



Rearwakening the Mind

Evaluation of Arts 4 Dementia's
London Arts Challenge in 2012:
Arts interventions to re-energise
and inspire people in the early
stages of dementia and their carers

Veronica Franklin Gould

Acknowledgements

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'New solutions are needed to tackle the growing problem of people living with dementia in the community – and that is exactly what Arts 4 Dementia's exciting research offers us. Based on *Rearwakening the Mind's* results – showing that artistic stimulation prolongs the ability of people with dementia to play an active part in society. I am going to recommend that memory services work with their local arts organisations to set up regular arts activities, following Arts 4 Dementia's lead.'

Baroness Greengross
Chair, All-Party Parliamentary Group on Dementia

May 2013

Foreword

The increasing number of people with dementia is one of the most pressing challenges facing societies with aging populations. We urgently need to find effective treatments for the diseases that cause dementia – and a key goal is to find treatments that can delay clinical onset and slow disease progression. But at the same time we also need more research into how to help people with dementia lead as fulfilling lives as possible. We need to help carers who all too often struggle alone with a burden of supporting someone with dementia and worry about how to provide stimulation for the person they care for.

What is absolutely clear is that people with memory or other cognitive difficulties can still get a lot of satisfaction and pleasure from a wide range of activities and interactions. Importantly, in the context of this report, these include music, art, dance and drama.

The challenge of dementia will need creative solutions – and it will be essential to conduct careful research into what is most effective.

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Foreword

The newly organised Arts 4 Dementia charity took a bold and very ambitious step by making evaluation a central component to all 18 newly developed arts-based programmes discussed in this report. In consideration of the crisis in dementia care for an increasing number of people diagnosed with a dementia, the charity issued a ‘call to arms’ and enthusiastically challenged 17 arts organisations with a plan to involve them in a vast variety of programmes in order to help further develop an ‘arts, culture and wellbeing’ strategy.

Although this report is decidedly an evaluation study and not a formal research project, it rigorously addressed important questions that researchers and evaluators need to be asking when working in the arts and health arena with people who have dementia. The evaluation sought to explore the impact of many aspects of arts programming – how significant were the setting, type of creative challenge and social components – for people with a dementia and carers. It investigated whether participants were reviving or developing new skills, and whether having participated, they felt differently, had a change in confidence, engagement and desire for social contact. It asked tough questions at the end of each project: did participants feel any difference in life fulfilment and vibrancy; and did engaging in arts activity have an impact in counterbalancing memory worries?

What next? The results from this large-scale evaluation of many different arts-based projects strongly support the proposition that participating in the arts in group settings – in different ways and through different media – benefits people with dementia, the people who care for them, and the organisations that offer these programmes, in a significant and profound way. This evaluation also examined a wide range of arts participation in order to explore how people responded to different art forms, something that had not yet been attempted on such a large scale. The results contained in this report strongly support the thesis that a range of participatory arts activities can have a positive impact on the person with a dementia and their carer. Arts and heritage organisations can feel confident that thoughtfully developed arts-based programmes and activities for this population can make a difference in people’s lives.

Aside from the Arts and Humanities Research Council, there has been a lack of initiative by most research councils to investigate the impact of arts on health. Now is the time to develop significant research agendas, along with funding support, to address a myriad of questions about the arts, cultural participation, wellbeing and health. Arts 4 Dementia and its arts partners have made an impact. Other arts organisations now need consider engaging as public health care partners (Camic, 2008; Camic and Chatterjee, 2013), along with local councils, health and social care and charities.

Professor Paul M. Camic,FRSPH, FRSA



Participant with dementia:

*Coming here makes a huge difference
It's lifted my mood
I'm having the time of my life
I forget I've got dementia.*

Carer:

*Mum's cognition showed a
massive improvement. One would
expect her to be tired, but she is active.
It's being part of something again.*

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Our London Arts Challenge in 2012 (LAC) pilot programme of weekly projects at arts venues around the capital was set up to fill a vital need, to provide re-energising stimulation for people in the early stages of dementia and their carers. Arts 4 Dementia (A4D) developed a specialist Dementia UK training programme for arts workshop leaders and volunteers. This innovative learning stream has proved effective in maximising cognitive function to override the stresses of memory loss and restore fulfilling life in the community. Participants travelled across London again and again for LAC stimulation.

