlights the disparity between music programs used for those experiencing cognitive decline and those in Independent Living.

There are additional roles that music plays in the lives of older adults who live generally independent lives. For example, residents in Independent Living at Mirabella at ASU who engage in music through observation, education, and/or participation make use of music in a variety of ways that contrast with those older adults who use it prescriptively. Those in Independent Living can use music as a preventative tool, which can positively impact the quality of their lives. Some of these musical engagements include singing in the community chorus, performing in the chamber ensemble, observing music lectures and masterclasses, taking piano lessons, and learning other various instruments and musical skills.

Mobility should be considered when addressing programmatic elements within senior living communities. Though older adults may be mentally healthy, consideration of their physical mobility must also be taken. The introduction of the live-in Musician-in-Residence program at Mirabella at ASU pays particular attention to the mobility of older adults and contributes to decreasing the need to travel when engaging in musical activities. At Mirabella, residents attend live concerts at performance venues on the college campus and throughout the city along with

music that is performed on-site. Transportation to offsite events is provided, which makes it accessible for residents to engage in many musical experiences. Music of Western concert culture is an accessible art form that does not often require significant physical movement to observe or participate in, which makes it a valuable programmatic addition to any retirement home.

According to the U.S. Census Bureau, over 10,000 Americans turn the age of sixty-five each day, which indicates that the number of seniors in need of specialized housing will continue to grow (U.S. Census Bureau 2019). As a result, residents will become more accustomed to a higher quality of music as a form of engagement and entertainment. Fortunately, senior living communities are rapidly evolving and are implementing more innovative ways to care for older adults who are generally more active than they might have been decades prior. Communities like The Ackerly at Sherwood in Portland, Oregon, along with Mirabella at ASU offer amenities such as art studios, fitness centers, libraries, salons, barbershops, and performance auditoriums within their communities.

The limited research on the relationships between music and residents in Independent Living presents a challenge because of the ever-evolving landscape within senior living communities that attracts a more active demographic of older adults. For example, Mirabella at ASU has designed and outfitted a performance auditorium for residents to attend live concerts and participate in music activities “inside their home.” General congregational spaces such as dining halls and lobbies have been outfitted for music engagement and meeting rooms have been stocked with upright pianos to allow for music instruction.

Music within different environments offers itself as background entertainment or as the primary focus for observers. The introduction of the live-in Musician-in-Residence program at Mirabella at ASU helps to activate spaces throughout the community regardless of the form in which it is presented. The addition of music often ‘sets the mood’ in places that might otherwise feel dreary without it.

LONG-TERM VERSUS SHORT-TERM MUSIC ENGAGEMENT

While there are retirement communities that incorporate music into the fabric of their day-to-day activities, research into these communities presents results with the assumption that residents will continue to view short-term music engagement as a sufficient form of care and entertainment due to their focus on older adults with cognitive disorders.

Dave Ruch and John Van Beek are musicians who perform in senior living communities. However, the following comparison shows that they engage these communities differently. Ruch is a performer and teaching artist who splits his time performing for various audiences from school children to older adults (Ruch 2023). Van Beek is a full-time musician who performs primarily for senior living communities (Redden 2019). Based on the following scenarios, some retirement communities are unaware of how consistent music programs can encourage the fostering of deep, meaningful relationships, specifically for independent retired adults.

Ruch charges a mid-to-low ranged performance fee in senior living communities for sixty minutes on a semi-regular basis. He acknowledges that the market in senior living generally focuses on residents in Assisted Living, Nursing Homes, Long-Term Care, and Retirement

Communities. He states that the pressure for having a great stage persona is low and that there is no need to be “showbiz” (Ruch 2023). Due to the short-term approach of his engagement, Ruch is limited to opportunities for developing meaningful relationships with residents, which can impact how they engage in music for their health and well-being. Ruch continues by mentioning that in many instances, residents don’t usually remember what he plays, so he finds himself recycling music. This outlook confirms that the focus of engagement is primarily on those communities where residents are experiencing cognitive ailments, while conversely, retirement communities have become much more diverse in the types of people they attract and in the varying degrees of health within the population.

Alternatively, the Portland Tribune highlights musician John Van Beek, who is a full-time performer for senior living communities. Before changing careers, Van Beek was a maintenance worker at Harvest Homes Retire Village in Portland, Oregon. After playing his guitar for some of the residents, Van Beek realized how music had the potential to benefit older adults experiencing differing degrees of health. After finding musical success at Harvest Homes, Van Beek began performing at various senior living communities throughout Portland and ultimately quit his day job as a maintenance worker to become a performer full-time (Redden 2019).

Both Ruch and Van Beek incorporate fees into their performances within senior living communities. However, Van Beek invests his time not only in the quality of his performances but also in fostering his relationships with residents. He discovered that he has a love for seniors as well as a love for performing. The difference between Dave Ruch and John Van Beek in their approach to music engagement is their understanding of the value of relationship-building with

older adults while utilizing music as a vehicle to build those connections. Ruch, who is not a full-time performer in senior living communities recognizes that it is challenging to commit an equal amount of time and as high a quality of performance as Van Beek. For Ruch, performing in these communities is not his primary source of income. This limits the amount of time he spends with residents.

Older adults who engage with Van Beek know him personally and are always excited for him to return because of the regularity of his performances. Harvest Homes CEO, Lyndia Moyer expressed how impressed she was with Van Beeks' performance skills as well as his ability to connect with his audience.

MUSICIANS IN RESIDENCE BACKGROUND

During the inaugural year of Mirabella at ASU in 2021, four graduate student musicians from Arizona State University School of Music were selected by a panel of Mirabella at ASU residents to live among the community: a bassoonist, a collaborative pianist, a music therapist, and a vocalist. The criteria for acceptance were based on interpersonal skills as well as musical talent. Not only was it important to perform well, but also to have a natural ability to engage with an older population with the understanding that the relationship aspects of the program were equally as important as the music making. The musicians were tasked with engaging residents through entertainment while creating new and exciting ways for those residents to be involved in the music-making process. Early on, the vocalist opted to conduct the community's chorus and facilitate sight-singing and ear-training lessons, along with providing weekly

performances. The bassoonist presented workshops on bassoon pedagogy, and along with the collaborative pianist, instructed the Chamber Ensemble. The pianist also offered individual piano lessons. The Music Therapist facilitated the Ukulele Ensemble and provided support to residents who were living in Skilled Nursing and Assisted Living. Since the Musicians in Residence program was in its infancy, some activities were more successful than others because of varying degrees of interest. Residents were also afforded opportunities to perform and attend the Spring and Fall concerts to display all they had accomplished in their various ensembles and individual lessons. Each concert highlighted individuals ranging from those with prior musical experience to those who had only taken piano lessons or sang in a chorus since moving into Mirabella. Some individuals were hesitant to join any musical ensemble during the first half of the year. However, they decided to join during the second half after witnessing how much enjoyment others were getting out of the experience. Regardless of experience level, the overall goal of the program was to ensure that residents felt valued within the community and that they fostered relationships with one another and the artists while engaging with music.

Now in its third year, the partnership between Arizona State University and Mirabella at ASU continues to provide mutually beneficial opportunities for both residents of the senior living community and graduate music students. Graduate students are provided with room and board in exchange for their musical talents. These amenities include a full meal plan, lodging, valet parking, and access to all on-site amenities, such as the gym, pool, library, outdoor garden, and others. Though there are no monetary benefits, room and board serve as a tradeoff for the musician's time. This model of programming makes it possible to offset rent payments

and other living expenses while the students focus on their academic studies and on music-making with residents in the community. However, there are areas and instances where the musician-in-residence program illustrates that there is still room for growth. The limitation section that follows depicts avenues worth exploring to help improve both the partnership with Mirabella at ASU and Arizona State University, along with improving music programs within senior living communities at large.

LIMITATIONS

Limitations of this study include the following:

1). This research is conducted based on the assumption that retirement communities are equipped with the finances and/or infrastructure necessary to implement and support these specific types of music programs. Unlike Mirabella at ASU, not all senior living communities are high rises located on college campuses. Additionally, some retirement homes are not stand-alone buildings and are sometimes attached to other businesses. Other senior communities are situated in significantly older buildings that do not have the infrastructure to house a live-in Musician-in-Residence program that replicates the one presented in this document.

2). Not all young adults will have the desire to live amongst older adults for extended periods, and vice versa. The perceived impressions are that older adults are outdated and set in their ways and that young people are portrayed as wild, irresponsible, and lazy (Nichols & Good 2004). These perspectives do not contribute to attracting the two seemingly disparate groups to want to live together. Therefore, it is important to find ways that attract both parties to want to

engage with one another. It is also necessary to design programs in such a way that there is a mutually beneficial trade-off, ensuring that there is a healthy balance between provisions for the musicians with the amount of musical engagement that the residents receive.

3). There are cultural differences where it concerns the views and treatment of older adults. This study did not consider those differences. In some cultures, families live in the same homes for decades without relocating older adults into senior living communities. The notion of interdependence is more widely accepted than that of independence in some cultures outside of the United States. Caribbean families, for example, are accustomed to witnessing generations of individuals live in the same home over many years with the view of relocating into a senior living community as taboo. In the United States, families tend to operate more independently and are accustomed to selling their homes and moving as they grow older.

4). No additional live-in Musician-in-Residence program within senior living communities existed in the state of Arizona where the research was conducted.

5). The amount of data collected was determined by the researcher's availability, capacity, and academic schedule. There were time constraints while serving as the Musician-in-Residence Coordinator at Mirabella and as a Graduate Student.

6). Each interviewee, as well as most of Mirabella's population was Caucasian and of the upper-middle class. Because of this, the research did not represent how participatory arts programs and music entertainment might have impacted individuals from various ethnic and socio-economic backgrounds.

7). The research did not address the impact the music program had on other groups within the Mirabella community, such as the facilitators and staff members.

CHAPTER 2

LITERATURE REVIEW

There is evidence that supports how the inclusion of music programs, and the fostering of intergenerational relationships impact the sense of belonging of residents living in senior living communities. The following literature review demonstrates that retirement communities that incorporate intergenerational music programs into the framework of their operation produce positive results regarding resident engagement and socialization.

HIGH-QUALITY MUSICAL EXPERIENCES FOR THE AGING ADULT

According to (Chang-Chi Fu et al 2015), there is a continued need to preserve the cognitive and physical health of older adults as life expectancy increases and as the population of older adults grows to ensure they feel they are healthy and contributing members of society, regardless of age. Retirement communities possess unique opportunities to provide essential care for older adults, especially those who wish to not live alone later in life and those who desire on-site access to healthcare, activity programs, and amenities.

Elaine Lally (2009) shares that a stereotypical view of seniors is that it is almost impossible for older adults to learn new skills and acquire new knowledge as they age. They refer to this as the adage, ‘you can’t teach an old dog new tricks.’ Lally argues that this is a distorted belief and recommends that one solution for ensuring older adults continue functioning optimally is through engaging with the creative arts. They go on to share that musical creativity helps older adults shift to a more positive perspective of life as well as builds self-confidence.

Lally expresses that involvement in the creative arts affords individuals opportunities to build relationships, expand social networks and improve their sense of belonging within the communities of which they are a part. The author continues by mentioning that music plays two important roles in the lives of older adults. First, it is emotional and invokes memories from their past that remind them of valuable connections they have made in their lives. Second, it is social and provides a platform for people to engage in activities of similar interests. One aspect of musical engagement that (Chang-Chi Fu et al, 2015, p. 244) suggest being beneficial to older adult health is group singing. Skingley and Bungay (2010), as cited in (Chang-Chi Fu et al, 2015, p. 244) discovered that group singing contributes to mental and physical health; specifically, better lung health, improved socialization, and overall enjoyment.

For both cognitively sound and impaired older adults, there is evidence that suggests that involvement in music making, whether through active engagement or observation, contributes to psychological well-being (Creech et al, 89). The authors mention that the act of music-making provides opportunities for older adults to continuously find a sense of purpose and belonging. Additionally, they explain that there are social benefits that music involvement provides when experienced in group settings. It offers adults a platform where they can re-engage with their youth and experience a sense of empowerment over their lives. They also share that the most important aspect of communal music-making is the sheer sense of enjoyment that it provides (Creech et al, 98). The authors recommend that it would benefit the professional musician; whether a music therapist, performer, or others passionate about the care for older adults, to

continue to stress the importance of accessible and high-quality musical experiences for older adults in their lifetime.

PRESERVING COGNITIVE HEALTH & IMPROVING QUALITY OF LIFE

Fu, Musetta Chang-Chi, et al. (2015), add that the preservation of an older person's cognitive and physical health is dependent upon the upkeep of their engagement in physical and social activities. It is stated that these types of activities should be implemented in senior living communities for older adults who decide to leave their homes to move into retirement communities. They also mention that music; more specifically, group singing contributes to the success of maintaining older adult health because of the early memories of music enjoyment associated with it.

Bev Foster et al. (2021), go on to discuss the topic of the availability and health benefits of music in healthcare communities; specifically long-term care (LTC). They explain that the presence of music is gaining popularity within LTC communities because it aids in assisting residents in dealing with feelings of isolation and loneliness when transitioning into retirement homes. According to the authors, it has been identified that loneliness and isolation contribute to the rapid decline of older adults' cognitive and physical health. They explain that the integration of music can be used to assist caregivers by providing patients with the necessary care to alleviate those feelings. The leadership team of the non-profit organization, Room 217 Foundation believes that whether or not caregivers are formally trained as music therapists, other music professionals, or have no prior musical knowledge, they should still acquire the necessary skills to

help increase their confidence in using music for healing when administering care, through a model they call the Integrated Model of Music Care (IMMC) (Foster et al, p. 4). The IMMC, according to (Bev Foster et al), is a framework that allows caregivers to integrate music into various aspects of an older adult's day-to-day life to assist in improving their quality of life.

MUSIC COLLABORATIONS WITH YOUNG CHILDREN

Weintraub and Killian (2007) recognize the benefits of creative programming for older adults and children. In their study, adult day services incorporate creative programming into intergenerational community centers where the focus is on engaging older adults experiencing cognitive and functional challenges as well as providing childcare for preschoolers. These day services are integrated as part of the community's daily operations.

Weintraub and Killian further explain and agree that older adults require creative and engaging ways to meet their daily health needs. They suggest that the introduction of intergenerational partnerships is the key to unlocking successful programming and providing support to older adults. The day services incorporate activities that foster relationships between seniors and preschoolers (Weintraub and Killian, p. 372). There are a variety of activities for both parties to participate in throughout the duration of the program. For example, older adults and preschoolers dance together in a dance ensemble called the New Visions Dance Group. There are also allotted times for reading to the children and collective music-making. The authors explain that one of the ways in which the seniors can collaborate with the preschoolers is

through the centers' All-Aged Percussion Ensemble Music Program, where they perform annually at the city's Jazz Festival (Weintraub and Killian, p. 372).

They continue by saying that while there are numerous activities for participants to engage in, the older adults are free to choose their level of involvement with the children, which helps them maintain a sense of autonomy. Some adults engage the children regularly. For others, there is minimal involvement. The authors express that minimal involvement stems from a variety of contributing factors, from genuine feelings of sufficient satisfaction after one activity, to health complications that might hinder or prevent the senior from engaging the preschooler more frequently (Weintraub and Killian, p. 374). Due to the varying levels of engagement, the depths of relationships that are established also vary, though the older adults express an overall appreciation for having younger people in the center (Weintraub and Killian, p. 375).

Weintraub and Killian go on to say that as the rate of the older population continues to grow, they will seek out more ways to stay physically and mentally active to maintain their independence. What this means is that there is a need for both dependable and high-quality intergenerational programs within senior living communities that inspire successful aging. Successful aging, described by the authors, is when older adults stay actively engaged physically and maintain a relatively healthy and social lifestyle without a significant amount of assisted care (Weintraub and Killian, p. 382). They also express the value that intergenerational programming brings to senior living and share that these programs will continue to play a significant role in the lives of older adults.

David, Yeung, et al. (2018) contributes to the conversation by explaining that fostering meaningful relationships through music between young people and older adults is also the objective of the Hamilton Intergenerational Music Program (HIMP). They explain that important elements of these relationships consist of the mutually beneficial exchanges of creative ideas and the development of a sense of purpose for seniors and young children. Training children on how to effectively interact with older adults by utilizing icebreakers and incorporating collaborative music-making are the primary activities of the program (David, Yeung, et al, p. 330). Another goal, much like the aims expressed in Chang-Chi Fu et al (2015) and Bev Foster et al (2021), is the alleviation of feelings of isolation and loneliness among older adults. HIMP's programming contributes to these goals by allowing seniors to serve as mentors to young students.

The authors discuss that a significant contributor to the generational gap is the perceived differences in opinion and values between generations. (Skropeta, Colvin, & Sladen, 2014, as cited in David, Yeung, et al. 2018, p. 333). HIMP recognizes that intergenerational music programming could be used as a tool to bridge the gap and encourage relationship building (David, Yeung, et al, p. 330). They conduct four-week workshops with the goals of nurturing happiness, building self-confidence, and inspiring a sense of well-being through the implementation of musical activities (David, Yeung, et al. p.331). Participants in long-term care are partnered with children from nearby elementary schools. All workshops are led by program facilitators. The program is four weeks long and a program facilitator visits the retirement community six times during the four weeks. However, it is only twice a month that the students

visit the communities to participate in collaborative activities. At all other times, the groups are engaged in activities separately. This intergenerational program is selective with which older adults can be involved. The staff of the long-term care community decides which of the older adults are eligible to participate in the activities with the children, after which the chosen resident provides consent to participate. Eligibility is determined by who the staff believes might benefit most from the experience.

The authors go on to explain the process of the workshops. The first workshop (Workshop 1.1) focuses on training the students on how to interact with older adults before there is direct interaction. This workshop is vital because it educates students on senior sensitivity. Interacting with an older population, especially those with cognitive challenges may be new experiences for some of the students, according to (David, Yeung, et al. p.332). The second workshop (Workshop 1.2) is designed for the residents. This workshop allows residents to play percussive instruments and sing along to familiar songs so that they can become more comfortable performing with one another and gain a level of trust between themselves and the facilitators. It is not until Workshop 2.0 that interaction between the students and the older adults occurs. By this time, both parties have been prepared for the collaborative experience. The students are accompanied by the program facilitators and are transported to their respective retirement communities. At this point, the icebreakers are led by the program facilitators to introduce the groups, followed by musical activities. There are individual musical performances as well as collaborative performances by each group during the sessions. These music activities focus on rhythm and movement. Workshops 3 and 4 are specifically designed for collaborative

music-based activities where music learning and music appreciation are primary activities. Both groups work together at this point and by the end of the experience, are making music collectively using their voices and musical instruments (David, Yeung, et al. p.332-333). This collaborative program indicates how the fostering of relationships in these settings requires a well-thought-out system of operations to ensure that each party involved is equipped with the tools necessary to engage one another. Implementing these systems ensures that everyone is working with the same expectations to limit any misunderstandings while participating in the program.

MUSIC COLLABORATIONS WITH COLLEGE STUDENTS

Krout and Pogorzala (2002) mention that implementing intergenerational engagements between private colleges and senior living communities can also yield multiple benefits to all parties involved; be it the student, faculty member, or resident. According to the authors, it is not unusual to find these types of partnerships in university settings that specialize in health and service-based fields. They mention that the settings for these intergenerational engagements are also found in nursing homes, hospitals, and retirement homes but are very rarely found on college campuses that are not primarily health or service-based oriented. They comment on the varied duration of engagements between the partnerships. While some programs are single-visit, others can be semester-long. The authors identify that there are two approaches to fostering these relationships; the 'doing for' approach and the 'learning with' approach, with the latter being most favorable because it is collaborative. In the 'doing for' approach, the artists are

providing entertainment. In the 'learning with' approach, both the artists and residents are engaging in music making process collectively. '(Kroust and Pogorzala, p. 854).

Kroust and Pogorzala explain that learning with residents benefits the student by addressing and tackling concerns of ageism and helps them develop a better understanding of how to engage older adults. For the faculty members, this partnership is beneficial because it provides opportunities to design new courses and be more creative in the ways the curriculum is designed and taught. One example that the authors use is where the music professor designed a course that specifically focused on the creativity of seniors, titled 'Creative Arts for the Older Adult.' In this course, students of the class were entrusted with the planning and executing of the musical activities and subsequently reporting on the success of the program. Kroust and Pogorzala express that in designing these types of programs, there will always be challenges that need to be addressed, from the scheduling of activities to the programming expectations of facilitators. However, for the resident, regardless of the programming constraints and challenges, this type of mutually beneficial engagement is what contributes to their fulfillment as they live out the latter parts of their lives (Kroust and Pogorzala, p. 855-856). One of the ways in which the participants ensure that there is equilibrium throughout the relationships between the organizations is through the implementation of a Memorandum of Understanding, which outlines the duties and goals of each party.

Lehmburg and Fung (2010) further explain that there are a variety of benefits to many areas of the lives of senior citizens when they participate in music-making. These benefits can be physical, psychological, or social. Sometimes there are multiple benefits to one musical activity.

For example, one can experience both psychological and social benefits through group participation, such as singing in a choir. They state that it is evident that older adults who participate in music throughout most of their lives tend to be more connected and invested than those who participate for a shorter period. Regardless of how long one has been musically involved, research shows that the quality of life for older adults is improved when they participate in music-making.

Like Krout and Pogorzala (2002), Lehmburg and Fung (2010) go on to express that music education should also be made available to older adults by integrating their involvement into the curriculum of music educators. They state that creating programs that are community-based and intergenerationally focused would prove to be a good start. Lehmburg and Fung (2010) also mention that there is still more research to be done where active music participation among seniors is concerned. Limited research has focused on the musical engagement of healthy populations. Additionally, the effects of music participation on older adults, where culture, socioeconomic status, and ethnicity are concerned also require more attention.

The authors continue by saying that social interactions become more important to seniors as they age and even more so, as they experience the loss of loved ones. They go on to say that music has proven to be a motivator for building relationships among seniors in senior communities and is one of the main reasons why they participate in musical activities. Music also breaks barriers and builds bridges for incorporating intergenerational music-making. Evidence has shown that because of the musical involvement of seniors in group settings, the social

aspects of their relationships extend outside of musical activities, from sharing meals and other social activities. (Lehmberg and Fung, p. 24).

According to Bowers (1998), it is generally the goal of music educators, performers, and therapists to provide opportunities for non-musicians to develop an appreciation for music, which can lead to personal growth in various aspects of their lives. A university music education program, known as “Adopt-a-Choir” was formed for seniors to create music with college-aged students over the course of two semesters. The students were paired at random (within their respective voice parts) with the seniors and became their ‘buddies’ within the choral group. Data was collected to determine the impressions of each participant pre and post-engagement using the Age Group Evaluation and Description (AGED) Inventory; a form of measurement used for assessing generational stereotypes and attitudes. This data collection was conducted by Music Therapists involved in the program. Four factors were evaluated in the study to determine the program's success: goodness, positiveness, maturity, and vitality. While not immediate, the university students and seniors developed a deep appreciation and lasting relationship with one another after a few months of interacting.