1 Terms of reference for this evaluation

Rearwakening the Mind responds to the prime minister's *Dementia Challenge* to make a real difference to the lives of people with dementia, their families and carers (March 2012), and to the All-Party Parliamentary Group on Dementia's report *Unlocking diagnosis: The key to improving the lives of people with dementia* (July 2012), launched with the government push for earlier diagnosis. The New York Museum of Modern Art's Meet Me at MoMA programme has shown the efficacy of making visual art accessible to people with Alzheimer's disease and carers. The *World Alzheimer Report 2012*'s focus on overcoming the stigma recommends arts activity to reconnect families living with dementia with their communities. As more patients are diagnosed earlier, *Rearwakening the Mind* offers guidance by art form to meet their needs from diagnosis onwards.

The evaluation aimed to explore the following:

- How significant is the inspirational setting, creative challenge and mixing with other families facing a dementia diagnosis?
- Whether participants recognised that their creative skills were still vibrant, that they were able to revive or develop new skills?
- Whether they felt better, more confident, energetic, keener to socialise?
- How effective each art activity was for people with different dementias
- Whether the cognitive stimulation had a significant effect

At the end of each project, participants were asked whether they felt more fulfilled, aware that their creative skills remained vibrant and whether they valued artistic engagement as a means to override the stresses of dementia.

To encourage wider development of this new learning stream at arts venues, A4D was interested in

- The needs of arts organisations so as to embed the practice
- Developing awareness training for workshop leaders and volunteers working creatively with people in the early stages of dementia
- Setting up an MA university module involving A4D practice.

1 Executive Summary

1.1 Summary

'It's exhilarating, the opportunity to do all this again. I thought it was lost.'

Active engagement in the arts has the power to transform the lives of people in the early stages of dementia and their carers. This report shows how challenging activity at inspirational arts venues can re-energise them, helping to override stressful symptoms, maximise cognitive function and restore personal esteem, shared interests and the ability to enjoy life in the community.

*Rearwakening the Mind*¹ reports findings from A4D's landmark pilot programme London Arts Challenge in 2012 (LAC) at arts venues around the capital – part of the London 2012 Inspire programme. LAC comprised 17 weekly projects, lasting three to ten weeks, across a range of art forms, and ran from February 2012 to March 2013. Using quantitative and qualitative data from the projects, this report assesses the efficacy of each arts activity on dementia type, in improving cognitive function and wellbeing for people in the early stages of dementia and carers, and enabling them to access creative skills and interact in constructive endeavour. It also shows the positive impact on carers.

A4D's approach seeks to emphasise what people with early dementia *can* still achieve; it celebrates their active cultural interest and abilities. Beginning with a brief interactive warm-up to release participants' creative spring, LAC workshops aimed to be challenging, but achievable and highly rewarding.

The importance of early diagnosis is now recognised by government and others, and A4D's approach bridges a gap in provision by helping those who have recently received that diagnosis to remain creative and active in the community. *Rearwakening the Mind* also responds to the *World Alzheimer Report 2012*'s focus on overcoming the stigma that causes low self-esteem, shame and social exclusion in people with dementia. A4D believes that focus is crucial.

Rearwakening the Mind complements the acclaimed 2009 report from the New York Museum of Modern Art, *Meet Me: Making Art Available for People with Dementia*, but goes beyond that in presenting the first ever assessment of multiple art forms, with learning models.