Bowers further explains that these seemingly disparate groups generally have stereotypical views of one another because of a lack of understanding and knowledge. She suggests that high-quality music within intergenerational music programs should be prioritized to increase success in fostering intergenerational relationships. According to Robertson (1996), as cited in Bowers (1998), sufficient funding and good leadership skills are also necessities for the success of program development. Other contributing factors are the physical aspects of

programming; from the venues to the equipment and materials used during the music-making process.

CONCLUSION

In conclusion, there is evidence that demonstrates that musical engagements with older adults contribute positively to their well-being. It can tackle issues of loneliness and isolation while helping them to navigate their lives within the community. However, further research into long-term and consistent musical engagement is needed to develop a clearer picture of how intergenerational programming can impact the lives of healthy older adults in senior living communities. The introduction of intergenerational music programs serves as one of the solutions that tackle issues around the health and wellness of older adults.

CHAPTER 3

METHODOLOGY

This study is qualitative in its design. All responses are anecdotal and reflect the words and personal viewpoints of each interviewee. While future studies must present quantitative data to further ground the research, there is value in documenting someone's lived experience through their account. Having graduate student musicians live among Mirabella residents allowed for the formation of deep and meaningful relationships, which, in turn, made room to learn more about those lived experiences. The quality of the relationships was then determined by how frequently residents and musicians interacted for collective music-making and socialization.

The Mirabella at ASU retirement community along with its partnership with Arizona State University are institutions that have committed themselves to offering life-long learning programs to older adults, which in turn became the conduit for research. The concept of lifelong learning expresses that knowledge acquisition does not have to stop as a person ages. The National Institute on Aging shares that learning capacity continues because the brain will always create new pathways for information gathering if it is stimulated (Nichols & Good 2019). This knowledge of the capacity for learning should be embraced to encourage happy and healthy living. Mirabella's community engagement model presented opportunities to utilize music as a vehicle for education, brain stimulation, and social connectedness. Both Arizona State University and Mirabella's willingness to explore new ways to engage an older adult population through

lifelong learning inspired the writing of this document.

The voices of the elderly sometimes go unheard and are underrepresented, especially after they relocate into a retirement home. Conducting this research presented an opening to be an advocate by contributing valuable information about how senior living communities can provide residents with the best possible chance to live healthier lives through the integration of music programming.

CRITERIA FOR PARTICIPATION

Mirabella at ASU is the only retirement community in Tempe, Arizona with ties to a local university that has incorporated lifelong learning and live-in musician-in-residence elements into their activity programs. The interviews were open to Mirabella residents in Independent Living who wished to participate in the study. All participants did so voluntarily. Residents in Assisted Living and Skilled Nursing were excluded because significant research already existed on that group. Additionally, interviewees were not required to have prior musical experience to participate. Each person was asked to provide consent and was later interviewed at an agreed time. To maintain confidentiality, interviews were anonymous, and interviewees were assigned numbers to assist with the analysis. All interviews were held in the residents' private homes or a private meeting room at Mirabella at ASU. Each lasted between thirty to forty-five minutes and was conducted during the last two academic months of the first year of the residency program in 2022. This timeframe allowed for valuable data collection because by this time residents would have experienced a significant amount of musical engagement and programming.

INTERVIEW QUESTIONS

Throughout the interview process, participants were asked a series of thirteen questions, with follow-ups whenever necessary. The questions were divided into two categories: 1). Residential history and prior music experience, 2). Sense of belonging and retention. While prior music experience was not a requirement for participation, responses to questions about this topic offered valuable insight into which residents were most drawn to the Mirabella music program and if their musical experience, or lack thereof, played a role in the decisions to move into Mirabella and to participate in the interview process. Information was compiled and checked for recurring thematic elements to identify patterns of those who were a part of the study.

The key takeaway for the methods used in this study is that a qualitative approach is appropriate and necessary because the data does not currently exist. The uniqueness of the live-in Musician-in-Residence Program along with the partnership between Mirabella at ASU and Arizona State University created a blank canvas to explore the possibilities of this type of artistic programming and resident engagement.

CHAPTER 4

RESULTS

The research has proven that there are significant benefits to introducing student live-in resident artists into senior living communities. In this instance, the artist in residence must be of a younger generation so that there exists the potential for fostering intergenerational relationships. The graduate student musicians from Arizona State University School of Music, in partnership with the Community Engagement liaison at ASU as well as the director of Lifelong Learning for Mirabella at ASU have curated a model of music programming that has positively impacted those for whom the program was designed. Analysis from the interviews has shown that the Musician-in-Residence program met various needs of residents living in that community.

ATTRACTION TO MIRABELLA

Thirty-three residents participated in the study. When asked what drew residents to live at Mirabella, three key responses emerged. 1). Mirabella's association with Arizona State University, 2). A vibrant and active community, and 3). The Musicians in Residence Program. Residents who participated in the study expressed that they desired to stay socially and physically active after retirement. Mirabella at ASU offered the community multiple ways to stay engaged through its lifelong learning model. For instance, some of the interviewees were ASU alumni and were fascinated by the fact that they were able to 'go back to school' at their Alma Mater. Participating in classroom learning at ASU and sitting in on guest lectures at Mirabella stood out

as one of the most appealing aspects of the program. Residents found it thrilling that the university went as far as to provide them with student identification cards.

In addition to Mirabella's Association with the university, interviewees mentioned that they were seeking a place to live that was vibrant, upbeat, and accessible. Mirabella at ASU is a state-of-the-art high-rise that is situated in the heart of a college town, adjacent to the university's music facilities. Mirabella has been outfitted with residential homes, a fully equipped gym, an indoor swimming pool, a sauna, a rooftop garden, a performance auditorium, and much more. Some residents mentioned that when looking for their new home, they immediately noticed that competitors in the surrounding areas did not provide the same level of vibrancy that Mirabella did; both infrastructurally and socially. The high-rise physical layout of Mirabella at ASU allowed residents to move vertically between floors without having to leave the building to access different parts of the property. For example, accessing the main dining area is as easy as getting on the elevator and pressing the 14th-floor button, and stepping off.

ATTRACTION TO THE MUSICIANS IN RESIDENCE PROGRAM

While some of the interviewees were not aware of the Musician-in-Residence program before moving into Mirabella, many interviewees stated that the program was the deciding factor for their relocation. For those residents who were not previously aware of the MIR program, they shared that it was a pleasant surprise after their arrival. One resident mentioned that "At the outset, the Musician-in-Residence program was one of the things that excited people the most. The MIR program is unique and highlights your day, every day." Another spoke to the

importance of music in general and said, “People in the building question, “Why do we always have to have music?” - because music hits at the essence of our hearts and our souls and other art media may not be quite that embedded in our being. Music just seems to come into your whole body. There’s greater impact.” The Musician-in-Residence program became an aspect of the community that many residents saw to be one that set the community apart from others. One interviewee, who served on the Mirabella Resident Council, mentioned that whenever they spoke to staff, management, and residents from other retirement communities (including other Mirabella locations), those communities would express how fortunate Mirabella at ASU was to have such a unique program.

ROLE OF THE DIRECTOR OF LIFELONG ENGAGEMENT

The results of the study have also discovered that a music program such as this required an onsite representative between the partnering organizations to function efficiently. This representative was responsible for ensuring that residents were aware of all activities available to them and provided information on how to get involved in activities within the community and at ASU at large. At Mirabella at ASU, the director for Lifelong Engagement and their assistant facilitated all programming needs. The majority of those interviewed in this study mentioned how grateful they were to have a full-time, on-site representative who could point them in the direction of where to go if they had interests in any of the university programs. In addition to resident engagement, the Lifelong Engagement Director served as one of the supervisors for the Musicians-in-Residence program. One of the interviewees said that “Having full-time ASU staff in the building is wonderful and vital. These employees are familiar with the university and

various information resources. The fact that they are continually providing information about what's going on is fantastic. The fact that they are here is a powerful statement about the commitment of ASU to integrate us into their community.”

ARIZONA STATE UNIVERSITY AND MIRABELLA PARTNERSHIP

Additionally, interviewees were asked to comment on their impressions of the partnership between ASU and Mirabella at ASU. One resident mentioned that it is a brilliant idea to allow an older population to expand their life and schooling. Another mentioned that ASU had been incredibly welcoming and went out of its way to let them take classes for no pay. Many described the partnership as innovative and inclusive. Some went as far as to describe the partnership and the prospect of lifelong learning as essential. However, not everyone viewed the partnership through the same positive lens. One resident described the partnership as ‘hot and cold, and one-sided’ and felt that Mirabella was offering more to ASU and not the other way around. This resident felt that ASU was using Mirabella as a “social experiment.”

OLDER ADULTS LIVING IN A COLLEGE TOWN

After deciding to move to Mirabella, the interviewees were then asked to comment on some of the positive features of living there. They once again highlighted Mirabella’s connection to ASU and the Musician-in-Residence program as positive features. For many of those interviewed, one negative aspect of moving into the community was the popular nightclub/restaurant, Shady Park. Shady Park is an indoor-outdoor restaurant with an electronic dance music venue, located on the northern side of Mirabella at ASU. Mirabella was built during

the height of the Covid-19 pandemic. Out of an abundance of caution, residents slowly and carefully moved in and spent a lot of that time alone. What they did not expect a few months after moving into their homes were the deep bass sounds of electronic dance music that would penetrate their walls from their neighbors at Shady Park. Soon after social distancing regulations were lifted which prohibited people from congregating in public places, Shady Park went back to hosting live EDM events and some Mirabella residents were not happy.

Shady Park is a staple of the ASU community; however, residents of Mirabella were disgruntled with the music they were experiencing from their ‘new neighbors.’ This led to major disagreements between both businesses. While Mirabella residents, especially those on the northern side of the building requested peace, Shady Park patrons wanted to enjoy the music that had been provided to them years before Mirabella was constructed. Tensions grew and the matter was taken before the courts. After months of deliberations, the matter was resolved, and ASU won the case against Shady Park, requiring them to lower their noise levels and cease live music performances. The matter was later appealed and ultimately, both Shady Park and Mirabella agreed on a solution where both organizations would serve their patrons and operate optimally. The results of this interaction between Shady Park and Mirabella highlighted that residents were partial to the genres of music they engaged with. While residents of Mirabella were fans of Classical, Jazz, and Old-School popular music and desired those live performances in their homes, they were not excited about electronic music with heavy bass from the outside.

DIFFERING VIEWPOINTS

There was one interviewee who was not a supporter of the Musician-in-Residence program and did not completely agree with the genres of music presented. During the interview, the resident expressed two reasons as to why they did not support the program. 1). The Musician-in-Residence program should be interdisciplinary and be called a Student-in-Residence program. 2). There should be rock and pop music, such as the Beatles, Elton John, and Prince within the MIR program and not only Classical and Jazz music. Regarding the Student-in-Residence proposal, the interviewee believed Mirabella was limiting itself to whom they invited to participate in such an innovative multigenerational program. The interviewee also thought that having a student from the Department of Computer Science or the School of Nursing, for example, could have been implemented with the same intention as the Musician-in-Residence program. They acknowledged that many of the residents would benefit from a computer science student-in-residence who could teach them how to make better use of technology or from a nursing major who could engage them in learning more about medicine and other medically related topics. Additionally, having a variety of musical genres, other than Classical and Jazz was important to the interviewee because they grew up with the popular music of their era and felt that other residents would engage more with the MIR program if these genres were represented.

Responses varied when the interviewees were asked about what types of music engagement activities at Mirabella they were most drawn to. For some, there was no preference because they enjoyed everything that the program offered and stated that the presence of music alone was enough to satisfy. Other interviewees were more particular about their musical

preferences. Classical music, especially the piano, was preferred by the majority. At the start of the program, there was a high demand to have a piano on-site by the musicians and by those residents who participated in the music program. Mirabella at ASU invested in a grand piano that lived in the auditorium because of the request. This addition also meant that a sizeable contingent of student pianists from the ASU School of Music would be able to play at Mirabella; many of them, in recital format. This also meant that residents who possessed prior or no previous musical experience could perform with and take piano lessons with the resident pianist. In addition to the piano, performances, and performance ensembles that involved residents' participation, such as the Mirabella Chorus, instrumental ensembles, and the end-of-semester concerts were appealing to some. One resident was a former jazz drummer and was asked to sit in on multiple occasions when jazz ensembles played at Mirabella. People who attended those performances were always delighted to see one of their own performing with younger professional talent. This type of collaboration happened regularly across the represented instrument types. An additional musical attraction that residents enjoyed was the Open Rehearsals, where student chamber ensembles from the School of Music rehearsed in the Mirabella auditorium and invited residents to sit in, watch and ask questions. The ASU School of Music graduate student saxophone quartet, *The Flora Quartet* hosted Open Rehearsals weekly at Mirabella for an entire year. At the end of each semester, the quartet programmed the fully produced concert at Mirabella. Those residents who sat in on the rehearsals experienced the final product and were able to share their new knowledge of the process with fellow community members. Some of the residents also participated in the community ensembles, which consisted

of the resident choir, an ad hoc band that was often assembled to perform during the end-of-semester concerts, as well as various ensembles in the School of Music such as the Maroon and Gold Band and the University Chorus.

Some played solo instruments, such as the flute and piano, and took private lessons with the resident musicians. For those who sang, it had been expressed by chorus members that before the musicians moved into the building, residents tried to assemble an in-house choir on their own but were unsuccessful because there was no organized leadership. They were thrilled to know that a vocalist would be living with them and would conduct the chorus. Those chorus members who were interviewed in this study shared how meaningful the experience had been to sing in a legitimate choir that sang in harmony and made music worth listening to. They also shared gratitude for having a conductor who met them where they were and showed them that having fun and making good music could occur simultaneously. Some of the residents also enjoyed learning how to sight-read music, which was also facilitated by the resident vocalist.

Variation of the types of students in residence was also a theme that was identified frequently throughout the interview process. Overall, residents felt a strong connection to the Musician-in-Residence program but also identified that the community would benefit more from the introduction of additional student-led programs. Of all the interviews, one interviewee felt that there was too much music on-site and requested less of it. The request for less music by the resident was also because they wished to have more variety in the arts represented at Mirabella. This resident had a visual arts background and saw the value in incorporating various art forms.

MUSICIANS IN RESIDENCE CALENDAR

In any case, throughout the first year, residents were given the choice as to how often they wished to participate in the music program. No one was expected to commit to participating in any of the ensembles and could attend as many or as few performances as they desired. Residents were regularly made aware of music activities inside the building through Mirabella's internal communications system called the Miranet. Listed on the Miranet were all the weekly activities that occurred both at Mirabella and at ASU at large. There was also a feature on the homepage of the Miranet that reminded residents of important events on the day of the event. However, not all residents were technologically savvy, which sometimes caused a communication gap. Some also felt that the platform was not intuitive and that there was too much information. Overall, it became a useful tool for the resident musicians to disseminate information.

MUSICIANS IN RESIDENCE RESPONSIBILITIES

The MIRs also held weekly meetings to discuss musical plans for the month and address any resident inquiries or concerns. Weekly meetings were necessary because the musicians recognized that to have a successful program, there needed to be consistent resident feedback. The meetings also served as opportunities for brainstorming new programmatic ideas. The first year of the MIR program was experimental in many ways. Ideas ranged from where performances could take place within the building to how to engage more ASU music students with the Mirabella community.

Each student musician was responsible for four hours of performance, one hour of ensemble engagement, and one hour of resident interaction each week. Information of these engagements was posted months in advance on the internal communications platform so that residents were given enough notice. The student musician's academic schedules made it possible to schedule performances throughout the week at relatively consistent times. However, if there was a guest performer who sat in for the resident artist, those times would sometimes change to suit the guest's availability. Covid protocols also affected some of the performances and caused occasional rescheduling. However, the utilization of guest performers opened doors for diversifying the types of performances that residents experienced. The program grew in popularity throughout the year. Professors from the School of Music often brought their studio classes to Mirabella to perform in recitals. One notable experience was when the trombone professor at ASU brought their entire trombone studio to play an outdoor concert in the Mirabella courtyard, which caught the attention of the entire Mirabella community. These types of engagement opportunities occurred often throughout the year.

RESIDENT'S PRIOR MUSIC EXPERIENCE

Interviewees were also asked in which ways they were involved in music or the arts in general before moving to Mirabella. While some were heavily involved, others had only done as much as listen to music on the radio. For those who had previous musical experience, their involvement ranged from singing in a choir to playing in a community band. A handful of interviewees read music and played instruments proficiently. Others were contributors to the arts in ways such as serving on art committees or as professors in the arts at various academic

institutions. Some interviewees enjoyed attending music performances frequently. These people were annual ticket holders, whether it was for the symphony, musical theatre, and/or opera.

QUALITY OF THE MUSICIANS IN RESIDENCE (MIR) PERFORMANCES

Interviewees were also asked how they would describe the quality of performances they experienced at Mirabella at ASU by the student musicians, whether they were MIR or guest performers. Many expressed that the performances were outstanding. One interviewee said, “It’s excellent all around. Whether they are practicing or performing, it’s excellent.” Another stated, “The performances are varied from being casual to being more formal, and they’ve all been fun!” It was also noted that having musicians live on-site made the music-going experience much more intimate because they knew the performers personally. For some of the interviewees, they felt that music by artists like Frank Sinatra and other artists of that era made them feel old. For others, certain song choices were difficult to listen to because of the lyrical content due to the death or sickness of a loved one. One resident who had recently lost their partner mentioned, “I brought my wife to your performances. I think performers must be very careful about their song choices here. You must understand your audience. People are going through different things- even though there was a warning that it was going to be sad.” This feedback demonstrated that repertoire choices for vocalists should also be taken into consideration when performing in a retirement community because some of its content might hit too close to home and residents might not be emotionally equipped to handle it.

THE SENSE OF BELONGING

Interviewees were then asked what two or three things facilitated their sense of belonging at Mirabella. The community, the ease of forming friendships, and the musicians involved in the MIR program were the top responses. The student musicians and the residents often found themselves interacting in various ways outside of music. Many of them shared meals, attended social gatherings, or went off-site on multiple occasions to enjoy other activities. As a result, the MIR and residents of Mirabella formed very close bonds and lasting relationships. One of the interviewees said, “Getting to know you and the other musicians has been so wonderful. It feels so good to have those relationships with the artists. That part of it has been wonderful.” Apart from music making, relationship building within the community between musicians and residents has proven to be one of the most beneficial aspects of the program. These intergenerational relationships sometimes allowed residents to get out of their comfort zones and experience events that they might not have pursued on their own.

THE FUTURE OF THE MIR PROGRAM

Finally, interviewees were asked how they would like to see the MIR program develop. The most popular response was that the program should continue to grow through its infancy stage and not come to an end. Another was to expand the program into different art forms by inviting students from various academic disciplines to participate in the Mirabella at ASU experience. One resident mentioned that the Musician-in-Residence program pulled everyone together as a community because all residents could be involved in some aspect or another. Also

mentioned was that the program should continue the use of graduate students and not undergraduates. They believed that graduate students were generally more mature and could be viewed as friends, whereas undergraduates would require more guardianship or mentorship. The use of graduate music students was also important to the educational aspects of the MIR program. During their academic studies, graduate students often receive graduate teaching assistantships which require them to engage in some degree of teaching. This aspect of their studies was transferrable to the Mirabella at ASU program, which prepared them to teach their specific instruments to residents. Residents enjoyed the teaching and lecture-based aspects of the MIR program and described it as a beneficial aspect of their social and creative engagement. It also benefited them cognitively because it assisted in learning new skills and improving skills they already possessed. Despite there being a few residents who did not completely align with the MIR model, the program found much success in its first year.

CHAPTER 5

CONCLUSION

The role of the live-in Musician-in-Residence at Mirabella at ASU is one that contributed to resident health in a variety of ways. Throughout the year, the educational aspect of the program engaged older adults by ensuring that they were continuously cognitively stimulated. Participating in music lessons, learning to read music notation while singing in a choir, and attending lectures were all opportunities for older adults to learn new skills, ask questions and stimulate the brain. In addition to education, the MIR program encouraged socialization. Performances throughout the building gave residents reasons to gather and enjoy music collectively. The implementation of multiple in-residence musicians contributed variety in the types of music that residents could engage in daily. For example, one day, a resident could decide to listen to the vocalist in the lobby. On another, that same resident might decide to sit in on a saxophone quartet rehearsal or listen to the bassoon in the auditorium. In any case, sitting in on these performances with neighbors and friends is what contributed to resident socialization and impacted their sense of belonging. Their reactions to the performances that they attended also served as conversation starters at dining tables. The MIR program encouraged the residents to invite the student musicians to socialize and build intergenerational relationships outside of the performance venues. Some of those social events included dinners, outings to restaurants and theaters, going on walks, and other activities. The students also invited residents to attend their recitals and join them on various outings.

Music performances at Mirabella allowed residents to experience music up close and personal. The Open Rehearsals at Mirabella at ASU provided residents with firsthand insight into what it takes to program music within a chamber ensemble. The Open Rehearsals were also educational and provided residents with opportunities to ask questions about each performer's instrument and what their roles were within the ensembles.

The availability of music programs within the community did not appeal to all residents. Some were concerned that there was an exclusion of additional artistic and academic disciplines, such as those students in the science and technology fields that might have benefitted the community. There was also a resident who believed that the MIR program would get more people involved if it incorporated popular music genres from the 1940s and 50s such as Elton John and the Beatles.

Overall, the music program at Mirabella at ASU has positively impacted the residents by ensuring that they were continuously cognitively stimulated and had numerous opportunities to foster relationships through music. Most individuals that were interviewed seemed upbeat, satisfied, and genuinely happy as they shared their experiences with the Musician-in-Residence Program.

CHAPTER 6

DISCUSSION

Significant effort went into ensuring that the MIR program was successful. Due to the diligent work of everyone involved in facilitating the MIR program, Mirabella at ASU received multiple awards for its innovative practices. In 2022, the MIR program received Honorable Mention for Promising Practices from the Mather Institute. Most recently, the program was also awarded the 2023 Innovation Award from Leading Age Arizona. These awards highlight the dedication of the facilitators and represent their understanding of the importance of preserving the health of an older adult population within senior living communities.

The interviews reflect the program's influence on residents who participated in the study. Determining the social impact of the MIR program required knowledge of what residents found to be beneficial and which aspects of the program they thought needed adjustments. Overall, it is safe to say that the continuation of music at Mirabella, and within other senior living communities at large, is an important aspect of community health. The social benefits of having music in these spaces are evident in the relationships that have been formed. Residents have made lasting friendships with each other and with the musicians. They have also found accessible ways to express their creativity through music by participating in music-making and accompanying one another to music concerts at Mirabella and throughout the city.

There have also been changes to the program since its inception in 2021, which demonstrates its flexibility for change and growth and its openness to resident feedback. One of

the changes is the title of the residency. What was once the Mirabella at ASU Musician-in-Residence Program is now the Mirabella at ASU Artist-in-Residence Program; making room for various artistic disciplines to engage with the Mirabella community. The academic year of Fall 2023 will include French Horn, Clarinet, Piano, and a Dancer.

Since its inaugural year, Mirabella and the Musician-in-Residence program has expanded in many ways and has also eliminated certain aspects of programming. After speaking with the current Musician-in-Residence Coordinator, they noted that in addition to the chorus and small chamber ensembles, group guitar sessions have been added as an option for residents. One of Mirabella's residents; a former professor of dance at Arizona State University, has also successfully advocated to implement a live-in student dancer. Outside professional music organizations have also become a part of the Mirabella music-making experience. Performers from Gammage Auditorium (the host the Tempe, Arizona's off-Broadway shows), the Chandler Opera Company, and jam sessions at The Nash Jazz Club have all made their way into the fabric of Mirabella's music program. The live-in student musicians are also performing more regularly on the Assisted Living and Skilled Nursing floor of Mirabella to ensure that the music reaches everyone throughout the building.

Regarding Open Rehearsals, the current coordinator explained that Open Rehearsals have stopped because of how complicated they have become to coordinate. However, they expressed that all the major events, such as the Spring and Fall celebrations are still widely attended. They mentioned how important the relationships with the residents have become to them personally after living at Mirabella for two years. This year would be the current

coordinator's last and expressed how difficult it will be to say goodbye. They also stated that from the resident perspective, while the community was happy to see them moving on to do bigger and better things, the feelings of loss does not get easier after you've formed a special bond and for some of the residents, the sense of loss hits a bit too close to home. In any regard, the Mirabella at ASU live-in Musician-in-Residence program is a strong example that shows how the power of music can bring people together and influence how they view and navigate a shared space.

Additionally, the roles of the Community Engagement representative from the university along with the Lifelong Engagement Representative are vital roles that should continue to be utilized and expanded. Ensuring that arts programs are sustainable, and that each year informs what happens the following year is important, and these positions contribute greatly to the success.

MIRABELLA AT ASU AND OTHER MUSICIANS IN RESIDENCE PROGRAMS

After the completion of the research, it was discovered that Mirabella at ASU and its partnership with Arizona State University was not the only existing model for intergenerational music programming. The University of Maryland School of Music has partnered with Collington Senior Living Community in Mitcheville, Maryland to introduce a similar program. Community Engagement representatives from the University of Maryland shared that their program operates similarly to Mirabella's model. Though there are slight differences, such as having two resident students at Collington instead of four at Mirabella, the overall design of both programs is almost

identical. Collington's live-in residency mirrors that of Mirabella's and highlights the beauty of intergenerational relationship building through music. This discovery highlights the value and necessity of intentional music programs and shows that there is room for implementation in other senior living communities across the country. While not all SLC will have easy access to universities for partnership, discovering innovative ways to implement consistent arts programs that focus on older adult health within Independent Living, as well as a focus on fostering intergenerational relationships will prove fruitful in assisting the older adult population to age well. senior living communities all vary in size and resources, however, developing models of artistic programming to fit the specific needs of that community is a step that should be taken by all organizations.

CHAPTER 7

RECOMMENDATIONS

For Musician-in-Residence programs to continue to succeed, more research must be conducted on the effects that music has on aging adults who not only require healing after experiencing cognitive trauma but also on those who live completely independent lives, to discover how effectively music can help preserve cognitive health. More research should also be conducted on the topic of loneliness of individuals who live in these communities and discover which aspects of community living contribute most to their sense of belonging and overall happiness. Changing how we care for and view older adults can substantially shift how much they feel included within retirement communities. Introducing live-in artist residency programs that encourage participation can help eliminate loneliness and contribute to healthy aging by increasing mental stimulation as well as social engagement, all of which benefit brain health.

A practical approach to introducing arts programs into senior living communities is through academic partnerships like that of Mirabella at ASU and Arizona State University. Within these types of collaborations, students are provided with housing and an environment to perform, in a place where their artistry will be appreciated, and where residents will benefit from experiencing art as a community. There must exist clear guidelines about the expectations of the artist as well as residents to ensure that the exchange is always mutually beneficial. Developing an operations handbook that illustrates the day-to-day workflow and responsibilities is a great place to start.

Regarding musical genres, the School of Music, Dance and Theatre's Tempe campus music offerings focus principally on three genres: Classical, Musical Theatre, and Jazz. While some Mirabella residents requested that more popular styles of music be implemented into the Musician-in-Residence program, it would prove challenging to accomplish with the knowledge of what genres the music program on the Tempe campus offers. However, the ASU School of Music, Dance, and Theatre now offers Popular Music and Fashion programs on its Downtown campus. These programs are relatively new and have grown rapidly after being established. Engaging with these departments would assist in implementing some of the changes requested by Mirabella residents. Listening to resident feedback and providing them with various genre selections to not only listen to but also participate in will prove fruitful.

The study into the cognitive health of older adults should be ongoing. Brain health educator and the Co-Founder of Mindramp Consulting, Roger Anunsen in his 2017 TEDx Talk said that enriched environments create enriched minds (Anunsen 2017). Arts programs are filled with enriching potential. Music fosters socialization through participation which builds community, impacts health, and enriches lives. Creating more avenues for music exploration among older adults will create more neuropathways for healthy aging and help them to live fully enriched lives.

The marriage between music and science is ongoing. In recent years this marriage has gained traction amongst researchers, musicians, and scientists. The Neuroarts Blueprint is an example of an organization that is bringing together arts, science and technology and is taking the lead on researching how the arts impact the health and wellbeing of those experiencing

neurological disorders as well as how it impacts children and older adults generally. The goal of the organization is to transform how people engage with music and science so that they can begin to see neuroarts as a mainstream form of medicine. It is Neuroarts Blueprint's understanding that the arts are essential for healing and thriving. They also noted that despite there being much interest in the topic, the concept of neuroarts is still decentralized. For them, centralizing the work will require more collaborative efforts between musicians, scientists, and those who work in technology (Neuroarts Blueprint 2017). Presenting this research and partnering with Neuroarts Blueprint will help to design a quantitative version of this study to solidify all the anecdotal information that this document provides. Additionally, submitting this research document to Neuroarts Blueprint and becoming a key contributor to their organization will help to move the needle forward regarding the health of adults residing in senior living communities.

It is recommended that anyone who reads this document and is interested in developing an artist-in-residency program within senior living communities makes use of the attached operations handbook and uses it as a flexible guide. The handbook provides insight into designing a performance calendar, weekly scheduling, designing performances, utilizing audio/visual technology, resident concerns, funding, guest performers, and other important operational topics. However, each community will have its own needs and will function differently, so it is important that the handbook only be used as a guide. Maintain a thorough record of daily interactions and musical experiences. Track resident expectations before a performance as well as gather feedback after each performance to gain insight into how they

were impacted. Build relationships. Treating the program as an experiment will make it feel like an experiment. Instead, foster meaningful relationships with residents and show them that you care for them as much as you care for the program you are implementing. There is significant research left to be conducted on the interconnectedness of science and the arts. Adults are retiring younger and moving into retirement communities sooner. An article written by the *Columbine Health Systems Center for Healthy Aging*, called “Aging Around the World,” shares that is important to understand that someone’s age is not an indication of their ability (Weintrob 2022). Developing creative ways to maintain curiosity for learning and engagement in the arts will contribute to more vibrant communities and longer, healthier lives.

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Bowers, Judy. "Effects of an intergenerational choir for community-based seniors and college students on age-related attitudes." *Journal of Music Therapy* 35.1 (1998): 2-18.

According to Bowers (1998), it is generally the goal of music educators, performers, and therapists to provide opportunities for others to develop a love of music. This love of music can lead to personal growth in other aspects of their lives.

Regarding the partnership between community-based senior programs and college-aged students, high-quality musical options within these intergenerational music programs should be prioritized. However, according to Robertson 1996, as cited in Bowers 1998, funding and good leadership skills are necessary for the success of developing these programs. Other important factors are the physical aspects of these programs, from the spaces to the equipment and materials used during the music-making.

The results of these programs showed that they were successful in building relationships between the parties involved. While not immediate, university students and seniors developed a deep appreciation for one another after a few months of engaging with each other musically.

Creech, Andrea, et al. "The power of music in the lives of older adults." *Research studies in music education* 35.1 (2013): 87-102.

For both cognitively sound and cognitively impaired older adults, there is evidence that shows that involvement in music making, whether through active engagement or observation, aids in contributing to overall psychological well-being. The act of music-making in social settings provides opportunities for older adults to continuously find a sense of purpose and belonging. There are also social benefits that music involvement provides when experienced in group settings. It offers adults a platform where they can re-engage with their youth and experience a sense of empowerment over their lives. The most important aspect of communal music making is the sheer sense of enjoyment that it provides. It would benefit the professional musician, whether a music therapist or performer, and others passionate about the care for older adults to continue to stress the importance of accessible and high-quality musical experiences for older adults in their lifetime.

David, Yeung, et al. "Connecting the young and the young at heart: An intergenerational music program: Program profile." *Journal of Intergenerational Relationships* 16.3 (2018): 330-338.

Fostering meaningful relationships between children and older adults is the main purpose of the Hamilton Intergenerational Music Program. The elements of these relationships are the mutually beneficial exchanges of creative ideas and the development of a sense of purpose for seniors and young children. The program also aims to alleviate feelings of isolation among adults who are in long-term care. Due to the difference in opinions and values between generations, the result is an increase in the generational gap. HIMP recognized that music programming would be used as the tool to bridge the gap.

Because of this program, the sense of purpose for the seniors was increased when they were able to act as mentors for the children while the children learned how to interact with the older population through the integration and engagement of music-related activities.

Foster, Bev, et al. "The expanding scope, inclusivity, and integration of music in Healthcare: Recent developments, research illustration, and future direction." *Healthcare*. Vol. 9. No. 1. MDPI, 2021.

Section two of this article addresses the availability and benefits of music in healthcare environments, specifically long-term care communities. The presence of music in these facilities is gaining popularity because it aids in assisting residents in dealing with isolation and loneliness when transitioning into these new places. It has been identified that loneliness and isolation can contribute to the decline of older adults when transitioning into long-term care facilities. The integration of music is used to help caregivers provide patients with the necessary care to reduce those feelings of isolation and loneliness. Whether or not caregivers are formally trained as music therapists or other professional musicians, or have no previous musical knowledge at all, they are gaining skills through training to increase their confidence in using music when administering care through what is called the IMMC- the Integrated Model of Music Care.

Fu, Musetta Chang-Chi, et al. "Insights of senior living residents and staff on group-singing."

Activities, Adaptation & Aging 39.3 (2015): 243-261.

The preservation of an older person's cognitive and physical health is dependent upon the upkeep of their engagement in physical and social activities. It is stated that these types of activities should be implemented in senior living communities for older adults who decide to leave their own homes to move into retirement communities.

Group singing in senior living communities was said to contribute to the success of maintaining older adult health because of the early memories of music enjoyment attached with this type of activity.

Krout, John A., and Christine H. Pogorzala. "An intergenerational partnership between a college and congregate housing facility: How it works, what it means." *The Gerontologist* 42.6 (2002): 853-858.

This study has determined that the actions necessary for implementing successful intergenerational engagement between private colleges and senior living communities can yield multiple benefits to all parties involved; be it the student, faculty member, or resident. They have identified that there are two approaches to fostering relationships within retirement communities: 'doing for,' and 'learning with,' with the latter being most favorable. Learning with residents benefits the student by tackling issues of ageism and helps them gain an understanding of how to better engage older adults. For the faculty members, this partnership is beneficial because it allows them to design new courses and be more creative in the way they design curricula. For this research, one example used is how a music professor designed a course that specifically focused on the creativity of seniors that she titled 'Creative Arts for the Older Adult,' where students of the class were charged with

planning and executing the musical activities. For the resident, this type of mutually beneficial engagement is what contributes to their fulfillment as they live out the latter parts of their lives. There will always be challenges that need to be addressed when designing these types of programs, from the scheduling of activities to the programming expectations of facilitators. One way they ensure that there is equilibrium throughout the organizations is through the implementation of a Memorandum of Understanding, which outlines the duties and goals of each participating party. This article contributes important data that aims to resolve issues concerning the implementation of intergenerational programming.

Lally, Elaine. "The power to heal us with a smile and a song: Senior well-being, music-based participatory arts and the value of qualitative evidence." *Journal of Arts & Communities* 1.1 (2009): 25-44.

Myth tells us that it is almost impossible for older adults to learn new skills and acquire new knowledge as they age and refers to this as the aphorism that states, 'You can't teach an old dog new tricks. However, they go on to say that this is a false belief. One of the ways to ensure that older adults are continuously functioning optimally is through creativity.

Musical creativity helps us to shift our perspective of life and build self-confidence because

of the emotional power that it carries. There is also a social aspect to music where it affords people to build relationships and expand their social networks and improve their sense of belonging within the community. It is said that music plays two important roles in the lives of older people. First, it is emotional and invokes memories from their past and reminds them of connections they have made. Secondly, music provides a platform for people to engage in shared interests.

Le Couteur, David G, et al. "COVID-19 Through the Lens of Gerontology." *The journals of Gerontology. Series A, Biological sciences, and medical sciences* vol. 75,9 (2020): e119-e120.
doi:10.1093/gerona/glaa077

Older people in residential aged care communities and nursing homes have even greater risk of death given their age and comorbidities, confounded by the lack of capacity for social distancing from staff and other residents.

Lehmberg, Lisa J., and C. Victor Fung. "Benefits of music participation for senior citizens: A review of the literature." *Music Education Research International* 4.1 (2010): 19-30.

There are a variety of benefits to many areas of the lives of senior citizens when they participate in music creation. These benefits can either be physical, psychological, or social. Sometimes there are multiple benefits to one musical activity. For example, one can experience both psychological and social benefits through group participation like singing in a choir, which can also contribute to their sense of belonging. Older adults who participate in music throughout most of their lives tend to be more connected and invested than those who participate for a shorter period. Research has also shown that the quality of life for older adults is improved when they participate in music making and that this type of activity would contribute greatly to the quality of life for this population in general.

Music education should also be made available to older adults after their school days by integrating it into the curriculum of music educators. Creating programs that are community based and intergenerationally focused would prove to be a good start.

There is still more research to be done when it concerns active music participation among seniors. Existing research has primarily focused on the musical engagement of healthy populations and conversely, adults in long-term care facilities who benefit from musical engagements such as music therapy. On the other hand, limited research on the effects of music participation on older adults has been conducted where culture, socioeconomic status, and ethnicity are concerned.

Social interactions become more important to seniors as they age and even more so, as they experience the loss of loved ones. Music has proven to be a driving force for building these relationships among the senior communities and is said to be one of the main reasons why they participate in musical activities. Music also breaks barriers and builds bridges for incorporating intergenerational music-making.

Finally, evidence has shown that because of the musical involvement of seniors in group settings, the social aspects of their relationships extend outside of musical activities, from sharing meals and other social activities.

Weintraub, Aaron PC, and Timothy S. Killian. "Intergenerational programming: Older persons' perceptions of its impact." *Journal of Applied Gerontology* 26.4 (2007): 370-384.

Adult day services were formed to foster intergenerational relationships. These services were integrated as a part of the community and served to benefit adults with cognitive and functional challenges. The goal of this study was to identify how older adults perceived the emotional impact of intergenerational programs.

Statistically, it is said that as the older population continues to grow, they will seek out more ways to stay physically and mentally active to maintain their independence. What this

means is that there will be a need for dependable and high-quality intergenerational programs to inspire successful aging. Successful aging, as described by Weintraub and Killian is when older adults can stay actively engaged physically and maintain a relatively healthy social life.

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APPENDIX A

MUSICIANS IN RESIDENCE HANDBOOK



Musicians-in-Residence

PROGRAM HANDBOOK

Program Overview

The Mirabella at ASU Musician-in-Residence (MIR) program brings four exceptional student musicians from the ASU School of Music, Dance, and Theatre in the Herberger Institute for Design and the Arts to the Mirabella at ASU on-campus residence in exchange for full room and board accommodations within the Mirabella at ASU residential community. As a fully immersive, intergenerational experience, the program creates opportunities for mutual benefit for both residents and students. While residents enjoy the students' musical talent through a variety of performances and resident-centered events held conveniently in the building, students in turn enjoy rent-free living arrangements, a dining plan, access to amenities as well as opportunities to refine their professional presentation, performance, and programming skills.

Purpose of this Handbook

This handbook is intended to capture both approved policies as well as best practices which optimize the Musician-in-Residence program. Because this is an innovative and collaborative program which spans stakeholders and industries, we gather new insights and lessons learned each year which guide the program in future years. As such, this handbook serves as a living document that is subject to revision over time as feedback is gathered from the student musicians, Mirabella operations, ASU administrators, and the residents themselves. Over time,

we hope that this program will prove to be an exemplary model in intergenerational program design, and this handbook will provide a roadmap for other senior living communities that wish to implement a similar program.

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Job Description

GENERAL SUMMARY:

Mirabella at ASU invites creative, hospitable, and innovative individuals to bring musical experiences to the community through the Student Musician-in-Residence program. This Student Musician-in-Residence program brings up to 4 exceptional student musicians from the Arizona State University School of Music, Dance and Theatre in the Herberger Institute for Design and the Arts to the Mirabella at ASU on-campus residence in exchange for full room and board accommodations within the Mirabella community. As a fully immersive, intergenerational experience, the program creates opportunities for mutual benefit for both residents and students. While residents enjoy the students' musical talent through a variety of performances and resident-centered events held conveniently in the building, students in turn enjoy rent-free living arrangements, a dining plan, access to amenities as well as opportunities to refine their professional presentation, performance, and programming skills.

This program is a 10-month commitment (August 1 through May 31), though students may re-apply for the program the following year.

ESSENTIAL FUNCTIONS:

- Perform or program 1 weekly performance lasting at least 45 minutes (either individually, collaboratively, or program other student musicians to fulfill this requirement).
- Implement 1 weekly flex engagement or semester project which involves an interactive musical experience. The flex engagement allows students to be responsive to community needs and requests (e.g. conducting a community choir, songwriting workshop, sing along, jam session, drum circle, group music classes, presenting a lecture on a music topic)
- Schedule your musical event on at least one weekend per month.

- Fulfill a minimum of 5 hours/week socializing, connecting, and interacting with residents formally during performances/events or informally (take meals in the dining room, work out in wellness center, attend lectures/tours, or participate in other community activities alongside residents).
- Attend a mandatory 30-minute weekly team meeting
- Foster meaningful relationships with residents to better understand and be responsive to their musical needs and interests and work with students to develop responsive programming.
- Completion of a pre-program orientation and compliance with the Mirabella at ASU Resident Agreement.
- Encourage and empower residents to explore Herberger Institute for Design and the Arts and engage with faculty, staff, and students or participate in events, groups, and gatherings.

Coordinator only:

- Complete an additional weekly performance
- Coordinate programming and performances with the other musicians to create an approved calendar of events and post to the community intranet one month in advance.
- Support the procurement and ongoing management of appropriate A/V equipment necessary for musical performances and programming; support logistics of set-up/takedown for musical performances and programming as needed and conduct monthly equipment inventory reports.
- Review applicants for the following year and make recommendations.

- Work closely with HIDA, Mirabella, and ASU EP to identify areas for program improvement, develop solutions to problems and make recommendations about how to improve the MIR program in the future.
- Set the standard for maturity and model professionalism with community members and update code of conduct with MDT Engagement Coordinator and Lifelong University Engagement Director as needs arise.
- Ensure all 4 weekends have at least one musical event scheduled.

REQUIRED QUALIFICATIONS:

Currently pursuing a graduate degree in music at the ASU School of Music, Dance and Theatre in the Herberger Institute for Design and the Arts.

DESIRED QUALIFICATIONS:

- Demonstrates a disciplined musical practice
- Experience in working with intergenerational populations
- Evidence of professional music performance experience
- Experience in scheduling music performances and events for self and others
- Experience in the development of creative, community-g geared music activities
- Experience in planning, organizing, and coordinating musical activities, programs or experiences to engage community members
- Experience in establishing and maintaining effective working relationships with internal and external partners.
- Evidence of effective communication skills

COMPENSATION:

- Furnished or unfurnished studio apartment on the 3rd floor of the Mirabella building which includes small kitchenette (microwave, small refrigerator, hotplate stove, toaster oven), and access to laundry facility and cleaning equipment and supplies.
- Premium Dining Plan (Plus Plan = 675 per month) of flexible dining points that allow you to dine in any of the 4 restaurants (Dolce Vita Bistro, Adagio, Aria, Aqua Vita lounge) or the employee lounge.
- Access to Mirabella building amenities including the pool, fitness center, rooftop courtyard space, and concierge services.
- 3 weeks of vacation time during the 10-month program

Performance and Time-Off Policy

- MIRs agree to provide an average of two (2) 45-minute musical events/week for a full 10-months (August 1-May 30). This includes either 2 performances OR 1 performance and 1 flex engagement per week.
- Since MIRs are not compensated by ASU, they do not follow either the ASU academic calendar for students (e.g. winter break from Dec. 11- Jan 10) or university-recognized holidays (e.g. Memorial Day, Thanksgiving, etc.). However, they may choose not to perform on a university holiday as long as they fulfill their 2 musical engagements for the week.
- If an MIR does not fulfill the requisite 2 musical events in a week (including cancelled performances), they may choose from the following options:

- o Secure a substitute performer (another MIR or Guest Performer) up to 2x/month.
 - o Make up the music event during another week within the month.
 - o Use a vacation week (in place of 2 missed performances)
- If an MIR chooses to invite a guest musician to perform in their place, they may only sub out one of the 2 weekly required events per week.
- MIRs may take up to 3 weeks of vacation time (6 performances) any time throughout the 10-months without the obligation to make up the time.
 - o MIRs must submit a request in writing to Haeli/Lindsey and the MIR Coordinator before the billing cycle in which they want to take vacation
 - o Mirabella will reduce the monthly meal points commensurate with the time off (ex. If 2 weeks are taken off in one month, meal points will be reduced by half for that cycle period).
- The MIR coordinator will monitor that regularly scheduled/fixed weekly events continue to meet the needs/desires of the residents. If at any point they are “stale” or unattended, they should be re-evaluated.

MIR Dining Plan

- MIR Meal Plans begin the 16th of each month and run through the 15th of the following month. All meal points are “use it or lose it” and cannot be carried over to future months.
- To budget and manage your dining points throughout the month, monitor the balance at the bottom of your dining receipts which reflects the current balance of points. However, if you have several expenditures in a short period, the expenditures may not have all been accounted for and the balance may not be

accurate during that day. This could put you at risk of overspending on your

account if it is the final day of your billing cycle. If you would like to

spend down your account on the final day of the billing cycle without going over, feel free to check in with Tanna Anderson, Business Office Manager (tkanderson@retirement.org or x6108). Tanna can give you an accurate account statement to manage your final points of the cycle.

- Items from the Il Mercado market by the concierge desk cannot be purchased with dining points and will automatically be charged to your account and you will be issued an invoice for direct payment at the end of your billing cycle.