1.2 Projects and Participants

A total of 17 projects – in art, music, dance, theatre, poetry, photography and media – were evaluated. These attracted 209 participants – 128 people with dementia and 81 carers – and offered 119 workshops. Several people with dementia took part in multiple projects (one actually attended nine) and some were not in the early stages; overall, therefore, there were 93 assessments of

¹ *Rearwakening the Mind: Evaluation of Arts 4 Dementia's London Arts Challenge in 2012: Arts interventions to re-energise and inspire people in the early stages of dementia and their carers.*

people with early dementia, involving 41 different individuals. They were between 66 and 91 years old, with an average age of 77.

Participants strongly agreed that the course had enhanced their quality of life. The workshops were the highlight of their week. They valued the inspirational venue and creative challenge, as well as the collaborative social opportunity, and felt able to access creative responses. Of those with dementia,

- 99% felt more fulfilled through their creative achievement
- 99% planned to develop their art, as this enriched their lives
- 97% recognised that creative activity overrides memory worries
- 89% claimed to feel more confident
- 84% recognised that they had learned new skills
- 75% felt more energetic and 75% keener to socialise

Carers enjoyed the creative, cultural and social opportunities – some discovering a new cultural world – and all were happier at their companions' restored energy, interest and relief of stress.

1.3 Enhanced Cognitive Functioning

According to carers, 94% of people with dementia stayed energised, unstressed, happy and alert overnight, 80% for three days, 60% for a week. Whereas visual arts generated a personal sense of achievement, participants in music and dance remained energised longer. Only 7% - whose partners were not in the early stages – noticed no change, indicating that this dynamic approach is particularly appropriate for people in the early stages of dementia.

1.4 Training for Arts Workshop Leaders and Arts Volunteers

A4D has introduced an early-stage focus to Dementia UK training to clarify for workshop leaders and volunteers the existing abilities, challenges and communication needs of people in the early stages of dementia. Attendees with experience of more advanced dementia – through family or working in care settings – learned to think afresh about the person rather than the disease and how people with milder memory loss are anxious to preserve their life in society and their ability to interact, revive and develop creative skills.

1.5 The Future

Most of the arts organisations involved hope to continue A4D projects. The Wallace Collection, the Museum of Brands and the Rambert Dance Company – have definite plans to encourage this new learning stream.

We hope that *Reawakening the Mind* will provide guidance, support and inspiration more widely. We want to encourage arts organisations nationwide to introduce this form of participation and memory services and GPs to recommend arts activities on diagnosis; we want more research and accreditation for training to spread the practice. We have seen the difference it can make to people's lives.

2 Background

To contextualise the London Arts Challenge in 2012 programme, we present background information about dementia, existing arts activity for the elderly and people living with dementia.

2.1 Dementia and the Creative and Artistic Functions of the Brain

A major, growing challenge, dementia covers a range of degenerative brain disorders, of which the most common form is Alzheimer's disease (62%), followed by vascular dementia (17%), mixed Alzheimer's and vascular (10%) dementia with Lewy bodies (4%), fronto-temporal dementia (2%) and other forms.² With Alzheimer's, damage to the brain's temporal lobe, causes memory loss, mood change, difficulty with thinking, reasoning and communication. As the disease progresses to the middle stages, damage to the left parietal lobe affects the ability to read and write.

One in five of us will get dementia. This condition has been diagnosed in 36 million people around the world, and over 820,000 people in England and Wales. Two-thirds live at home, their memory loss leading to anxiety, confusion, increasing stress and isolation, exacerbated by perceived stigma that brings a sense of shame and low self-esteem. Alzheimer's Society figures show that 63% feel anxious or depressed, 39% are lonely, 48% feel a burden to their families and 33% lost friends after diagnosis.³

Yet people's artistic, imaginative and emotional responses – especially in Alzheimer's disease – can remain strong for years after the onset of dementia. (Damage to the occipital lobe, rare in Alzheimer's disease, may affect vision in vascular dementia). There is research evidence that cognitive stimulation – such as engaging in arts activity – elevates people above the stresses of dementia and can delay degeneration and improve memory, thinking, social interaction, communication and quality of life.⁴ Alzheimer's disease International *World Alzheimer Report 2012* recommends art and physical activity as a means for people with dementia and their carers to reconnect with their communities.⁵

2.2 Arts Activities in Care Settings and Halls

Creativity in dementia care features regularly in *The Journal of Dementia Care* and is discussed at conferences, notably the annual UK Dementia Congress, *Memory*, the dance and dementia conference (Liverpool, 2010) and the Arts and

² Alzheimer's Society, Dementia 2013 Infographic.