Comped Meals for Performers

- MIRs receive comped meals only when they are performing in the dining venues. Otherwise, please use your dining points to buy meals.
- MIRs do not get comped meals for flex engagements occurring during meal times (performances only).
- Up to five (5) Guest performers can get comped during meal hours directly before or after performing in any venue (not a voucher for future meals).
 - o Comped meals for performance groups larger than 5 must be approved in advance by Michael, Haeli or Tom.
- Send a note to Michael in advance of the performances/expected meal time to let him know who/how many comped meals to expect.
- All restaurants that are open during the performance can comp meals.
- Comped meals include an appetizer, meal, and dessert. It does not include alcoholic beverages.

Pre-Miranet Calendaring

The purpose of Pre-Miranet Calendaring is to provide a space for MIRs to plan and communicate performances weeks and months out before notifying residents of the events.

This document is also used to monitor the completion of MIR requirements. Those who have access to the document are: MIRs, Operations Leadership, ASU Engagement Office, and HIDA MDT Community Engagement Coordinator.

- Be as descriptive as possible in the name of your event. Make notes to the side if necessary.
- Block out time for A/V set-up on the calendar (set up/tear down in grey).
- If you have not met your weekly obligation because you are planning to take time off or make-up performances/engagements instead of taking time off, please put a note in the Notes column of the Pre-Miranet Calendar with your initials and “Time Off Week 1/2/3” OR the date of your makeup performances.
 - o Ex. AS Time Off Week 1”
 - o Ex. AS off: Performance Made-up on Nov 4
- If a performance or event has any implications for dining (venues or drink specials), please coordinate with dining well in advance to ensure they are staffed and supplied appropriately.
- Morning events before 10 am are not often well attended because residents attend fitness classes.

Miranet Calendaring

MIR events are scheduled on the “Misc” calendar within Miranet and are intended for residents to become aware of and plan to attend MIR performances.

- Provide a detailed description of the musical event and what they can expect. For example:
 - o Is it a performance or a hands-on, interactive experience?
 - o Will there be other performers there? If so, how many? Who are they?
 - o What is the intended vibe of the event and how should they interact with you or the performers? (Is this background music? Will you be taking requests? Should they bring their coffee or lunch or will a special treat be provided?)
- In addition to scheduling the event on the Miscellaneous calendar on Miranet, you **MUST** reserve the room you intend to use for the event using the various Room Calendars on Miranet. (Example: Reserved for MIR event - TC)
 - o Be sure to include set-up and take-down time in this room reservation to ensure someone is not using the room when you need to be in there to set up.

A/V Equipment & Set-up

- Equipment used exclusively by the MIRs is stored in apartment 345 and should be signed out for each performance.
- The MIR Coordinator is responsible for managing the equipment, including conducting a monthly inventory check and reporting any missing equipment to Operations and the ASU Engagement Office immediately.

- The auditorium stage must be lowered by facilities staff. Make them aware 24hrs in advance that you would like to have it lowered and give them a time you would like to have this available.
- The lighting can be adjusted to fit your needs. There are two panels in the room to adjust the lighting. You'll need to adjust each setting individually until you achieve your desired look.
- You can use the overhead speakers to play tracks and use the Bose speakers for your microphone. It affords a good balance with this pairing.
- Use a microphone whenever possible, even just to speak or chat with the audience between pieces. Residents often find it difficult to hear without a microphone. The auditorium A/V closet has handheld microphones and lapel mics that you can use (your fob should work to open the closet), or use the portable rolling microphone/speaker system.

Academic Projects

Flex engagements may be connected to academic course work. Work with MIR Coordinator or Mirabella supervisors to determine how the scope of the project fits into the MIR requirements.

General Best Practices

- MIRs who commit to regularly scheduled flex engagements should explicitly state the duration of the commitment to manage resident expectations (example: Piano Lessons offered every Tuesday at 3pm for 6 weeks, choir conducting for the duration of the MIR year, etc)
- If you are playing a happy hour or dinner, take breaks to allow for talking or orders.

Private Hire and Guest Performer Funding Opportunities

Funding is not available for guest musicians who are ASU musicians.

- Avoids confusion about who gets paid and not
- Protects Mirabella at ASU from a negative reputation in the community
- Sufficient interest from students through advertisement flyers and emails
- Complimentary meal counts as compensation

If an MIR wants to bring in a musical group of which they are a member, they have 2 options:

1. MIRs submit a proposal to the committee as a separate entity from MIR program. MIR gets paid, but this performance cannot count as a weekly performance.
2. MIRs submit a proposal to the committee as part of their MIR weekly performance. The guest musicians get paid, but MIR does not get paid.

If an MIR wants to bring in a musical group of which they are NOT a member, and needs funding to compensate the performers:

- This is considered separate entity from the MIR program
- MIRs can make a recommendation/proposal to the Resident Association (RAMA) committee before their next monthly meeting
- RAMA will decide if they want to invite them and make arrangements directly with the guest musicians.

MIRs can only perform in spaces and at events that are open to all residents. MIRs can be hired for private events at their own discretion and performance fee rates.

Complaints/Concerns

As a member of the Mirabella at ASU community, we want you to feel comfortable and safe in your living environment. If you ever feel the need to elevate a concern, please contact the Resident Services Director and/or the Director of Lifelong University Engagement so that we can find a solution.

APPENDIX B

CONSENT FORM



We invite you to take part in this Ph.D. dissertation research study because you are a resident of Mirabella at ASU.

The purpose of this research study is to examine how implementing live-in student musician-in-residence programs into new retirement communities through university partnerships impacts residents' sense of belonging. It will also provide an excerpt of the operations guide for the Mirabella at ASU Musicians-in-Residence program.

We expect that individuals will spend twenty to thirty minutes in the in-person interview process. Zoom options will be available as necessary. If follow-ups become necessary, it will take between ten to fifteen minutes. We also expect 40-60 residents to participate in this study. The decision to participate is completely up to you and you can leave the research at any time.

The primary method of study will be through in-person interviews and audio recordings with your permission to record. Please let us know if you do not want the interview to be recorded. You also can change your mind after the interview process begins.

Efforts will be made to limit the use and disclosure of your personal information, including research study records, to people who need to review this information. Consenting participants will be identified throughout the study by an identification number and not their names. However, contact information, i.e., names and phone numbers will be listed on a separate document for setting up interviews and follow-ups. This information will be locked away in a secure filing cabinet in the office of the research team and will be destroyed upon the completion of the interview process.

While there are no monetary benefits, your participation in this study makes you a contributor to innovative research that aims to continuously serve unique populations such as yours.

The results of this study may be used in reports, presentations, or publications. However, de-identified data as part of this current study will not be shared with additional parties for any future research purposes.

If you have questions, concerns, or complaints, please discuss them with the research team-Deanna Swoboda at dswobod@asu.edu (Principal Investigator) or Ty Chiko at tychiko@asu.edu (Graduate Student).

The research is titled: The Power of Music-A Study into the Social Impact that Live-In Musician-in-Residence Programs through University Partnerships Have on Residents in Independent Living Retirement Communities.

This research has been reviewed and approved by the ASU Social Behavioral IRB. You may contact them at (480) 965-6788 or by email at research.integrity@asu.edu if:

- Your questions, concerns, or complaints are not being answered by the research team.
- You cannot reach the research team.
- You want to talk to someone besides the research team.
- You have questions about your rights as a research participant.
- You want to get information or provide input about this research.

Dr. Deanna Swoboda (she,her,hers)

Associate Professor of Tuba, Euphonium, and Entrepreneurship

Assistant Director of Graduate Studies in Music

Arizona State University

School of Music, Dance and Theatre

Herberger Institute for Design and the Arts

<http://tuba-euphonium.faculty.asu.edu/>

APPENDIX C

PARTICIPANT CONTACT FORM



Contact Information

Name: _____

Phone Number: _____

To protect your privacy, this information will be securely stored in a locked filing cabinet throughout the duration of the study. Your contact information will only be accessible to the research team. Upon completion of the study, this form will be destroyed.

The title of this study is called, The Power of Music- A Study into the Social Impact that Live-In Musician-in-Residence Programs through University Partnerships Have on Residents in Independent Living Retirement Communities.”

Thank you for agreeing to participate in this research study!

Dr. Deanna Swoboda (she, her, hers)-Principal Investigator

Associate Professor of Tuba, Euphonium, and Entrepreneurship

Assistant Director of Graduate Studies in Music

Arizona State University

School of Music, Dance and Theatre

Herberger Institute for Design and the Arts

<http://tuba-euphonium.faculty.asu.edu/>

APPENDIX D

CORE INTERVIEW QUESTIONS



Core Interview Questions

Interviewee ID- _____

Sense of Belonging

1. How did you compare Mirabella to other communities that you were considering?
2. What is a positive feature of living at Mirabella? Are there any negatives?
3. What are 2 or 3 things that have facilitated your sense of belonging here?
4. In which ways do you feel included in the arts at Mirabella and ASU at large?
5. How would you describe the ASU/Mirabella partnership?

Retention

6. In what ways were you involved in the arts before moving to Mirabella?
7. How has Mirabella increased your desire to be involved in the arts/music?
8. Are you a part of any of the ASU/Mirabella Music Groups? If so, which ones?
9. What types of music performances at Mirabella are you most interested in?
10. How would you describe the quality of the music performances at Mirabella that you have attended?
11. How would you like to see the program develop?

Is there anything else that you would like to share about your experience living at Mirabella and the partnership with ASU?

Note: The researcher will follow up with the core responses as appropriate.

APPENDIX E

RESIDENT INTERVIEW TRANSCRIPTIONS

Resident 344-1

How did you compare Mirabella to other communities that you were considering?

The association with ASU and in a community where we could walk to places and be active. The Musicians in Residence Program was very attractive. It was one of the key events that marketing highlights as being unique. My wife and I are very involved in music. I enjoy all kinds of music and was raised around it.

What is a positive feature about living at Mirabella? Are there any negatives?

Yes, the people here are amazing. Everyone has a story. Everyone is a success story and has come from different walks of life. Being in a new facility is positive. The MIR program has been a distinguishing positive that I never expected. There were bumpy roads at the start, and we had COVID as we were getting ready to move in, but it wasn't an easy transition. The only negative is with Shady Park.

What are 2 or 3 things that have facilitated your sense of belonging here?

People here are superstars. Neither one of us came from wealth or highly educated and we both did it on our own and wondered how we were going to fit in. The people here are magnificent.

In which ways do you feel included in the arts at Mirabella and ASU at large?

The MIR Program is of great interest. My love is music, though I love other forms of art. The chorus also contributes to feeling included. I'm learning real choral music. Learning to sightread a little bit. The choir has been wonderful and the association of the people of the choir has been wonderful.

How would you describe the ASU/Mirabella partnership?

It's good. I won't say it's perfect. ASU has its structures and rules. Mirabella has PRS who has the way they do things, so it's always challenging. Having Lindsey and Sigourney here helps with navigating all the opportunities.

In what ways were you involved in the arts before moving to Mirabella?

There was always music in the house. Music was the primary part. My dad was an artist but there was always music behind it. We were always exposed to music as kids. I'm going to be involved in the arts. I used to be on the board of the Phoenix theatre. We had season tickets to Gammage.

Are you a part of any of the ASU/Mirabella Music Groups? If so, which ones?

Yes, Mirabella Chorus

What types of music performances at Mirabella are you most interested in?

All of them. Michelle has been wonderful. Charlie is incredible. Having our residents get involved is also great.

How would you describe the quality of the music performances at Mirabella that you have attended?

It's been outstanding. The issue is that a lot got canceled at the last minute.

How would you like to see the program develop?

I think it's very good the way it is. While I can see how people say we need different artists here, I don't see how it works. I don't see how we do those things on a long-term, consistent basis. I don't know how you make it any better.

Is there anything else that you would like to share about your experience living at Mirabella and the partnership with ASU?

We live with the musicians and being neighbors/pseudo-grandparents have been special. We're going to miss you and Abby, but the program still lives. Without it, Mirabella is much the lesser, in my opinion. It's one of the things that makes Mirabella what it is. When we're at dinner we talk about the performances. It's a subject of conversation.

Resident 344-2

How did you compare Mirabella to other communities that you were considering?

The Musicians in Residence Program was very attractive. It was one of the key events that marketing highlights as being unique. We feel like this is the most vibrant place we have looked at, but was not a quick decision, because I thought I was too young to live in a senior community, then I realized that I'm older than my parents were when they made the choice.

What is a positive feature of living at Mirabella? Are there any negatives?

I barely cook, which is a positive. A negative is that it's an electric stove top. I love being able to use the elevator. The situations are good-cleaning, valet, and servers.

What are 2 or 3 things that have facilitated your sense of belonging here?

Immediately inviting other couples to eat together. That was the ice breaker. I thought that I wouldn't fit in because I did not have a high-power job like most people here. Twenty years of eating with the same man was getting old.

In which ways do you feel included in the arts at Mirabella and ASU at large?

The Musicians in Residence, and I'm so glad. I would like to do a little more musically, but I'm excited that the chorus has kicked off.

How would you describe the ASU/Mirabella partnership?

Hot and Cold. The music is hot. I'm not sure that we've figured out how to welcome other arts other than music. It couldn't be a standalone thing. Before you appeared, the residents were trying to do their own thing, which is sometimes okay.

In what ways were you involved in the arts before moving to Mirabella?

Church. High school. The Mirabella chorus has revived what I would do in high school. I haven't done much singing since I was a kid. Our youngest kid was a member of the St. Louis Youth Symphony which inspired me to become a member of the auxiliary of the St. Louis Symphony. We designed and ran something called Picture the Music.

How has Mirabella increased your desire to be involved in the arts/music?

I'm not sure I'm doing that much other than chorus. Interacting with other people will say "do you know so and so's recital is tonight?"

Are you a part of any of the ASU/Mirabella Music Groups? If so, which ones?

The chorus

What types of music performances at Mirabella are you most interested in?

I enjoy classical music. I don't think we have enough jazz. I'm okay with Abby's casualness. I never

knew I loved tuba and when they did the courtyard performance, it was terrific. We need it all.

Peter and the Wolf was fun!

How would you describe the quality of the music performances at Mirabella that you have attended?

Better than I ever dreamed.

How would you like to see the program develop?

It's frustrating to have programs canceled. If things can be planned a little further ahead, it might help.

Is there anything else that you would like to share about your experience living at Mirabella and the partnership with ASU?

I appreciate that we're allowed to volunteer and be a part of the selection process. Other than you asking right this minute, nobody has ever asked what your preferences are.

Resident 405

How did you compare Mirabella to other communities that you were considering?

Compared to Friendship Village and Beatitudes, Mirabella provided a lot more that I needed. Did not like the layout of Friendship Village. Had to go out of condos and walk quite a way – I have Parkinson's so it would be difficult. Beatitudes -it smelled like an old nursing home. It did not have a good ambience. One of the first in Phoenix and it was beginning to show its age- in terms of carpeting and the things we take for granted like our swimming pool etc. so much more that Mirabella offered. The other reason was that I was a professor many years ago and it looked like I had come full circle. It allowed me to see where I have been. It was a very important part of the decision making. The intergenerational theme is carried out with staff and musicians. Very holistic approach.

What is a positive feature about living at Mirabella? Are there any negatives?

Other positive- so many opportunities - we can start seven in the morning- and go until nine o'clock at night. The fact that there is a physical therapy room and the physical fitness center. Positive. Only negative is that communication needs to be better between the executive director and the residents. At times he takes us all for granted and leaps. Overall, a very positive experience. My sister who is five years younger than I am wanted me to get to a facility with my Parkinson's

and so she and her husband toured and helped me move in. She knows my neighbors and has their telephone numbers. Keeps close tabs on me.

What are 2 or 3 things that have facilitated your sense of belonging here?

Concierges are very important in the lives of residents. They are pleasant. They are sort of the first impressions. Having these kinds of men and women at the first desk as people come in speaks volumes. Security is good here. That might be something men don't appreciate as much as women. When we are single people living alone it is nice to see security here 24/7.

In which ways do you feel included in the arts at Mirabella and ASU at large?

Have season tickets to Gammage for their wonderful productions and it is nice to be able to walk over to Gammage. Got involved in communication group which produces quarterly or monthly newsletter. While it might not be considered an art it is very important. I have a column – talking a lot of about communication. I have not done anything else about art. I am on the board of directors of the Free Arts for Abused Children of Arizona– I think I have taken on as much as I can right now.

The musicians in residents are an excellent example for us to listen and watch and learn what brings each of you to ASU and what we can do to help. I think that is very unusual. There is

nothing to compare in my opinion with the exchanges that we have with those who are going for advanced degrees. It is such a great program.

I got to know you. That was a wonderful way to greet you, Ty.

Ty -The relationships are so beneficial.

The cross-cultural aspects are also- just a rainbow of musicians. Next year more performance arts- actors in residence, directors in residence, poets in residence. We should expand what we consider art. Would be great to have an actor in residence.

How would you describe the ASU/Mirabella partnership?

Partnership between ASU and Mirabella is working very well. Give full credit to Lindsey and Sigourney- just remarkable. Most of the lectures in the auditorium are very exciting and state of the art information. I enjoy them.

We are working on the balance. This is a new concept, and I am astounded at what we have been able to do. – the academic . We are a template and are learning the way we go. Having dissertations like yours where we can step back and look at what has happened in the last two years. is a pretty good harbinger of the ongoing communications between ---an amazing cadre of people that make my life at Mirabella so blessed. I am just in awe of everything that has happened in a short period of time.

In what ways were you involved in the arts before moving to Mirabella?

I was professor of speech and theatre at ASU. I directed plays. Irma Bombback's work- We staged those- given a grant by PBS / The Rocky Mountain network. That was one part of my life. -I became a consultant. I hated the academics. When the art department head called us in- somebody is leaving the brown chairs in the red room and the red chairs in the wrong room – and something clicked, and I realized I had to leave. I did a salary study and leaked it to Arizona Republic. Friend was working at the White House – can I call the president of ASU? Sitting here at the White House just glad I am not at ASU anymore. I was a rebel. Loved to read. Some vocal problems thanks to Parkinson. Loved theatre and music. Not any good at visual arts. I think I had a skill for bringing good theatre to the University. Bringing good theatre to Mirabella.

Ty- Writing is a skill and an art form we often neglect.

How has Mirabella increased your desire to be involved in the arts/music?

I don't think so– I am not doing anything in the arts except as a spectator. Maybe in the future I can do more as a resident's theatre group. – pretty well known. We brought theatre to prisons mental health facilities, centers of the aging. Had a wonderful group of kids that would go out and interpretation. Poets and choirs. We could create a readers theatre group at Mirabella. We have

writers, jewelers- amazing what we can do in a short period. Maybe the next year we need to keep it where it is and let it mature.

Be back Labor Day. I will e-mail a sheet of performances that we had and if you don't mind filling it out and putting it in my mailbox.

Are you a part of any of the ASU/Mirabella Music Groups? If so, which ones?

No

What types of music performances at Mirabella are you most interested in?

A great variety in terms of piano, tenor, bassoon. Well represented. No particular interest. It was fun to watch the musicians grow with the audiences. One of the advantages of being the first of anyone. A lot of support from the residents.

How would you describe the quality of the music performances at Mirabella that you have attended?

Get some better microphones. Expensive building and we have such crap. We need to think of the physical – here's what we are seeing as an audience. We need to be more assertive. Here we are, passing one microphone. Get your act together in terms of the technical part of it.

Does leadership see this as a priority? Here is your important relationship to RAMA is critical. You need someone to be an advocate. Why in the world don't we have someone to make sure that the acoustics, microphones work? We could do with someone even if it ½ time to make sure everything works. That would be a good start.

Ty- I hope as Mirabella continues to grow – we had an acoustician who came in to demonstrate - a system that would change the acoustics that would change system to lecture hall, or concert hall.

How would you like to see the program develop?

What is the selection process? Is that a place to start? What happens? How do they determine the number of MIRs?

Ty- You send in your resume and recordings of your work. Ty came in person. For this year – different rounds. People came into the building. Selection process. Based upon the rooms.

Something to think about – we should not be dependent upon how many rooms are available.

Other ways you would like to see the program improve?

Better way of telling who is performing, where performing etc. Goes back to Mirabella site. Maybe there needs to be a page for MIRS and who is doing what, where, when, It gets smothered in there and communication is not very good. Communication needs to be improved. Logistics need to be

handled by staff. Maybe having a specific well laid out page. We can't provide the audiences for you if people don't know. Sometimes-like particularly the pianists- too much information.

Is there anything else that you would like to share about your experience living at Mirabella and the partnership with ASU?

How smooth the partnership was. From the residents perspective it was a wonderful concept and very unusual – wide range of voices and instruments fun. You were especially wonderful -that you made yourself especially available. Important to have the personality in the building. Made it easier for the audience. Ty and Abby are very out going people. Maybe we need to find additional ways to integrate all musicians into fabric Mirabella to compensate shyness. Alfredo a wonderful young man but basically shy. Find more ways to integrate musicians into fabric of Mirabella. Other ways to integrate MIRs into the fabric of Mirabella. We are working together as a team. I saw very little opportunity to talk to Alfredo. He was shy. More ways to integrate musicians into the fabric of Mirabella. We need to make opportunities available for residents to talk to musicians. We need to find some easy ways to integrate musicians with residents. I watched Abbey grow because she had audience sitting there. She matured, opened up and was more accessible. She seemed to blossom. More opportunities for small group interactions the easier it is to be to get to know the shy and quieter MIRs. .

Not just here to entertain. Again why coordination with RAMA and give an update monthly to leadership about musicians. Give a little more legitimacy to get to know the residents.

What's next for you? Need to have advisors.

Resident 434

How did you compare Mirabella to other communities that you were considering?

We looked at a lot of places online. We had friends who we loved in Friendship Village. Places were proud of themselves if they offered music to their folks once a month. So many other facilities looked outdated. We did not know about the MIRs when we moved in. We were told they would be for guest apartments. We knew we would have access to stuff on campus- music. Gym downstairs.

What is a positive feature about living at Mirabella? Are there any negatives?

Been working with sales. We think we have sold five apartments. There are some construction issues in the new building- like forgetting to put ceiling fans in the art building. Have not gotten any negatives. Positive- I have not had to make any cookies-

What are 2 or 3 things that have facilitated your sense of belonging here?

The friendliness of the residents and the staff are welcoming. I always find a way to fit in with my art and music. I am chairman of the art committee, no one else jumped up. I wanted to get things going in the art group. No easels, supplies etc. IT was more like a bingo parlor. Caring staff.

In which ways do you feel included in the arts at Mirabella and at ASU at large?

I was involved in teaching at the FAB Lab at ASU. Taught three Fridays in a row – zentangle. We

took a class there and were helped by the students. Introduction to Mirabella and students. I think I will go back next fall with glass. It is great to be in a class and take a class with the students. Gave student contact at Disney. Same thing happened with the servers- gave her daughter's information who is a principal. The employees rely on us- it is like having grandchildren. At ASU I had already donated a weaving room. I always wanted to be in the band. I am the only baritone sax in one band- Gold Band.

How would you describe the ASU/Mirabella partnership?

As far as art it has been one way. They want things from us. We tried to get something with pottery department but that has not worked yet. Think we can get some folks to teach pottery for us. We can't fire things. So I am making contacts. We have to let residents know about gallery 100- they knew about it and we had about twenty people go over. IT is great to have Lindsay and Sigourney working with us in the building. My focus is music.

I am in the Gold Band.

In what ways were you involved with the arts before Mirabella?

I have always been in artwork. Art minor in college. Had work in the art institute in Chicago. Taught. Started doing stained glass- it was a commission business for twenty years. Did an apprenticeship in stained glass for several years. Started teaching stained glass out here. Started playing music again out here- Mesa Band. Plays trombone. Her mother made her play piano. In

junior high she decided she wanted to be in the band- led by a women gave her a trombone. Had three lessons.

Music- we were in a band out in Gold Canyon 1997. Had not played for thirty five years. Donna got organized band. I was also involved in quilting and fiber. I made quilts and donates them. I have donated a lot of quilts to Mirabella. Went from 8 people to 60 piece concert band.

Mirabella has encouraged doing new things- Fab Lab. Low tech- brought a drawing and he carved it on a piece of wood with a laser.

Are you now interested in being an audience member?

I have to be sure not to get involved in too many things. Hearing music live is so much better. Big background in music. I like it all. We were in the opera festival in Utah every summer. Mirabella has maintained my original interests.

How would you describe the quality of the music performances at Mirabella that you have attended?

Sometimes I watch these concerts and you forget that these are students because they are so good. Even in band concerts and wind ensembles, I am always amazed at the balance and dynamics. Quality outstanding.

How would you like to see the program develop?

It is developing as we are going along. You guys have changed things according to what people have wanted. I think it will evolve and grow with the building. So different from other places-we could go to four concerts a day if we want to. Sometimes we get to three a day.

Is there anything else that you would like to share about your experience living at

Mirabella and the partnership with ASU?

I am so thrilled. I can't believe I live here. Amazing that we can afford to live in a place like this.

Just that fact- it is magical to me. We have been in Arizona for 25 years- coming here was the right decision. We see friends who are even younger and have health problems. We did not want to leave our children. When I tell people how old I am they don't believe it. We eat better since we moved here. We eat more fish. Good to be active. You don't have the feeling of isolation.

Residents 542

How did you compare Mirabella to other communities that you were considering?

J- the only other I thought of was one with B's mom when she lived in one for 20 years. When we heard about this and got to go to other meetings, there was no question. Other places were just not the thing.

B- We had been familiar with the lifecare concept because of my mother. Once we heard of Mirabella, we were sold on the concept. Once we saw the Mirabella program, it was a done deal. We saw a couple of other places. ASU affiliation, location in Downtown, Tempe.

What is a positive feature about living at Mirabella? Are there any negatives?

J-Positive is location. The concept of having multi-generational projects. The fact that the community/building was new. We took a trip up to Portland to see the Mirabella there, but it still was a different concept.

B- We put down a deposit for Mirabella here in January of 2017. The university affiliation/location made it kind of like coming home.

J-our kids. We have 2 children and 7 grandchildren. Our children have the comfort of knowing that we are taken care of at Mirabella. The told us we should go somewhere where we could be taken care of.

B- Living in a community setting is positive and negative. We gave up our home, but we traded that for community. It's really nice seeing people. The tradeoff was well worth it.

What are 2 or 3 things that have facilitated your sense of belonging here?

J-Going to the auditorium and having activities and music. It's like having your own fun house in the place.

B- The music part of it has added immensely. It's an added benefit. I've been involved with music for some time and I appreciate music. It has deepened my understanding and appreciation for music and it's something to look forward to for us. It is a sense of community.

J-Hope it continues because it is an outlet for B. It's good for both of our mental health

In which ways do you feel included in the arts at Mirabella and at ASU at large?

J-Being invited to see all the events here at Mirabella. Lots of events going on. I was not involved with ASU as much as B.

B- Having access to things like the library is a good feeling to have access to research.

J- Being able to go to the musical events inside and outside of Mirabella and see fellow residents play in the ensembles. The Color Cabaret was fantastic.

B- J has done classes in the visual arts. Zentangle, jewelry making, etc. I appreciate the visual art but I'd much rather pick up a musical instrument. Just having the options to do something artistic is wonderful.

How would you describe the partnership between the ASU/Mirabella Partnership?

J-Outstanding!

B- Day 1, Dr. Crow said that there is no partnership. ASU and Mirabella are one in the same. Mirabella is not a partner, it's a part of the university. Every experience that we have had for the most part has been great.

Lindsey and Sigourney are responsible for ensuring that residents know what's going on. That's their job. Every semester Sig sends out an email with a list of classes and events. They are a bridge and have been very good with connecting us.

J-We've been able to partner with students for their research. B wishes that when he was doing his PhD that he has someone to do that with. Rewarding to know that we could help students get to the next step in their lives.

In what ways were you involved in the arts before moving to Mirabella?

B- Our daughter was an art major and taught art and worked a lot with kids. Our son was less formally interested but he was more of a cartoonist. We didn't as a family do any artistic activities.

J- We would go to downtown Phoenix art museum. Anytime something was going on for kids, we would attend those.

How has Mirabella increased your desire to be involved in the arts/music?

B-It has given us the time to do it!

J- We have done things outside of Mirabella.

B- We have a whole life outside of Mirabella. Half of our life is outside of the building as opposed to some residents whose life are in this building

Are you a part of any ASU Music Groups? If so, which ones?

B- I was a member of the choral group.

J-No

What types of music performances at Mirabella are you most interested in?

B- Michelle and Charlie have been phenomenal. The fact that Bo (resident) plays with them adds a dimension. The rehearsals are also very fun to watch.

J- Being able to go down to the lobby and have Abby play for fun

B-Getting together with Abby and playing guitar together and collaborating

J-Being able to approach any of you as normal people makes it very special. The live-in aspect is fundamental

How would you describe the quality of the music performances at Mirabella that you have attended?

J-The performances always move me. Especially the one you did at Gammage. The music takes you away from the world.

B-I don't think I have walked away from any of those experiences thinking 'that really sucked.' The word that I would use is, 'professional'

J- You all always seemed glad that you could do this for us.

How would you like to see the program develop?

B- It needs to develop and continue. You guys got off to a start that will be hard to keep up with. The development needs to be diverse in terms of the specialties. We need an ongoing guitar player. The teaching aspect of the program is beneficial. The involvement of residents was also very special. The choral group was also great because it involved residents.

Is there anything else that you would like to share about your experience living at Mirabella and the partnership with ASU?

B- Mirabella has been everything we hoped for and more. The music was more than we expected. Whoever did the vetting process did a good job. You need musicians who have charisma and who have good people skills/patience.

Questions Asked to the Interviewer:

What is the focus of your dissertation?

Could you accomplish the same things without being residents?

After doing it for a year, in your handbook, could you include some description of the screening process?

What are the qualities for hiring musicians for the future?

B- You brought a level of diversity to this program in terms of people and many different racial and ethnic diversity. That to me is valuable. We look around the building and we don't see a lot of diversity and we wish there were more. You guys in the musician community represented a lot of the diversity.

J- Our daughter-in-law is black and it's helped us over the last 12 years to understand that community. We've both worked with kids from racially diverse backgrounds back in the day.

Resident 547

How did you compare Mirabella to other communities?

Without knowing what the inner activity here would be, the decision was hard for me to make, giving up 2.5 acres and a house in the mountains. What I was comparing it to was standard formats. I knew the other places well. What struck me about the layout of this was the vitality that presented itself immediately- that's without knowing about the MIR program. Vitality both physically and socially. When the music was added, I became serious about it. When they mentioned the music, I recognized that this was a win/win. I have degrees in music-Music Ed, master's in music literature.

What are 2-3 positive things about Mirabella? Are there any negatives?

I didn't know how involved the MIR program would be here. It didn't hit me what I was going to be doing here until I started doing it. As graduated students you took/had the time to be here, perform, and bring your colleagues here to perform for us. The choir surprised me! I'm marveled at the level of performance of you 4. Your professionalism toward us and include us has been fantastic. The mutual respect we have is fantastic.

What are 2-3 things that facilitate your sense of belonging?

The friendliness of people! There's a mutual respect among the residents and musicians in a time of life where civility is in question.

In which ways do you feel included in the arts at Mirabella and ASU

I never thought I was excluded. My husband taught here for 35 years.

Partnership between ASU/Mirabella- is it working?

I think it's working wonderfully! What we get out of it and what ASU gets out of it. I think of us as guinea pigs for ASU research, in a positive way. The contribution to research is exciting. The lectures are fantastic and I think it's a win/win all the way around.

Which performances at Mirabella are you most drawn to?

I go to them all and I love them all! I've never heard a saxophone quartet and I was amazed by that! The rehearsals were fabulous.

How would you describe the quality of music at Mirabella?

It's amazing! The graduate level students bring a quality to the performances.

How would you like to see the program develop?

1. Sustain it!
2. Let's think about alternating different emphasis. You as the baritone, how about a tenor next time? The varying of instruments. Variety of instruments maintains the vitality.

I have been a lonely person the last few years, so this has been delightful!

Notes: You guys are pulling us together as a community. That is not to be overlooked.

Resident 605

Why did you come to Mirabella? How did you compare Mirabella to others?

Yes. The location and the continuing care. We did not know about the MIR program.

What is a positive feature about living here at Mirabella and what are the negatives?

The people that live here- how friendly and caring. IT was so intimidating at first even though Kindly has his doctorate. The fitness class. The aqua fit class- I love being in the water and the music. This was a surprise to me.

What are one or two things that facilitated your sense of belonging here?

The music, the MIRS and the music school. The bassoon right there not among so many instruments. I had not heard of the bassoon by itself.

In which ways do you feel included in the arts here at Mirabella and at ASU ?

Just by invitation and through the Miranet. We can go over to the music school free and see the musicians. I enjoyed the organ. At Christmas they had an organ concert. We walked over to Organ Hall. I noticed how they get into the organ. The fact that Lottie Coors was instrumental in funding the organ and the organ hall.

How do you feel included musically?

The access to things. You pick and choose what you like to do. Jewelry making, Art, Zentangle

How would you describe the partnership between ASU and Mirabella?

I love the partnership. I have a pen pal. I participate in medical and humanities society. Students came over from downtown Phoenix they led the discussion. Using poetry to calm patients down. Now she is taking a writing class. Both daughters were classical pianists. Talked to Michelle.

In what ways were you involved with the arts before Mirabella?

My daughters and granddaughters are classical piano players. I play ukulele and started in the mid 2000s

What genres are you most drawn to?

Piano and you.

How would you describe the quality?

Beyond imagination. I learned about how musicians' practice and try new things. It was very educational. I didn't know that's what musicians did.

How would you like to see the program develop?

It's hard to improve on perfection. Most of them do this, but they should continue to take the

time to talk about the piece and explain the composer. I don't know how they can improve, but it has to keep going.

Anything else you want to share?

I like that they have big dinners and invite our children to come and share those dinners with us.

Resident 623

Why did you come to Mirabella? How did you compare Mirabella to others?

My husband and I heard about Mirabella in 2018. Glen and I decided to put 10% down while we were healthy to save a spot. So impressed with what they saw and the marketing office. They were not planning on coming in that soon. They did not look anywhere else because they liked what they saw. Arizona is Glen's choice. He likes to golf year-round. Came for the golf and the weather from Canada.

What is a positive feature about living here at Mirabella and what are the negatives?

Positive feature about living in Mirabella- so many things to do. I have not been able to participate because I had to sell house. The things I have enjoyed the most are all the MIR events. The people you met- so lovely to have that entertainment right there I think it is an awesome program. IT helps you to meet new residents.

Only negative -irresponsible people that behave badly. Had Covid because of other person. The lack of consideration by some residents.

Overall experience is positive. Everyone is very helpful. Neighbors Helping Neighbors Program is a wonderful program. I don't know where I would have been if I had a stroke and living alone in

my house, I feel fortunate because of wonderful neighbors and staff. Staff courteous and helpful.

No complaints about lifestyle

What are one or two things that facilitated your sense of belonging here?

All of the things that are open to me. The speakers, the lectures, the professors. To not have to go anywhere- not to have to drive somewhere and find a parking spot. Great to get to go to Gammage. Just a wonderful feature to be hearing new ideas- it is empowering. Makes you feel a lot younger than you are.

In which ways do you feel included in the arts here at Mirabella and at ASU ?

The availability of so many opportunities- the art students putting up their work. So many talented people living here. All here. ASU itself – attending class. The Fab Lob. Students polite and helpful. It is like being a student. So much opportunity here.

How do you feel included musically?

I love listening. I enjoy hearing people who have wonderful voices. It is so wonderful when you get off the elevator and hear someone singing in the lobby. Michelle and buddy. Just lovely to have it all here. It is just incredible musicians. I have never been this close to this.

Ty- no prior music engagement?

I tried to play the piano when I was younger. Not her area. I enjoy it but cannot do it themselves.

How would you describe the partnership between ASU and Mirabella? I have not been very involved. I guess it is pretty good. I have heard from others that if we need anything they are receptive to us. I have not gotten very involved in it. I think they have been supporting us with Shady Park.

In what ways were you involved with the arts before Mirabella?

My husband I had season tickets to the Hale Theatre. My husband and I loved live plays. Sometimes went to ASU in Mesa building-they have plays and craftsman center. Each time I went to a play I bought something in the crafts center. Most of our time was in the golf course. Did not have a lot of time for the arts until sold the business. Have not had time to do anything artistic.

Are you now interested in being an audience member?

Because it is so accessible. I do not have to drive someplace. Getting there and getting home. Here you can be in the moment and walk over to Gammage. Loved sitting outside and listening to

incredible musicians giving concerts. Free concerts doing it with friends. The combination of the students living in and being able to walk on campus- not very far. Unlimited opportunity of anything you want- political, lectures, whatever you want to try it is here. It is amazing. I hope that ASU should benefit. It is an amazing program. You Ty and the other musicians have turned it into a wonderful program. Everyone has just been over the moon about what you four have done. The four of you are amazing. You get to know the musicians by having them living here. You feel like you know them a little bit. It is more intimate- you are singing for us. More personal.

How would you describe the quality?

Incredible. I have an untrained ear but it is pretty wonderful. We are also so lucky to have the four of you. All four have different instruments and different personalities, and bringing friends- not just the four of you. We got spoiled. It is not just the four of you. It was awesome. I appreciate music though being able to sing. It is so important to bring in other people. If just the four of you- you never know if there was going to be someone else. The beauty of it. The variety and diversity of it all. I have not heard anything negative about the program. We are just over the moon. Having you living with us its more intimate.

How would you like to see the program develop?

It will be tough road to follow. The folks who will replace will bring other talents, other repertoire. It should just grow with the new people. We have half old staying and two new ones. Having new people come in. I hope we will continue having the musicians stay here. The living aspect is critical. The fact that we just won an award for best- obviously nothing like this. Anyone I tell about it – they think it is awesome. It has to become a model. No better model for a senior than this. The arts, the food, the staff, the quality of the housing, the staff, I have not found any flaws in the organization- The only flaw- needed a blood pressure cuff and could not get one in the front desk. The second floor cannot help us. It could be life-saving.

I think that when it comes to health care there still needs some things.

I feel really happy to have found this.

Resident 629

Why did you come to Mirabella? How did you compare Mirabella to others?

I had looked at other places and I said there is no way I would go to them. Received a card about Mirabella. They were having a party and let's look at it. Places we had looked at did not compare. Did not look at Friendship Village. I thought it was going to be a hard sell. Halfway through the presentation- sounds good to me. Did not look anyplace else. No matter how long it was going to take. Before I lived in Anthem. Big downsize.

What is a positive feature about living here at Mirabella and what are the negatives?

They have everything. You don't have to find this or that. No negatives at all. A few things they told that they said would be available but they are not. That's salesmanship. Everything is a positive. Now that the weather is hot we can stay in the building and socialize and have a good time. We like to be involved. We like the activities. We were attracted because it is on ASU. Not ready for course. We are teachers. We were very attracted to the fact that we are on ASU campus. Prefer lectures. You rarely ever eat alone.

What are one or two things that facilitated your sense of belonging here?

The music program. We can go to a concert and not even leave the building or go to a organ concert. We can go to a concert without even leaving the building. We had in our house we had music playing all day. We love it when Abbey plays country western.

How would you describe the partnership between ASU and Mirabella?

Partnership is great. Amazing that we have two coordinators- Lindsey and Signorney. The fact that we can go to them, and they will coordinate. The fact that we have you and Michele.

In what ways were you involved with the arts before Mirabella?

We did occasionally go but we did not travel to Phoenix. She has been involved in music since the fourth grade. Played viola. Very involved in high school. College not so much for about 35 years.

In Anthem joined and played no audition. Still have viola – I am not that strong a player. Just your love of listening is important. My father was great in music.

How has Mirabella increased your interest in the arts?

The diversity and convenience. Although I am a string player we try to go to band and percussion and variety.

Are you a part of Mirabella music groups?

Chorus. I had not done that since high school. The students here are doing thing I have never heard before.

How would you describe the quality?

The best. I have never heard anything wrong. Asked for more upbeat music. I see all of the students as being at the peak and I don't think it can get any better. We don't even need to hear applicants since I know they are going to be the best. We need to know there personalities.

How would you like to see the program develops there anything else you would like to share?

More popular music, country, folk. I like jazz too. Charlie is great. I think the thing that you four have done- just continue and expand. Michele with her lessons. Alfredo bringing in the rehearsal groups. Abbey. Anyone who comes in will have their own connections. If you had not brought in additional musicians- it helps me and her. Important component- what can the MIRs bring to us. We had been told that your rooms were to be rented out to guests- now that would have been a waste of time. I was irritated but now I am glad. The way you guys integrated into the community it is the best thing that could have happened to us. It is important that you are graduate students.

Resident 646-2

How did you compare Mirabella to other communities that you were considering?

We were considering other communities. There were lots that Mirabella had to offer. The MIR program was the icing on the cake. We had friends who visited that had not seen this concept anywhere else. There's action and information and classes and stimulated groups of people here every day. You have to figure out what you want to do because there is so much to do. What we have here is a lightness of being. You walk through the hall and people say hello. There's a lot of very positive action and a happy feeling. This is not like a senior facility. We did not know about the MIR program before moving in but it certainly is a plus! In the past week and a half, there have been maybe 5 or 6 recitals that we've attended! It's just a pleasure to get on the elevator. As far as the chorus, when you lead the choir, you made us feel and sound quite different and professional because of you.

What is a positive feature about living at Mirabella? Are there any negatives?

The conversations with the residents and getting to know residents is special. I've had conversations here that I've never had anywhere else. I've met some very interesting people and we connected and get together on Saturday nights and have cocktails and then go and have dinner. It's a very social experience. It's exceeded our expectations.

What are 2 or 3 things that have facilitated your sense of belonging here?

We've made friendships easily. It's an uplifting place to be able to look out on the college campus and the proximity of the campus is a plus. The ease of connection. Getting involved in various activities. M-I'm an artist and I go downstairs to take the arts classes.

In which ways do you feel included in the arts at Mirabella and at ASU at large?

The availability of it. I'm involved in the choir and I'm taking piano lessons. Michelle is a very good teacher and I also enjoy playing on the Steinway. There is comradery within the choir. A-I appreciate what all the artists are doing, other than taking classes on Contemporary Arts Appreciation

How would you describe the ASU/Mirabella partnership?

It's working well. M-I think it's a very good marriage. When I go down to see Sig or Lindsey, they could not be more supportive and they always let you know what's going on. Having two full time people in the building makes it easy for us to do the things.

In what ways were you involved in the arts prior to moving to Mirabella?

I took several classes at UCLA, Santa Monica classes through the years and developed friendships with several people and we would go drawing together and became friends. Coming here, I wanted that experience as well. I was living in Sun City in Northern California and we would go to the symphony but nothing compared to here. A-went to Julliard

Are you a part of any of the ASU/Mirabella Music Groups? If so, which ones?

-M- Yes, the choir

A- Not at this time.

What types of music performances at Mirabella are you most interested in?

-A-Specifically the piano, but I enjoy it all

M-I enjoy it all.

How would you describe the quality of the music performances at Mirabella that you have attended?

-Magnificent.

How would you like to see the program develop?

-They already do it. The MIR and residents here get together and interact, so I can't think of anything particular.

Anything else you would like to share?

-They've done an awful lot to make us feel comfortable.

Getting to know the musicians personally is another wonderful thing to have. They are here and are a part of the community.

Notes: Does the availability and the access of all the programs we have translate to better health in the long term?

Proximity of artist to resident

Resident 647

How did you compare Mirabella to other communities?

My husband and I did compare 4-5 communities. We didn't like the others because they were isolated and you're out there be yourself with a bunch of old people. Mirabella was in an area with a lot of activity and restaurants, which we enjoyed.

What is a positive feature of Mirabella and are there any negatives?

1 negative is that it's hard not being able to go to the garage and get into your car. I'm used to just going into the garage, putting up the garage door and leaving. Everything else, I can't think of anything I don't like. They have so many activities! I've worn myself out with doing so much. I was the very first person to move into Mirabella. Sigourney would call me 5 times a day to check on me when I had Covid. I had to stay in my apartment for 14 days. What saved my sanity was having a balcony. The kids from the bistro would bring me food every night. I love that there are so many activities here! I love the lectures from ASU professors- it's keeping my brain working. I do book club, bible study. I'm on the transportation and friendship committee.

What are 2 or 3 things that have facilitated your sense of belonging?

Eating with people. I always make it a point to eat with people. Making friends and making plans with friends. I've started going to the Methodist church a block away and that's helped with the sense of belonging. I use to volunteer at my old church, so being in this new church has helped. Being on the two committees also helps. The relationships to me are more important

How do you feel included in the arts?

I've taken lots of actual arts classes. I'm not an artist but I enjoy working on arts projects. The classes with Dara and Zentangle classes. The watercolor classes were also all fun. Going to the concerts here and at the School of Music and Gammage. I enjoy going to them, but I don't feel included. I'm not a musician. I only sing in shower and church.

Previous Arts Experience?

I took some piano back in the day so I could teach my children. Otherwise there's no other experience. My son and daughter took piano but did not follow through with it. My daughter took cello lessons. They were more into sports than music.

How would you describe the ASU/Mirabella Partnership?

It seems to be going very well! DART has been very helpful. All the classes that people are taking. All the lectures that are coming here. The art that they display. I can't think of anything negative

about it. I didn't know that the Musicians were going to be in residence, but when I heard about it, I was like OH what a great idea.

Are you a part of any ASU/Mirabella Music Groups?

No

Which genres of music are you most drawn to at Mirabella

I like the piano/instruments/violin/cello/symphony stuff-some vocals.

Quality of music at Mirabella?

I think it's been excellent. All the outside performers along with the MIR performances have been great.

How would you like to see the MIR program develop?

I'd like to see it continue, that's for sure. Have a variety of art forms represented. Maybe bring in more of the outside musicians, because you get a big variety that way.

Is there anything else you would like to share?

I never have to cook again! I'm learning so much from lectures. So ASU and Mirabella have done a

good job and they seem to be working and I hope it keeps working. Lindsey and Sigourney amaze me!

Resident 742

How did you compare Mirabella to other communities?

I lived in Scottsdale and looks at 3 other facilities. I also looked in Oregon because my family lives and I grew up there. My husband who has passed lived in the Medford area, thought we'd go to the Manor when we retired. After he passed, my decision was do I want to go to Medford or stay here where I have friends? I liked that Mirabella was new. I liked the idea of it attracting more interesting/stimulating types of people than I had seen in other places.

What is a positive feature about Mirabella? Any negatives?

It's just state of the art! The meal plan/cooking is attractive. The ambience and the people are people you want to be friends with. Coming here not having personal friends was hard and I'm somewhat social but it's been hard. There have been more positive than negatives and I'm proud to bring any of my friends here and show them around.

Two or three things that have facilitated your sense of belonging?

I like that people call you by your name. The Miranet always has something to go to. It's a very stimulating environment. The art room has fascinating things in there.

How do you feel included here in the arts here at Mirabella?

I have taken art and jewelry class. I've signed up for the knitting course. In terms of music, being in our singer group. I was hesitant to join because I love to sing but I wasn't sure if I could come up to the level, but I learned right away that few of the people are accomplished and there were people who just loved music and I feel proud of that. I attend as many concerts as I can in the auditorium.

How would you describe the ASU/Mirabella Partnership?

I don't fully understand it.

Were you involved with music prior to Mirabella.

I played trombone from 6th grade into college. I also play guitar.

Are you a part of any Mirabella Music Groups?

Yes, the chorus, because the ukulele fell through.

Of all the performances you've attended in the building, what are you most drawn too?

Probably the group concerts (chamber groups) and the little children. The end of the semester concerts is also fun! I attend as much as I can.

How would you describe the quality?

Just top notch!

How would you like to see the MIR program develop

One of the main attractions here is the fine arts and music? The Miranet is not easy to navigate.

Other than that they do a pretty good job of letting you know what's happening.

Is there anything else you would like to share?

I think it's state of the art. We have everything our hearts good desire. There are people to help us when we need it.

I'm often lonely here, so it's an adjustment from being in your home with your friends and then finding people to fit in with. It's just an adjustment. It takes time though.

Resident 806

Why did you come to Mirabella? How did you compare Mirabella to others?

We really did not consider any other place. We knew immediately it was associated with ASU and had music. I knew if we moved someplace it had to be music as part of your life. We moved to Arizona from New York and knew that it had to be a vibrant place.

What is a positive feature about living here at Mirabella and what are the negatives?

So many positives. Music is number one. I told Lindsey before I moved here I wanted to start a chorus. Look what you have done. A good problem to have too many things to do. Almost everything is positive.

What are one or two things that facilitated your sense of belonging here?

Chorus. It is interesting that music has done it. Chorus and piano lessons.

In which ways do you feel included in the arts here at Mirabella and at ASU ?

Certainly the chorus and piano lessons. Just meeting students. Having you in the dining room, coffee and going to all the things at ASU. What makes me go is because of the relationship with the students. We did go to things at ASU but not as many times as we do now.

How do you feel included musically?

Piano lessons and chorus.

How would you describe the partnership between ASU and Mirabella?

I think we are working on it. It will be interesting to see how it grows. Some folks believe that we are giving more to ASU than they are giving us. There are times that ASU is using us for projects for old people. We are trying to see how we can make this more balanced.

In what ways were you involved with the arts before Mirabella?

Music was a big part of our lives. We lived at the Berkshires and we lived at Tanglewood. We belonged to Phoenix Chamber Music. We used to go to Phoenix Symphony. I do much more now.

Are you now interested in being an audience member?

Piano is a big deal. I moved my piano to every apartment and moved it to Mirabella. I have had in since I was ten years old.

Piano and Chorus. I am practicing a piece to play with Emily. Next spring concert.

I love voice, band the least. So many of my colleagues are in band. I prefer strings.

How would you describe the quality?

Outstanding. You bring people to tears because you are so good. It is amazing how many people who walk by the lobby are drawn in to hear the music. We were very fortunate.

How would you like to see the program develop?

It is going to be difficult. Whoever comes next is going to be compared. Introducing people to new instruments. I would like to somehow getting people who are mainly interested in art to bring them to music. Can we bridge that gap?

Is there anything else you would like to share? –

We are lucky it is unique. ASU has really impressed me. Twenty five years ago ASU was a party school but Crow has really made it change.

Resident 808

Why did you come to Mirabella? How did you compare Mirabella to others?

I looked at many. I lived in Tucson but village was ten miles from the university you did not have interaction that we have here. (Drina) I never considered going to a retirement place. Walked into the office with a friend. Fell in love with it- it felt like living on a cruise ship. Long learning at University.

What is a positive feature about living here at Mirabella and what are the negatives?

Like living in a dorm- negative. Gossip travels everywhere. Positive. But socially we are so active. Robert- I don't think that the gossip is any place different.

What are one or two things that facilitated your sense of belonging here?

Drina- Making friends. We all moved in together. Moved in at the same time. Everyone was anxious to talk to one another. Activities- Bridge, bicycle, mahjong- that is the way we get to know others. You can get up and go to the gym if I had to get into the cover and drive. Activities- so easy. Concert right here or five-minute walk.

One bad- so many people die.

In which ways do you feel included in the arts here at Mirabella and at ASU ?

Robert- I have been able to join chorus here and at campus, the band. I am more music oriented.

Drina- I think there is too much music. I have learned to appreciate music. I enjoy performances.

Visual art- so many opportunities- use glass, make jewelry. Also FAB lab on university. I would like to hear more poetry and storytelling. The only comment on music- I think they are demanding too much of the musicians. Less of a demand on your time. We don't need two or three a week. One day we went to one performance in the morning, one in the afternoon and one in the evening.

How do you feel included musically?

Chorus here and on campus, Band.

How would you describe the partnership between ASU and Mirabella?

I think it is fantastic. I can do things on the campus. I can take classes. Tours all the time of the new buildings. It is exciting. It makes us feel younger. People teaching over there.

In what ways were you involved with the arts before Mirabella?

I was in many different organizations as far as church choirs. I enjoyed singing in churches all my life. I enjoy it now- Did not play instrument after college. Did not play until I was 80 years old.

The breath and the stamina is different and far greater than I remembered. I had an Art Gallery in California and we showed third world art. Studied to be a docent. We had poetry readings. People came from the university to talk. IT was a good life. I would not be here if I could not continue to be in the arts. It is like being a child again without any parents.

Which genres are you most drawn to?

I like classical, Broadway. Drina- dance and music.

How would you describe the quality?

Beyond expectations. Outstanding. Professional. Higher quality than I expected. As good as anything I have ever heard in the theatre.

How would you like to see the program develop?

More art. I would adore poetry, storytelling, and writing groups. Slowly bringing in dance. Fewer concerts but maybe more regular.

Is there anything else you would like to share?

Far better than anything I could have envisioned. I thought I would give them a year before we decided to stay.

Resident 823-1

How did you compare Mirabella to other communities that you were considering?

There are no comparisons. This is so much more vibrant and alive. What sets it apart is its association with ASU. We looked at Friendship Village, the V and Sagewood.

What is a positive feature about living at Mirabella? Are there any negatives?

Everything here is so convenient. We don't have to take care of a yard, clean the pool etc.

Negatives-the big surprise was Shady Park. When we moved in, they weren't performing because it was in the middle of Covid. That would be the biggest negative. The health care also needed things put in place but things are moving forward on that. We need better sound in the auditorium.

What are 2 or 3 things that have facilitated your sense of belonging here?

The music program. I love being able to play the piano and accompany! I'm not a card or puzzle person. I love being active and I want to do something active because it compliments my work with Performance with a View through ASU. I'm also a part of the Society of Arts and Letters. It's not hard to meet people here. Our granddaughter goes to school here, studying Mechanical Engineering.

In which ways do you feel included in the arts at Mirabella and at ASU at large?

Through our choir and MIR program. ASU at large through Performance with a View. I've been doing that program from 13-14 years

How would you describe the ASU/Mirabella partnership?

Fantastic! It's so inclusive. It's opened up the and brought joy to the building. To have music makes such a great atmosphere. Getting to know the four of you. I feel like you all are contemporaries. Being able to take lessons with Michelle has been wonderful. Lessons and choir gave me a reason to practice.

In what ways were you involved in the arts prior to moving to Mirabella?

We helped to get the Tempe Center for the Arts built and I founded the Friends of Tempe Center for the Arts. We usually have season subscriptions to the symphony and operas.

How has Mirabella increased your desire to be involved in the arts/music?

It has greatly increased my desire as a performer.

Are you a part of any of the ASU/Mirabella Music Groups? If so, which ones?

No, but I am a part of the Art committee.

Yes, the Mirabella Chorus and piano lessons with Michelle

What types of music performances at Mirabella are you most interested in?

All of them, but the student and classical performances.

How would you describe the quality of the music performances at Mirabella that you have attended?

Very good to excellent because of the year in school. I'm so impressed with the intensity in which they approach performances.

How would you like to see the program develop?

More opportunities for residents who play instruments to play with the musicians. Participation is also important. The program and the choir definitely have to continue.

Anything else you want to share?

I think the partnership with ASU has made this building come alive. There's an energy here that would be the same if it were otherwise.

Resident 823-2

How did you compare Mirabella to other communities that you were considering?

We did compare Mirabella to others. We were familiar with Friendship Village, so we saw fully what that was like because my wife's mother was there. We also looked at Sagewood and The V. While they seemed nice, for me they were too far out of town because of my community involvement. The linkage to ASU sealed the deal. Just being able to walk out the door and being a part of the ASU community is special. The other thing I was looking for was the ability to have continuing care in the same location.

What is a positive feature about living at Mirabella? Are there any negatives?

The positive is the care, being in one location, the food service and dining are phenomenal. The negative is that the buy-in is a little bit steep. There are no negatives that make me want to out.

What are 2 or 3 things that have facilitated your sense of belonging here?

The friendliness of all the people makes me feel welcome and at home. Having the ease of getting involved with groups and committees here has fit right in with my volunteering desire. I'm on the building and grounds committee and have been involved with the health and wellness committee from the security safety aspect. Having the garden has also facilitated my sense of belonging.

In which ways do you feel included in the arts at Mirabella and at ASU at large?

I love the arts. I played baritone horn in high school. My grandparents listened to all the major symphonic and opera works. I've gone to a couple of concerts here at ASU and Mirabella. Having the MIR program is amazing and a benefit for me and the residents and exposes residents to a class of music and entertainment, which some of them probably haven't had before when they were living in their own homes.

How would you describe the ASU/Mirabella partnership?

The partnership is exceptional. The fact that we have 2 fulltime ASU staff situated in the building is wonderful. They do all the communication and arranging between ASU and the residents. I would never have time to do that research on my own and to have that clearly presented to me is a tremendous benefit.

In what ways were you involved in the arts prior to moving to Mirabella?

I was involved quite heavily with the TCA and working to get that built and work with a nonprofit at the TCA that raised money, which we awarded to local Tempe performing arts groups.

How has Mirabella increased your desire to be involved in the arts/music?

The fact that there is music performance here in the building has made me want to attend more of the opportunities of the performances that are made available because it's so close. I can take the elevator down and be at a concert. The ability to leave the show is also very easy. The community has also learned a lot about how to act in a formal concert. Music education that the MIR program has provided is excellent

Are you a part of any of the ASU/Mirabella Music Groups? If so, which ones?

No, but I am a part of the Art committee.

No, I am not. I gave up playing a musical instrument when I left high school, but I love being musical in other ways.

What types of music performances at Mirabella are you most interested in?

I do like show tune type music. I do like symphonic/chamber works. I like when outside musicians are brought in.

How would you describe the quality of the music performances at Mirabella that you have attended?

The quality in my opinion is exceptional. Having a lot of graduate students performing has been really good and is a benefit of being a resident here.

How would you like to see the program develop?

I want to see it continue. If there were a way to, each year, add another musician to build up the program and have a little bit more variety in the musical instruments. Just from a variety perspective would be interesting. Maybe there needs to be some kind of arrangement where Mirabella gives a stipend/scholarship to help cover the room and board for the musician.

Anything else you want to share?

It's been amazing, it's been wonderful. It needs to continue and keep going! Thank you for your leadership and participation and making it work so well.

Theme: Instrumental Education

Resident 840

How did you compare Mirabella to other communities?

This is just another fancy old folks' home, but the affiliation with ASU makes all the difference.

Do you think that you being an ASU grad played into it?

Absolutely, it's like coming home!

What is a positive feature about Mirabella? Are there any negatives?

The affiliation with ASU and the MIR program is essential and I like that. What I don't like is that it is filled with a lot of old people. I did not know about the MIR program before moving in.

What has facilitated your sense of belonging here?

I'm kind of a loner, I'm not much of a 'belonger.' I met many people here that I am comfortable hanging out with. People of like age and like interests have made the difference. As you get older, you need social relationships and you have it here.

How do you feel included in the arts at Mirabella/ASU at large?

Knowing the MIRs and reading about events on the Miranet. That's how I feel included.

Through my observation of it. I played clarinet in grade school.

How would you describe the ASU/Mirabella partnership?

Essential and outstanding. The fact that Lindsey Beagley is here is marvelous. Bringing in lectures from all fields, not just music. Bringing people to Mirabella to let us know about things that are going on, on campus is wonderful.

Outside of music, what classes have you been interested in?

I've taken an archeology and a film class. I flunked Italian. The opportunity to do those things makes Mirabella different. The tie in, whether it's the MIR program or others, makes this program different.

How were you involved in the arts before moving to Mirabella

Listened to a lot of classical music on the radio. Love jazz. Love the Beatles. People in the building question, 'why do we always have to have music?' Because music hits at the essence of our hearts

and our souls and other arts media may not be quite that imbedded in our being. Music seems to just come into your whole body. There's a greater impact.

How has Mirabella increased your desire to be involved in the arts?

It has increased my desire through the association of the MIR program and you've fed our desire to learn more about it.

Are you apart of any ASU/Mirabella Music Groups?

No

Which genres of performances at Mirabella are you most drawn to?

I love the piano! I like the woodwinds, because I have some knowledge of it. Not sure I'm not that interested in vocal.

How would you describe the quality of music at Mirabella?

It is excellent all around. Whether you're just practicing or performing. Overall, it was excellent.

How would you like to see the program develop?

I wonder if it wouldn't be appropriate for MIRs to visit folks on the 2nd and 3rd floor.

Is there anything else you would like to share about living at Mirabella/the partnership with ASU

I appreciate that the engagement office listens to resident suggestions.

Resident 934 1-2

Why did you come to Mirabella? How did you compare Mirabella to others?

We considered several. We did a lot of research online to see if others had an association with a university. . We compared amenities and costs. We learned about Mirabella when we went to the opera at one time and saw the advertisement for Mirabella.

What is a positive feature about living here at Mirabella and what are the negatives?

The gym and the pool. The people are interesting. I wish there was a little more medical support. Not necessarily MDs but nursing supports. For the most part not very little difference between this and regular building. The other thing is that Mirabella should be a little more ADA friendly- in the elevators announcing of the floors for people who are visually handicapped. There could be a GPS in our phone that would take us from the gym to the front desk etc. The biggest positive is the nature of the people here. I have also enjoyed interactions with the musicians like yourself. IT has provided relaxation. The fourteen floor needs shade and make it more sun friendly.

What are one or two things that facilitated your sense of belonging here?

Exercise classes, swimming classes, concerts. Dining with people. I have taken an astronomy class. Our interaction when we eat. Sometimes we just like to eat by ourselves.

In which ways do you feel included in the arts here at Mirabella and at ASU?

The union choir made us feel like we were a part of the University. It was very relaxed. A LOT of emphasis on quality singing. I was over my head but enjoyed it. I have enjoyed the MIRs in the building. The art department has not involved us as much. I would like to throw a pot but classes are full. The chorus provided a sense of family.

How would you describe the partnership between ASU and Mirabella?

Aside from Shady Park- the partnership has been good and we are very impressed with the student body.

In what ways were you involved with the arts before Mirabella?

As a listener- and I did a little art work. A lot of art, I sang in recreational groups, In surprise I was in a choir down there. I was in the art club. When I retired I started to be a painter. Mirabella has not disappointed us. I have a keyboard and I was late for signing up with Michelle but she was full but I will take lessons and I play my keyboard with regularity before I moved in but more here.

How has Mirabella increased your interest in the arts?

They just do not have time. We need to have concerts at different times. Right before dinner is a good time. We are involved in walking and swimming.

Are you a part of Mirabella music groups?

Chorus, and the Union Choir. There are way more music then we can join. There has not been one that I have not enjoyed.

How would you describe the quality?

Amazing quality. Over the top. I am so impressed with you and the other folks. Not only are you talented but you are passionate, and it translates.

How would you like to see the program develops there anything else you would like to share?

I would like to see more art. I too would like to take piano lessons- maybe a group lesson to learn how to read music. I am going to grow older and I will slow down. The way I would like to slow down is attend more performances and learn to be a better audience. I like it when the instruments describe what they are doing – like the bassoon. We are out a lot we are still tied to Surprise. We have family.

Resident 939

How did you compare Mirabella to other communities?

I didn't compare to any others. Although I decided that living in a retirement community would be the best option for me, I was very strongly attracted to Mirabella because of its ASU affiliation.

Where were you before Mirabella?

-Tubac, AZ. Very small community which was originally an artist enclave. Very rural/low density place

-No previous relations with ASU. When I moved to AZ, I moved to Tucson.

I was attracted to enjoying the Women and Philanthropy portion of ASU. The more I learned of ASU the more I became a big fan of it. It's philosophy of inclusion and innovation has been inspiring.

What's a positive feature about living at Mirabella? Are there any negatives?

-The variety of people that I'm meeting in terms of their interests and life experiences. It's a huge benefit to have the musicians in residence. I've had one year's experience, but you bring so much liveliness, youthfulness, and enthusiasm.

Negatives-failures of the administration/management here, in terms of considering the environment that we live in and providing obvious accommodation like shade. There seems to be a philosophy among management that the residents and other employees shouldn't be mixing, but the whole philosophy of ASU is about inclusion and that inclusive philosophy is not really reflected at Mirabella. ASU is very dedicated to environment consciousness. This building was not designed to taking care of the environment.

Two or three things that have facilitated your sense of belonging at Mirabella?

The opportunity to meet people like you. That have an interest that is different from what I've been exposed to in my lifetime. Of a different generation/nationality. It's given me a sense of being in touch with a broader aspect of the world. Having the four musicians here has diluted the sense of being among a whole bunch of old folks. Adopting a puppy has also facilitated my sense of belonging and getting the puppy out into the environment has motivated me to explore the neighborhood.

Having you all here is such a gift because you're right here. I don't have to go anywhere to find you. I know you're a small percentage of the population but without you here, it would have just been an old folks' home.

How do you feel included in the arts at Mirabella and ASU?

I feel included by the fact that without any effort on my part that I can just walk into a musical situation. I can hear music coming from throughout the building. It's like the environment radiates music and art.

So, the accessibility and the spontaneity of it. I don't have to schedule it or look at my calendar.

The music and the art are just there.

How would you describe the partnership of ASU and Mirabella?

It's brilliant and it's evolving. Just in the previous year, there are more and more connections that residents have brought up to Lindsey that she has facilitated and made happen. The relationship was in it's infancy when we started but it's probably tripled since then in terms of the opportunities available.

Talk more about the role of Lindsey and Sigourney as the liaisons. How vital is that?

They are vital! To have them here full time has been vital. They are both familiar with the university and the various information resources. Just the fact that they are continually providing information about what's going on. Those two are vital to the relationship.

I think it's even better having them in the building!

Definitely! The fact that they are here is a powerful statement about the commitment of ASU to integrate us into their community.

In what ways were you involved in the arts prior to moving to Mirabella?

All through high school I had an amazing choir director. How choir was chosen to sing the choral part of Prince Igor with the Philadelphia Orchestra. I love singing but at this point my voice doesn't do what it used to do. I've had a career as a carpenter and a builder for 15 years. I continue to have a few projects going on in the woodshop here. I've had season tickets to the opera and symphony and the plays at university theatres. I've been both a participator and spectator of the arts.

How has Mirabella increased your desire to be involved in the arts/music?

This is a backwards motivation to get involved. The admin of Mirabella hired a designer that I think created a disastrous environment here at Mirabella. The images on the walls have no taste or

inspiration. Cheap looking. Because it's had such a negative influence on me, I'm motivated to getting rid of it and replacing it with something that's creative and inspired.

Are you a part of any ASU/Mirabella Groups?

Yes, Mahjong players, building and ground committee. I'm hoping the committee has more influence on decisions that are made. At the moment I think that it's a bit of a joke. PRS has given us the illusion that the committee have a say about what's going on here. I tried to join the chorus but I was discouraged with the quality of my voice that I decided against it.

Are you drawn to any specific genre or instruments?

I love the piano. I have always loved the piano and piano music. So, I was drawn to Michelle and here performances. Also, choral performances. I cannot listen to a choral performance without getting goosebumps.

How would you describe the quality of music at Mirabella?

Excellent across the board. The performances have varied from being very casual to being much more formal. They've all been fun! Every single one of those have just been perfect.

How would you like to see the program develop?

I would like to see more genres of art. Continue with the MIR but also a Graphic Artist in residency, or general artists in residence. It would even been cool to have some writers in residence.

Is there anything you'd like to share?

To you personally, you're one of the biggest hearted, generous, inclusive, really good human beings that I've ever met

Resident 943

How did you compare Mirabella to other communities that you were considering?

I did compare because I wanted to stay in the same area that I am because of access. I looked at Mirabella and Friendship Village. I learned about Mirabella through another resident and I came to some of the events. I did a spreadsheet of pros and cons and one of the things I did not like about Friendship village is that they were all spread out and they were old. I didn't like the idea that the only place you can get meals is in one main building at Friendship and you had to get in your car or get a cart to get there. I got excited about the ASU community and the engagement. I really wanted to have that interaction. The day I moved in, I felt like I was home.

What is a positive feature about living at Mirabella? Are there any negatives?

There are so many opportunities to learn and be around young people and old people. The bad thing is adjusting to people that are here that are not anywhere like I am. If I hear of anyone nasty to a server it gets me riled up. The bad things are so minor.

What are 2 or 3 things that have facilitated your sense of belonging here?

Getting to know Leo!

In which ways do you feel included in the arts at Mirabella and at ASU at large?

I went to the string quartet yesterday. My mother loved music and I thought about how much she would have enjoyed that. It was so beautiful. It's opened up a part of me that has been there. My enthusiasm for the arts is growing. I love the visual arts classes I've taken. The music. It all just blows me away. I'm doing a lot more here than I would have done at my old home because of the accessibility.

How would you describe the ASU/Mirabella partnership?

I think it's fabulous. I didn't know until later that Sig and Lindsey are ASU employees and for the university to make the commitment to have people right here in the building to work with us is fabulous.

In what ways were you involved in the arts prior to moving to Mirabella?

I listen to music on the radio. I occasionally go to concerts.

How has Mirabella increased your desire to be involved in the arts/music?

I've been exposed to it here and I've had the opportunity to participate and learn and I want to keep on doing that.

Are you a part of any of the ASU/Mirabella Music Groups? If so, which ones?

No, but I am a part of the Art committee.

How would you describe the quality of the music performances at Mirabella that you have attended?

Fabulous!

How would you like to see the program develop?

Unfortunately, we don't have better spaces for the performances. It's mostly physical things I would like to see changed, not necessarily the people. That's the one thing. Even the auditorium isn't the best.

Anything else you want to share?

I love you, dear. Getting to know the musicians has been so wonderful. It feels so good to have those relationships with the artists. That part of it has been absolutely wonderful.

Resident 1006

How did you compare Mirabella to other communities that you were considering?

I didn't compare it. Friendship Village was down the street from where we lived but that's not where we wanted to be. Then we saw that ad for Mirabella on the campus at ASU and thought, yes, that would be good!

What about ASU was attractive?

I had been a student and faculty at ASU. I'm familiar with the system. It seemed that life could be very rich living very closely connected to that campus! I have used the campus more now, because I go out and walk every day.

What's a positive feature about living at Mirabella?

Certainly, the musicians are a positive and bringing all the other acts. If we wanted to, we could almost do music 24/7 which is very unique and nice. I have not participated as much in the offerings but I have been to the choral things and music events that involved other residents. The friends that we have here are wonderful. The opportunities to have multi-generational friends. The food is good. Apartment is cleaned twice a month.

It's a very elegant surrounding. At first, I thought it would be a bit too much, but now I'm getting used to it. We have a dog so you have to get dressed, put your shoes on, go down the elevator. In our old home, she could just go out the doggy door.

What has facilitated your sense of belonging?

The people, the staff and the neighbors have helped us gel as a community. We feel cared for, looked out for. All the difference choices of activities that we have. We belong here because we have all these different options of things to do. As a lesbian couple we have not had any issues anything. Everyone has been incredibly welcoming.

In which ways do you feel included in the arts

Definitely just be listening and seeing the art in the building. The art studio is something that Bonnie and I have participated. The woodshop is what I participate in. The options are just there and there are programs that we can initiate ourselves.

How would you describe the ASU/Mirabella partnership?

I'm staying at arm's length, but I think it's marvelous to have the lifelong learning option be so celebrated by president Crow and the ASU faculty. The question is what can we do to formalize in a research way, "what are the effects of having this university-based retirement community available here?"

How were you involved in the arts prior?

We went to Gammage, Herberger previously. There were mostly sporting events. My partner is a big women's sports fan.

How has Mirabella increased your desire to be involved in the arts?

It's increased it as a spectator. The accessibility of it all makes it very appealing.

Which performances at Mirabella are you most drawn to?

Top of my mind- Peter and the Wolf

How's the quality of music performances?

I think they have been outstanding. I have appreciated the opportunities to see little kids and practice how to perform. We are probably a good audience for those kids. I have also enjoyed the professionalism that you all have brought.

How would you like to see the MIR program develop?

I would like to see it continue. Could there be more MIRs? I love that you've organized the resident choir. The lessons are wonderful. I brought my guitar and would like to learn more on my guitar. Opportunities to be a spectator or learn a new musical skill.

Resident 1023

How did you compare Mirabella to other communities?

ASU was what made the difference. I don't know of any others who had musicians living in the building and that was a factor.

What is a positive feature about living at Mirabella? Any negatives?

I haven't found any negatives that make me wish not to be here but overall, it's been a wonderful experience. The musicians in residence are a big positive. We've been symphony goers for many years. Having music right here or being able to go to campus for shows is a great place. We love being on the campus and seeing students. There's lots of musical variety here and it's really special.

How would you describe the quality of music in the building?

We're not educated enough to find mistakes with the musicians, but we already know that these are talented musicians and they've proven that. We enjoy it! I measure music by enjoyment.

What has contributed to your sense of belonging at Mirabella?

Everyone is very friendly. There's a motivation to be friendly. They've done a marvelous job with picking staff, the MIRs, everyone. The food is also very good!

How would you describe the partnership of ASU/Mirabella?

For us, it's going well. We've been to a lot of events. Not just music events, but also lectures, etc.

How were you involved in the arts before moving here?

We were symphony season ticket holders. Paula- I play the piano.

Are you a part of any ASU/Mirabella Music Groups?

No, but we enjoy.

Are you drawn to specific genres?

Piano and Cello, but we enjoy everything.

How would you like to see the program develop?

A class in the basics of music would be beneficial. You learned the difference between the symphony and a sonata and all the foreign words that tell you dynamics and tempo. All those basic things can benefit residents. Several of the students have been very good about talking about their instruments and they should be encouraged to continue to do this.

Is there anything else you'd like to share about your experience living at Mirabella or at ASU?

We don't expect things to be perfect but I've submitted suggestions and they've often been looked at. The ASU connection without Lindsey or Sigourney would have been difficult and that connection has been very important.

Resident 1040

Why did you come to Mirabella? How did you compare Mirabella to others?

I came from a retirement community. Mainly single-family homes and it was getting to be too difficult to take care of. With my wife's sickness it was time to make the move. I explored other retirement communities near Claremont College- I wanted to be as close as possible to a university. Two aspects of Mirabella- the ability to use ASU culturally and other financially- Mirabella said they would give us 85 % back. I felt my children could benefit.

What is a positive feature about living here at Mirabella and what are the negatives?

Excluding the University which I spoke of already. The cultural aspects- all the lectures- the MIRs. The food is ok. I never liked the idea of moving in with a lot of old people- having the musicians here and students is really good.

What are one or two things that facilitated your sense of belonging here?

I am still working. I am not ready to get out yet. Building relationships is important but it will take time. Having programs available- Lifelong Learning here- in old place were not professors and were dumb down. I prefer ASU professors coming here and they do not dumb this down.

In which ways do you feel included in the arts here at Mirabella and at ASU ?

Again because I have been caretaker- We still did get out to go to music center and outside and go to things here.

How would you describe the partnership between ASU and Mirabella?

I think it is fantastic. They are providing Lindsey and Sigourney so many contacts- incredible asset of having them right in the building. I give them feedback and they follow up. I spoke about my professor and they invited professor to speak here. I think we are working on it. It will be interesting to see how it grows. Initially because of COVID students did not communicate or talking much. I think it is getting better. Students can't afford to print everything out. I think I have an advantage. I follow up on sources. I print out everything. I print out outline and I am prepared to answer professor.

In what ways were you involved with the arts before Mirabella?

More limited. Much more involved in the arts now because so much more accessible. In other retirement community not nearly as much. If we wanted to go to a ballet we had to drive to San Francisco – two hours. I retired in 2000 so I did have time.

Are you now interested in being an audience member?

Joining the choir- singing next semester. I have my folder waiting for me. One of the best was yesterday- the string quartet. The rehearsals are not what I am looking for.

How would you describe the quality?

Excellent- More so than I thought it would be.

How would you like to see the program develop?

I would like to see more access to plays. There is so much being offered. Dance-

Is there anything else you would like to share? –

Just one thing. I would bring my wife to your performances. I think performers would have to be very careful. You have to understand your audience. People are going through different things- even though you did warn it was going to be sad.

Resident 1043

How did you compare Mirabella to other communities that you were considering?

I looked at 3 places in this area. My son lives in Madison and Madison has a place run by PRS. They were a nonprofit and they don't throw anyone out, even if they run out of money. The fact that Mirabella was this type of nonprofit that was on campus was a real positive to me. Also, the fact that it was on the campus of ASU with so much going on. I love going to the shows and everything is pretty convenient!

What is a positive about living at Mirabella? Are there any negatives?

The people are wonderful. They are friendly and you feel very comfortable. They take care of you here.

What are two or three things that facilitate your sense of belonging?

The friendliness of the people. The staff is wonderful! I love having the musicians here and having programs also from the professors giving us lectures, etc.

Why is the program working so well?

I think it's the people, as well as the staff that's making it work.

What is the role that Lindsey and Sigourney play in all of this?

They have been great support to me! Whenever I want to sign up or go to something, they can get me set up!

How do you feel included in the arts at Mirabella?

Certainly, the music programs you have put together here at Mirabella and that's what I enjoy, listening. Of course, everything is available to us if we want to take advantage of it. Plus, the fact that they've put together wonderful trips to the university.

How were you involved in the arts before moving to Mirabella?

I was a docent at the Phoenix Arts Museum. I had season tickets to the opera and ballet.

Which genre of music through the MIR program are you more drawn to?

I always enjoy listening to you sing- the classical and the popular tunes. I don't have a great background in music but I really enjoy that.

How would you like to see the MIR program develop?

Certainly, continue on the way that we are going? Also, I think just interaction of the resident and musicians is so important. It adds to the relationship. I really enjoy listening to you, because you explain the things you're doing.

In this setting the educational aspects are beneficial?

Absolutely.

Is there anything else you would like to share about your experience?

It's all been wonderful. I feel positive about being here because of all of these wonderful things that are going on. My son said that this is such a great fit for you and it's something I hope to do when my time comes.

Resident 1133

How did you compare Mirabella to other communities?

I really didn't compare. 2016, I first received a notice about they were thinking about building this community. I lived in Scottsdale and came to the presentation. Taken with the idea of the continuous care community and the association with the ASU community, of which I am an alumna. I didn't look any further. Seemed like exactly the right thing to do.

What did you study at ASU?

History Major with a Geography minor. Didn't start degree until I was in my 50s. Started in 2000.

What is a positive feature about living at Mirabella? Are there any negatives?

Academically, the link with ASU and the access to classes and are exposed to so many different talks and presentations. Other positive is that I am in a continuous care community. A situation came up which made me realize why I'm living here. I got back from a trip overseas and the next day tested positive for COVID. Was not in contact with anyone here in the building so that wasn't an issue. I sent an email to everyone I'd made friends with here and everyone emailed back and said what can we do for you? It was a feeling of 'you're not alone.' As a single woman with no family

here, that was tremendously important to know that there were people around that were willing to help.

Negatives: As a single person here, this is very much a couple's community and sometimes it's hard as single breaking into that community.

What are two or three things that have facilitated your sense-of-belonging at Mirabella?

The friendships I've made in such a short time, especially when you're older and sort of set in your ways. Right from the start, everyone was always friendly. We had all downsized to move into this property so we were all in the same boat. Because of that, it made everybody conscious realizing that we're in the same environment so we needed to break out of our shells. Certainly, for me being British born, we're renowned for our reserve. It was difficult for me to generate conversation.

Knowing that were all in the same situation made things a lot better. When I see new people, I'll go over and greet them. Which, to be honest, a couple of years ago, I probably would never have done. Also knowing that we are literally here for life. Before I moved here, I lived in a condo building for 14 years (Old Town Scottsdale). I didn't know more than a handful of people. I felt alone there, even though I had been there for so long. It's a different feel coming to Mirabella.

In which ways do you feel included in the arts at Mirabella or at ASU at large?

At Mirabella, not at all, for me personally. For ASU, included in as much as we all get invitations to various exhibitions, programs, etc. So, there is a big difference to what happens in the building and what we are invited to from the wider sense of ASU. There's plenty of choice at ASU. What's been going on in the crux of the building is much more limited in scope. The MIR program, is great.

My preference would be to not have it as a MIR, but Students-in-Residence and not have all 4 students as musicians. It would benefit Mirabella/residents if we had a great variety of students in residents. Not necessarily for the arts, but it could be students from all kinds of different programs.

It could be up to students writing their thesis/doctoral dissertations to come up with programs.

Not for us to tell them to tell them this is what we want, necessarily. Eg. Computer tech students came to the gathering room and they would try and get you on the road to fixing computer issues.

Something like this would be an ideal program for this community. I'd like to see the program broadened so it covers much more interests.

The vast majority of people here are from a profession in a corporation, are well traveled with a wide number of interests. So, I think we have to approach it with a different concept if it were a general audience.

I agree with you. For the musicians in the building, we were serving our purposed based on the people who developed the program.

In fact, I want to have a chat with Lindsey and express to her what I've just expressed to you. I know that you as the musicians have a very loyal and vocal group of supporters in the building and I think that's fine. I would just like to see more diversity and to give other students the opportunity for them to develop different skill sets.

I might be wrong because I haven't been to any of the recitals but you as musicians are performing in front of the residents, but you're not directly interacting with them on a kind of one-on-one basis. Whereas someone, let's say, from the computer pilot group, they received a special training session on how to deal with older people because of the lack of technical knowledge. From the music stand point, you were a little more hand off because you were performing to the residents and not interacting and working with them.

Not quite, because our program was multifaceted. The first part is the performance aspect but we were also charged with giving lesson. Like myself, I conducted the choir. There were aspects of the interaction that people did not see regularly, so the interactions

did exist. Having a liaison from different departments can help to facilitate those other aspects of community engagement.

It would be nice to see some different things. We need to make more of an effort to tap into the vast knowledge the university provides.

How would you describe the relationship between Mirabella/ASU?

I'm on the resident council and we get invited to lots of different programs. Sometimes it's too much info that comes in and you don't know what's going on. If you blink, you miss the event.

One of the problems is the Miranet (intranet) is a dreadful program. Very difficult to navigate. I miss a lot of what's going on because of how tedious the Miranet is.

I wonder if it's because of PRS' involvement?

That's one of the unfortunate things. PRS has a variety of other CCC's, but they're trying to keep this Mirabella in the same brand as the others and we're not. We're different because of the association with ASU. What works in their other facilities may not necessarily work here, or what we need here.

Would you say then that it's not the relationship between Mirabella and ASU, rather, the relationship between Mirabella and PRS?

-Of this Mirabella, yes. What we would like to do here, or would like to see happen here is not necessarily what happens in the other Mirabella. I think it's unfortunate that we have the Mirabella brand name because they are trying make us cookie cutters.

Is there anything else you would like to share with your experience of living at Mirabella/the partnership at Mirabella?

-I might be wrong, but the vast majority of what I've seen come over has been classical and when it's not classical music, it's 'slightly old fashion.' I might be in my 70s but I like popular music. I would like to see a more modern approach. I noticed that one of the new musicians plays guitar and I love guitar music from classical to heavy metal. I went through the Beatles, the Rolling Stones, ACDC, Jimmy Hendrix, etc. As musicians, because you're in an older community, remember that we've been around through the 60s, 70s, 80s. We might be old in years, but we're not old in outlook.

I might have the solution- SoM Tempe, focuses on classical and jazz which is why you've probably experienced mainly those genres of music. However, we now have a popular music program at ASU, which is also another department that I work for.

Resident 1233

Why did you come to Mirabella? How did you compare Mirabella to others?

We first heard about Mirabella then looked at another facility. It was the relationship with ASU that stood out. It was also more walkable. Did not need to get into your car. ASU tilted the scales in Mirabella's favor other financially- Mirabella said they would give us 85 % back. I felt my children could benefit. Just the fact that the music school was there. No knowledge of the MIRs. Here at ASU the opportunities were vast. We went to ASU.

What is a positive feature about living here at Mirabella and what are the negatives? Very positive experience. No negative that we have complained to each other. Sense of light in the apartment. I appreciate the light. We were one of the first attending presentations about Mirabella. Went back several times. Sold house rather early. Positives exceed our expectation. Big driver are the MIRs. Music school. The fact that classes available.

What are one or two things that facilitated your sense of belonging here?

The environment. Dining together MIRs big attribute to bring everyone together a natural vocal point. Dining together. Various committees that everyone is on. More engaged you are the more sense of belonging that you have. Working with Michelle on piano.

In which ways do you feel included in the arts here at Mirabella and at ASU ?

The music program. Listening to piano. Played many years ago and stopped in college. Over 50 years since she has played. Something I thought about that I wanted to do and suddenly the opportunity was there. Michelle was very generous with her time. Being able to attend concerts and common interest with other residents. Some of the performances were so good.

How would you describe the partnership between ASU and Mirabella?

Lindsey and Sigourney facilitate things letting us know what is going on in campus. Without them it would not work. They have been really good about getting folks engaged in sports at ASU.

In what ways were you involved with the arts before Mirabella?

We had symphony tickets for a long time. They gave them up. They had boys so they played sports. We did try to get out to art museums. It is much easier here. Accessibility – we don't have to make a major commitment and worry about parking.

Are you now interested in being an audience member?

Always wanted to join chorus.

How would you describe the quality?

I think they have been remarkable. Considering the auditorium is not the best acoustically.

Musicians explaining their instruments. Big variety of music. Composers I have never heard of. I like the interaction.

How would you like to see the program develop?

I have not thought about that. Maybe bring in other instruments- double bass. Saxophone quartet.

Keep up the variety different instruments. I had never even heard the bassoon played solo. Liked when the students were getting feedback from teachers.

Is there anything else you would like to share? –

Broadened my horizons. Taken different classes. Welcome to the Future. Most of the majors used to have just one word now it is a phrase. Broadened them. MIRs, tours, lectures- total exposure.

Resident 1509-1

How did you compare Mirabella to other communities?

- We weren't considering others and probably would have held off another 10 years or so if it were not for the fact that Mirabella came across as such a different and unusual opportunity.

What is a positive feature/Are there any negatives?

The sense of communities and the opportunities for connection with ASU and the educational things that are available. There is a lot available. Negatives-Obviously Shady Park. There have been a few things that haven't turned out the way we would have liked. There are small negative things, but nothing that makes us feel like we don't want to be here.

Two or three things that have facilitated your sense of belonging?

Interesting/friendly people. Having meals and dining together. Going to the Lifelong Learning events. Bible study with other women and of course, the choral group. There is so much opportunity to interact.

How do you feel included in the arts/music at ASU?

Being in the chorus and choral union and also all of the performances that are available with such incredible frequency. There's always something to go and listen to, even if you're not participating.

How's the ASU/Mirabella Partnership?

It's innovative and I think hugely beneficial to Mirabella because of the stimulation that is always available in terms of the music and discussing it with other people and interacting around that.

How were you involved in the arts prior to living at Mirabella?

We have and maintain season tickets to Gammage. We volunteer at Orpheum Theatre in Phoenix.

Lot's of Phoenix Symphony

How has Mirabelle increased your desire to be more involved?

By making it so easy and accessible. The music building is also really close, so the on-campus events are also very accessible. It's hard to think about getting to the car and going some where now that's far away. The quality of what we've had access to has been phenomenal!

Are you a part of any ASU/Mirabella Music Groups?

The Choral Union and the Mirabella Chorus.

What type of performances at Mirabella are you most drawn to?

I'm drawn to the variety. Perhaps we lean more towards some of the vocal performances? But that's not a strong lean.

How would you like to see the program develop?

The program has been phenomenal this year because along with the MIR people, the artists that you have brought in has been such a huge variety. Getting the residents involved in producing the music. I'd like to see more resident participation encouraged. I'm stunned at how much incredible talent there is.

Resident 1509-2

How did you compare Mirabella to other communities?

We didn't. We had no plans of moving to a senior living community. We saw a couple of new ones near where we lived in Mesa, but were immediately turned off by them, primarily because of the size. They were smaller units. I've known people in SLC where they had individual homes but we weren't focused on those. The concept here, we were interested in. First got exposed to Mirabella in 2017 and attended workshops at SkySong. Those got us interested. When people were moving in, we had to decide and we became founding members.

What is a positive feature? Any negatives?

The location in downtown Tempe and on the ASU, campus is a positive. Walkability to downtown is nice. Even though we knew we were on University drive, I don't think we expected the amount of traffic noise. We also overlook Shady Park and were not expecting that noise.

What are two or three things that have facilitated your sense of belonging at Mirabella?

Quick and easy building of friendships with other residents. We made more contact here than we did in our former community that had more people. The lectures, workshops and things you can do together. Opportunities to work, by participating in a study with PhD students. The exposure to the arts and sports.

In which ways do you feel include in the arts at Mirabella/ASU

The choral group at Mirabella! It was a little iffy at first. At first it was more like sitting at a camp fire. It didn't have any structure until you came in, stepped up and lead the chorus. People started reading music, learning rhythms, projection. That really changed the whole experience and made it more positive. We got more people too because of this!

Having attended and listening to music created by the MIR program or by bringing other musicians into our community to perform. On campus, we sing with the ASU choral union.

ASU/Mirabella Partnership

It's okay. From the ground level. On the ground level it's great having Lindsey running the University events and Mirabella Not sure if the higher level of the ASU/Mirabella relationships are as strong as the can be. It can or will be better. From ASU, getting this thing up and running has

been there focus. Now that it's up and running the focus might shift more toward interaction.

Lindsey is doing an amazing job with the interactions. I hope to see more of that expansion from an overarching perspective not just from an engagement office perspective. This is the first year and we're still learning

How were you involved in the arts prior to Mirabella

I sang in the Naval Aviation Choir and the Alumni Choir. Volunteer activities, Downtown with the Phoenix Convention Center-Phoenix Symphony, and Orpheum Theatre. We had season tickets to the Shakespeare Company. We had season tickets to Gammage as well.

How has Mirabella increased your desire to be involved in the arts?

The choral group here has increased my willingness to sing more with the choral union.

Are you a part of any ASU/Mirabella Music Groups?

ASU Choral Union, Mirabella Chorus

What type of MIR Performances are you most interested in?

I don't know if there is a type. I don't have a strong preference. I enjoy the variety.

Some of the rehearsals and masterclasses were fascinating to watch and listen too.

How would you like to see the program develop?

Between Lindsey and Samuel, they did an amazing job with getting this thing going. I'm very optimistic that next year will continue to increase that energy. The focus must stay on musicians. I would say if you want to have another art form, incorporate that with music, because music adds to everything. I think there's a lot of interest from many residents who want the music. It's important to keep it going. I was blown away by the quality of artists coming in. I like to see the mix/diversity of instruments. It's a terrific program

Is there anything else you'd like to share about your experience living at Mirabella and the partnership?

No.

Resident 1708

Why did you come to Mirabella? How did you compare Mirabella to others?

The only one of these types of communities on a university campus in America. Makes it easy to get to classes. Being on a campus, and close to music

What is a positive feature about living here at Mirabella and what are the negatives?

The music is the positive for us. The weather is a negative- too hot.

What are one or two things that facilitated your sense of belonging here?

Music for sure, the chorus, playing with Michelle and Alfredo.

In which ways do you feel included in the arts here at Mirabella and at ASU?

Involved in everything musical at Mirabella. Too many things to do.

How do you feel included musically?

The last ten years I have played in a community band. I play with Michelle and Alfredo on Bassoon.

How would you describe the partnership between ASU and Mirabella?

General. A wonderful idea. The opportunity that everyone has to expand their life and schooling. ASU has gone out of their way to let us take classes for no pay and the professors have been welcoming. Flute ensemble.

In what ways were you involved with the arts before Mirabella?

The last ten years I have played in a community band. Living at the VAIL Valley in Colorado- in the summer they have extraordinary music festival- called Bravo! Incredible solo artists. Followed by International Dance festival.

How would you describe the quality?

The two months in Vail were the ultimate- Can't compare it. It is phenomenal. Some groups are better than others but there are no bad groups. People are not musical but they were still listening to music.

How would you like to see the program develop?

Program is wonderful. Have to keep bring in other people. Have to have variety with different folks. We have a few string players and before that we did not. We need to encourage the people here to bring other musicians. Important to have carryover from one year to another. I love the fact that we brought in people not just videos for interviews. I think Mirabella has to bring vibrant sound in the auditorium. The administrators have no idea of what things sound like or what we can do. There has to be a sound expert of some sort. Talk about bringing flute ensemble here next year.

Is there anything else you would like to share? –We need to keep going and not let the people who say we have too much music here. I have found my home and I am not going anywhere.

Resident 1723

Why did you come to Mirabella? How did you compare Mirabella to others?

Saw in newspaper. Heard about it six years before. Sign up and you get the list. The closer you are on the list you got what you wanted. I consider it my home. When I saw the ad in the paper it was a Eureka moment. I knew there were similar situations particular on the east coast not exactly like this when you live on the campus. Practically every six weeks met with the sales staff. Set up meetings for all the people who are interested. The more often we met the more committed that this is definitely the place we wanted to be.

What is a positive feature about living here at Mirabella and what are the negatives?

Almost everything is positive. If there are negatives it is in the physical aspects of it. Particularly if you are on the upper floors –it is very evident that PRS spent time squared away on floors 1-12 so that everyone can move on schedule. Has everything from massive problems and found a n overwhelming lack of concern from the powers that be. Everything else has been good. Other negative the gym downstairs is very crowded and not large enough. Joined Sun Devil Fitness.

What are one or two things that facilitated your sense of belonging here?

Friends here. The camaraderie – softball, basketball. Hale Theatre- I took a couple of live courses- better than planting yourself in computer. Chance to meet students but they were amazingly receptive and interested. Because of the age difference and background the students were very interested. My teaching fields were French and Spanish. Having everything available for us on line was truly amazing. A feeling of belonging. I enjoy the music and the variety and responded so much to things that we asked for- the fact that we had Covid going on. You had to in a matter of minutes change everything. That was very impressive. It feels like such a healthy environment. Easy to feel connected in this environment.

In which ways do you feel included in the arts here at Mirabella and at ASU?

Music, students a lot of different types. Went to Katzen Hall. Alfredo, Michelle, Abbey- all the happy hour stuff. Because we know the people it seems rude to talk. A lot of the effort thoughtfully doing this job makes a difference. People from the front desk. By and large just a lot of thoughtful people. A lot of the effort- doing the music in a thoughtful way made a big difference. By and large a lot of thoughtful people.

How would you describe the partnership between ASU and Mirabella?

For me-sometimes I feel it is super positive and sometimes I feel that Michael Crow is using us. For starters we did not go to school here-those that did- think that everything he does is exceptional. I think he is an exceptional person and we are fortunate that is a positive person- but does not always think everything through. That's good on the one hand but like what is going on with Shady Park- I think that could have been avoided. I think that ASU screwed Mirabella should have known what was going on. I think the fact that we have access to so many things- they rarely say no.

In what ways were you involved with the arts before Mirabella?

For Mike-zero. I do not listen to the radio much. I didn't drive much to work-Ruby was the culture vulture. We would occasionally go to concerts in downtown phoenix- but not go to the opera. Ruby ok going on her own. Because of the closeness of the concerts we are attending more often. 180 degrees change. Learned a lot of things about bassoon. Alfredo is a great guy. Wide variety of sounds.

Not part of Mirabella music groups or ASU? No.

Enjoy the small groups-like Emily- I like a little bit of everything. Been educational to hear different styles. Went to a great jazz group. Would like to hear more of guitar. We will miss you.

How would you describe the quality?

I thought they were great. The range-even students we were still happy to be there. An honor to be part of the audience. Music upstairs did not work. Needed to navigate what would happen and space.

How would you like to see the program develop?

More of the same. More performing in different spots. Trying different things. As we become more populated it will require more and more ingenuity on part of MIR students. We were hoping that at some point they would retrofit the auditorium.

Is there anything else you would like to share?

From the outset the MIR was one of the things that excited people the most. The MIR program is unique and highlight your day every day.

Resident 1801

How did you compare Mirabella to other communities?

One other community but on a very limited basis because we are both graduates at ASU, so the decision to come here was pretty easy. This is where I found this beautiful lady 63 years ago in the band room. We decided we would come home. Before this, we were all over the world because he was in the air force. We lived all over the far east and all over the United States.

What is positive feature of Mirabella? Negatives?

The other residents in addition to being on campus where young people are. Going to the student union and walking the campus is positive. Meeting all young people is nice to be involved with a younger generation. It's important because when we were in college we were lucky enough to have people that mentored and cared for us and we would like to return that gift to young people. If it's just a bunch of old people, all they do is talk about their health.

Also, the music in residents' program. We had no idea it was going to happen and it was like the cherry on top of the ice. We've always sung in church choirs, but this was so much fun to have an 18-year-old on your right and 18-year-old on your left. Young voices blending with old voices.

What are other factors that facilitated your sense of belonging?

We are avid bridge players and we look forward to those bridge sessions. I have my bible group and that's alive and well and going and that's extremely important to me. There's a lot to be included in. The on-staff fitness is all a plus. The music is the biggest interest and the biggest pay off in living here. We have so enjoyed the music and enjoyed being a part of the combined choir at ASU. It has been a wonderful experience.

In which ways do you feel included in the arts at Mirabella and ASU

Singing in the chorus at Mirabella and ASU and the Maroon and Gold band! I was a baton twirler with the ASU band when I was a student.

How would you describe the partnership between ASU and Mirabella?

Beyond expectations. Credited primarily to Crow and his innovative ideas and we are right in the middle of that innovation process and we are setting that example for the nation. It's a wonderful way to retire. On one hand you can retire in a retirement home. On the other hand, you can retire at this university and be involved with young people. Just being on the campus is fabulous. The Miranet, Lindsey and Sigourney tell us about all the activities throughout the day. Without them we wouldn't know about the events. Lindsey's position within the building keeps us all on our toes and notified.

The four of you that became part of our family (MIRs), you are the cherry on the ice cream. That's a wonderful part of the partnership. You are so open to knowing us and sharing with us on a personal level and that was extremely special. At other retirement homes in the valley, musicians come and have concerts, but you don't have personal relationships with the Musicians.

Were you involved in the arts before moving into Mirabella?

Always. Through our church. We spent our summers in a music atmosphere when possible. Music camps, music festivals. We're off to Idaho this summer for a 3-week music festival.

How has Mirabella increased your desire to be more involved in the music?

The opportunities are right outside your front door. Living at Mirabella is so convenient. Having Gamage right next door. A big issue with people our age is accessibility. Mirabella provides shuttle buses to go and see shows at ASU

Are you a part of any ASU/Mirabella Music Groups?

Yes, choir and band.

Which genres of music are you drawn to at Mirabella?

We are more classical than modern types. Although we do like jazz. Our basic interest is classical. Though, it's all been wonderful.

How would you describe the quality of music at Mirabella?

Far exceeds anything we ever expected. A smorgasbord. It was an unbelievable treat and something we were not expecting. Having professionals like yourselves living in the building was special.

How would you like to see the program develop?

At the same level or better than it is right now. I was very fortunate to be a part of the selection committee and I saw the same enthusiasm of candidates. I have no reason to believe that it won't continue to be as wonderful as it already is. I was looking for a choir director that could put up with us.

Is there anything else you would like to share?

Our extended family are as thrilled about this as we are. Our children and grandchildren think we're too busy. They say 'mom and dad you're in the right place at this time in your life.' We have appreciated you, Ty.

APPENDIX F

THE UNIVERSITY OF MARYLAND CONVERSATION

The University of Maryland Conversation

T: I'm meeting with you all today to try and figure out how we can learn and grow together in this big experiment called Music and Senior Living. When I first started my DMA, I had no idea that this would be my dissertation. Coming from the Bahamas, my first ideas for my dissertation were to start the Bahamas School for the Arts, but COVID happened, and plans change. Mirabella at ASU came around and the Community Engagement Coordinator at the School of Music at ASU had the idea to introduce a musician-in-Residence program at Mirabella. I love working with seniors and kids and I knew that one of those two demographics was where I wanted to take my research. I'm interested in knowing what you have been doing so far to get your program started and how are things going?

K: First I want to ask about the program where you are. I think it's wonderful that there is another intergenerational learning community with a music program. Is Mirabella attached to the ASU campus?

T: It's directly in the center of campus and a block away from the School of Music. It's very convenient.

K. Just out of curiosity, was Mirabella recently built?

T: Yes, within the last two or three years, I would say.

K. Do you know why they decided to build a retire center on ASU campus?

T: I don't know the history but from my understanding, the president of the university has been intrigued by this idea of lifelong learning and that's what this program is centered around. The residents of Mirabella are technically students. They can take classes and they also have student IDs. They are deeply involved in the ASU community.

G. I would love to live at one of those in about ten years when I'm at that age.

T: What made you want to start this program?

K. For a little bit of context, I did both of my degrees at UM, so when this program was started, I was an undergraduate. It started back in 2017. I'm the Community Engagement Coordinator for the school and our first official fulltime person in this role. Before that we had a clarinet professor who is passionate about Community Engagement. He took on the extra work of running the programs. He along with another faculty member [perhaps a few others] started communicating with retirement communities. The talk for the partnership started years ago and was implemented in 2017. Two graduate students are chosen each year to serve as artists-in-residence for the entire

academic year. They live on the campus in apartments and sometimes it'll be an apartment or a studio/condo situation. As a requirement thus far, they must be graduate students to live on the campus. In the first year, we had a cellist and a clarinetist (2017). There is a lot of excitement around intergenerational living and sharing music in a community setting. I know so many people who served in this program and they still meet up with the Collington residents to have lunch because they have become lifelong friends. Each year the program happened informed what would happen the next year. With any program, the first year is trying to figure out what works best, but the great thing is that each year informed what works and what doesn't. The students living and interacting with the residents and figuring out what they're interested in is what is working. Instead of having to guess what they can do is being able to sit and ask what sorts of programming residents like because they live with them. On Collington campus there are tons of people who had musical experiences earlier on in life, whether they played casually and a few professional musicians. The aspects of the program that work well are a reoccurring resident series every week. Sometimes it's a combination of performances done by just the two artists in residence and sometimes we get interesting instrument combinations. This past year we had a flute and a trumpet artist in residence, so they ended up doing lots of Jazz together. There's someone who runs a volunteer choir as well! There is a resident run jazz band. To summarize what these activities are, there is a lot of interaction between residents and the Collington artists. They will also bring in

students in our music program to perform at Colington. Most of the residents want to have the extra step of connection other than just sitting and listening to musicians. They want to get to know them better. Musicologists or Ethnomusicology majors have opportunities to present on their research.

T. What's interesting is that everything you mentioned reflected everything that's happening at Mirabella. So, my research now, is not as unique as I thought it might have been, but that's not a bad thing, it's a good thing because the goal is to implement more of these types of intergenerational programs throughout the country. It's nice to hear that another university is engaging senior living in this way. A few things that are unique for us that you mentioned is that we bring in 4 artists in residence instead of 2 and for this past year, we had a vocalist, pianist, bassoonist, and a music therapist. For the first year, I served as the Music Coordinator. We have an internal calendar where residents can keep up on what activities are going on in the building. We find the calendar to work well. What's also similar is that we bring in extra students from the school of music who aren't artists in residence. I've learned from my research that if it's only the musicians in residence performing or interacting with the seniors, it gets a little bit repetitive and stale. Another similar program we have that we call The Flex Engagement, which is where the musicians in residence program participatory programs for seniors, such as leading the chorus or

ensembles. A part of my responsibility was to lead the choir. It's been great because there were so many people who used to sing in choir who wanted to have that outlet. We also have Open Rehearsals, where student music groups can come to Mirabella and rehearse in our spaces. Residents can sit in and ask questions. What's great about this concept is that it's educational. Through asking questions and with the groups explaining their rehearsal process; it's a part of music making that people don't often get to see, but residents within the community have front row seats to these experiences. So those are some of the main things we are doing here at Mirabella.'

G. From what I heard it sounds like the programs are hopping. With my administrative cap on I can think of things that would make them more sustainable. One thing that strikes me about a facility that already has an administration in place, if you want to have a choir or jazz band, I wonder if the communities themselves have a small fund or find can find someone willing to put some of the things in place that make these activities more likely to happen. One of the things that happen to people when they move into these communities is that they must cut down on what they own- they didn't bring along the violin they kept in the attach, or the piano, or there isn't a library of sheet music. I don't know if it's possible or common for senior communities to have some of these things.

T. That's a good point. What we've done here is that we've started a resident council that takes care a lot of the funds for special programming. In terms of the MIR program specifically, it's the residents themselves who select which student musicians are going to live in the community, so they have a panel that convenes, so they're already thinking about the funding and the needs based on who will be in residence with them.

G. Sometimes to have sustainability is to have resources on site and well taken care of, which keeps the program vital. What I'm getting at is how to keep the program going. We're lucky at UMD to have the funds. Available.

K. The way the structure works at Collington is that there is no stipend between the organization and graduate students. The way it's laid out in the contract is that the graduate students are expected to do ten hours of work per week in exchange for free room and board on the Collington campus. This is less of a Graduate Assistantship and more of a Fellowship because there is not a tuition remission situation. It's very common for students to do the Collington Fellowship and take on a half GA because it works out with hours. There is no actual money that is exchanged.

G. However, we are depending on the generosity of Collington.

K. Yes, exactly.

G. I think down the road, once these programs are established, there is a lot of research opportunity. If you have a Public Health School at ASU, another thing that makes things more sustainable and acceptable to campuses is that there can be people who study the relationships of what happen in these programs. Public Health people like to look at outcomes for elder care. Somewhere down the line, that would be extremely helpful research and it makes things more permanent.

K. The most relevant right now is the fact that these programs exist is evidence to know that this work is important and important to have evidence that residents are enjoying programming. The idea of collecting feedback is valuable. Sometimes some residents are so enthusiastic about the program that they will just reach out, but gathering feedback is crucial. I'm curious to what you all do for collecting feedback.

T. We started with a suggestion box and it worked for a little bit, but if residents want to voice their opinions, they just come up to you and tell you what they want. However, our team has weekly meetings and that is a way to reflect on what we did in the week and what new information became available to us from resident feedback. A challenging aspect of the program when we

started was working with dining and figuring out how to have a relationship with a department that does not focus on music. There were expectations for us to only be ‘background’ performers in the spaces. So, we had to work through that so that both parties agreed. Overall, once you build relationships with residents, they tell you what they want, and it’s up to the team you’re working with to take the feedback seriously so when we meet every week, we can explore how to implement resident feedback.

K. To backtrack, I heard you talk about a musician’s council at Mirabella and I’m curious if this is what you were suggesting. The way that artists at Collington are chosen is through an initial round of reviewing resumes and cover letters. The final round of interviews is conducted by the Musicians Panel at Collington.

T. It’s the same thing. I have another question-How would you like to see your program develop?

G: (Deleted confidential information)

T. For me, my research is primarily on residents living in Independent Living, those who are still very active, because I know how much research it’s going to take to talk about other populations that are experiencing serious health issues.

G. It's a huge thing to research! The little bit of research I've done in the past year and found that there are graduate programs that have degrees in music and medicine. Katie and I were recently in a conversation with a national organization called "Musicians on Call." Their mission is to connect performing musicians [singer-songwriting and popular music musicians] who love to go to hospitals and just play for people. I know that it's not as daunting as it may seem because you will get lots of guidance from not just nurses, but also social workers and chaplains (spiritual care workers). They understand the limitations and the benefits. I anticipate that these kinds of things will need a special kind of education for your conservatory school musician. I also think that the conservatory musician should be getting this kind of education.

K. Building off that, lots of times, residences in these types of communities, they have no issues telling you how they feel about these types of programs. There have been so many residents after Collington concerts who would go up to administration and express that they would like to see how this Collington program will expand into areas of healing. I think that is the direction we want to go to. The other thing that I'm thinking about is finding ways to ingratiate this type of training more solidly into the curriculum. As it stands at UMD, all our community engagement programs (aside from our fellowship groups), are all on a volunteer basis and they're all extremely busy. There are lots of students who would like to do this type of work but are struggling to find

time in their schedule. I feel like an important part of this work is not just the in-and-out engagement but creating the necessary space that's needed to learn from an experience. For me, I am excited to see how the Collington program can become a more essential part of our curriculum. Currently, it's a popular part of the School of Music, but it's not required for students to engage, but that's the direction I would like to see this going. The whole point of having community engagement programs is making sure that interested students can receive credit for it and have it be an essential part of their learning. There are so many skills students can learn from doing community engagement work. For your program are there any requirements for School of Music students to come and perform?

T. Hearing your ideas are fascinating! We don't have these requirements either. However, if we are talking about career or education, this program could be a beneficial contributor to students. We currently have a Music Entrepreneurship Certification at ASU and I can see how this program can fit into that curriculum. For example, residents enjoy learning about the instruments, so when an artist comes in and they give lectures on their bassoon or their tuba and not only perform it, but it also helps with education from both sides. The artist builds communication skills, and the resident learns something potentially new. Another important factor is relationship building that happens. Some of the residents within senior living communities likely have backgrounds in many aspects of

business that music students can benefit from. Some of them can be potential donors for their artistic work or tutors.

K. They could have marketing background!

T. Yes, so getting students to recognize how much this community can help is important.

However, we don't have anything built into the curriculum that encourages these types of engagement. Currently, it's all volunteer work.

G. That's a big ask, of course. The way we are attempting this is to take one of the chamber music courses and turn it into service/community engagement focused work. Some faculty members are excited about the idea, some are not, and some are scared because they don't know what that means. What does a syllabus for a community engagement course look like? Both Katie and I want to communicate is that this is not just your students signing up for chamber music and you telling them what pieces they are going to play in communities. No, this is signing up for a semester where you collect introductory information on how to form good partnerships, where you learn about budgets, cultural competency, and you go to the project and then afterward, there is an assessment. The music is the necessary resource around which to do the learning but it's not necessarily the main point of the semester. I think that the resistance comes in these forms- 1, How can our students not get the full eight semesters? The answer to that question is, how can our students not

get the opportunity to get to do community engagement? It will change the way they perform and play. That's a push for an administrator to make.

K. One of my anxieties going into this job was making sure there was enough opportunities for our students to do community engagement work. However, this past year we had way more opportunities than we had students available.

T. Tell me what has been one of the biggest learning curves? Or what wasn't working then but is working now?

G. We've learned that many things can be done virtually that we couldn't do before. The virtual piece allows for necessary conversation to happen. Some of the brainstorming conversations can happen virtually.

K. It was difficult students to come and perform at the Collington campus during the pandemic. When the program started in 2017, there was a lot of word of mouth, so students were always aware, but there was no space in the schedule to perform. With the pandemic happening, there was a lot of turnover in the students and for a while, students were not allowed to come in during the

pandemic because of the covid protocols. Also, having more marketing material would be beneficial for incoming students so they know about the program.

T. What are the actual performances spaces like at Collington

K. It's not a performance hall or an arts center, but they do have one main performance space with a little stage and a piano. However, it's a simple set up. The room is multipurpose. There is an AV system with a camera and microphone in the room. There's an internal TV channel at Collington for residents who are not able to make it to a performance in-person. Resident artists also perform all over the campus. There are also outdoor performances.

T. Mirabella is similar. Slightly different because ours is a Highrise. We can perform in the lobby, or the auditorium. Sometimes on the outside patio. The struggle that we face is that when they build Mirabella, they didn't build it with music in mind. So, what that means is that the auditorium is outfitted for lectures. There's carpeting, so the sound isn't the best. That's been one struggle that we've had to face; making sure that the spaces are suitable for music making.

G. Creative Placemaking is a term worth exploring. It's the idea that there are locations that with some thought can be creatively transformed by community partners to bring newer types of activities to them. There is a lot of grant money out there now for creative placemaking. It's a little bit more difficult for musicians because we think of creative sound making. It's also another way

to talk about Community Engagement Curriculum. If you gathered your resident council within these senior living communities and asked them to talk about another creative place, they would like to create in their building that included music, that could be a research project for someone to work on.

K. I am so excited to hear that the program where you are is so like Collington and I'm sad that I didn't know about it before, but I'm glad that I know now.

G. I am thrilled that this is percolating out there! You should take pride that a performance dissertation can be around this type of work. It is terrific! We look forward to hearing from you, Ty!

T. I had one more question! Are residents going to the campus to experience performances at the School of Music?

K. That has been difficult for us because the bus drivers have not been available after five pm and that's something I'm hoping to figure out moving forward.

T. This was fruitful, thank you!

K. It was so nice to meet you Ty!

APPENDIX G

ARIZONA STATE UNIVERSITY IRB EXEMPTION



EXEMPTION GRANTED

[Deanna Swoboda](#)
[MDT: Music](#)

-

Deanna.Swoboda@asu.edu

Dear [Deanna Swoboda](#):

On 3/5/2022 the ASU IRB reviewed the following protocol:

Type of Review:	Initial Study
Title:	The Power of Music: A Study Into How Live-In Musician-In-Residence Programs Through University Partnerships Impacts the Sense of Belonging of Residents Living in Senior Living Communities.
Investigator:	Deanna Swoboda
IRB ID:	STUDY00015521
Funding:	None
Grant Title:	None
Grant ID:	None
Documents Reviewed:	<ul style="list-style-type: none">• Flyer for Circulation , Category: Recruitment Materials;• Interview Questions, Category: Measures (Survey questions/Interview questions /interview guides/focus group questions);• Model Consent Form, Category: Consent Form;• Participant Contact Form, Category: Participant materials (specific directions for them);• Performance Checklist, Category: Measures (Survey questions/Interview questions /interview guides/focus group questions);• Social Behavioral Protocol, Category: IRB Protocol;• Use of Facilities Consent, Category: Other;

The IRB determined that the protocol is considered exempt pursuant to Federal Regulations 45CFR46 (2) Tests, surveys, interviews, or observation on 3/4/2022.

In conducting this protocol you are required to follow the requirements listed in the INVESTIGATOR MANUAL (HRP-103).

If any changes are made to the study, the IRB must be notified at research.integrity@asu.edu to determine if additional reviews/approvals are required. Changes may include but not limited to revisions to data collection, survey and/or interview questions, and vulnerable populations, etc.

REMINDER - - Effective January 12, 2022, in-person interactions with human subjects require adherence to all current policies for ASU faculty, staff, students and visitors. Up-to-date information regarding ASU's COVID-19 Management Strategy can be found [here](#). IRB approval is related to the research activity involving human subjects, all other protocols related to COVID-19 management including face coverings, health checks, facility access, etc. are governed by current ASU policy.

Sincerely,

IRB Administrator