³ Alzheimer's Research UK, 2012, 2: www.alzheimersresearchuk.org/dementia-statistics; AS, The Hidden Voice of Loneliness, vi; AS, Infographic; Alzheimer's disease International, 2012, 5-6 and 12.

⁴ Milwain '2010; Woods, Spector, Prendergast and Orrell, 2012; Graessel, 2011, 129.

⁵ World Alzheimer Report 2012, 11.

Dementia Conference (Oxford, 2011) and the Creative Dementia Arts Conference (Deptford, 2012).

Most arts events for dementia, however, are attended by people in the moderate stages of dementia, for example, the Alzheimer's Society's popular Singing for the Brain, a group activity chiefly offering well-known songs, and sometimes new music. They also take place in care settings such as Age UK's arts activities, and interactive performances run by the North London relationship theatre group Ladder to the Moon, the Yorkshire-based Lost Chord and the nationwide Live Music Now's Active Music, Active Minds programme. Westminster Arts' Resonate programme offers creative activity for all levels of care. Memory services offer weekly cognitive stimulation therapy established by University College London Hospitals for people with mild to moderate dementia, themed to exercise different parts of the brain.

2.3 Arts Psychotherapies

Recommended to patients by GPs, care co-ordinators, memory services or community mental health teams as treatment for aspects of dementia, arts psychotherapies use music, art, dance movement and drama as an enjoyable form of communication and self-expression. Courses of interactive weekly sessions run by professional therapists, either one-to-one or in small groups, help people to work through problems through creative expression.

2.4 Activities at Arts Venues

Arts organisations offering specific activities for dementia tend to liaise with day centres or nursing homes, for example the Wigmore Hall's interactive chamber music workshops, Music for Life, a collaboration with Dementia UK; or they offer reminiscence-based workshops, again designed to stimulate and comfort people in the middle stages. Activities for older adults offered by arts organisations, notably, Dulwich Picture Gallery's *Good Times* programme,⁶ are suited to and include people with dementia.

Activities especially designed for people living with dementia in the community and their carers include Glyndebourne's Raise Your Voice workshops in East Sussex, the Portals to the World arts appreciation course at the Fitzwilliam Museum in Cambridge, and London's InMind at the Royal Academy of Arts – along the lines of the Museum of Modern Art's Meet Me programme in New York – and Turtle Song, a collaboration between English National Opera, the Royal College of Music and Turtle Key Arts. Whereas arts venues tend to focus on reminiscence for people in moderate stages of dementia, A4D's new partnership programme offers stimulation to cater for the under-provided needs of people in the early stages of dementia and their carers.

⁶ Harper and Hamblin 2010.

3 Arts 4 Dementia (A4D)



3 Arts 4 Dementia

A4D was founded in 2010 by Veronica Franklin Gould to co-ordinate arts activities through a dedicated website, to enable families living with dementia to locate stimulation in their chosen art form, ultimately nationwide. Our research soon revealed the lack and vital need for challenging stimulation from the point of diagnosis, when individuals are most self-

conscious and anxious to preserve their brain, determined but struggling to lead as normal a life as possible, not yet ready for a day centre or to face declining mental faculties. The charity was registered and set up with a board of trustees, advisers and patrons in 2011. A4D devised a model with the aim of re-energising people in the early stages of dementia and their carers, and planned the London Arts Challenge in 2012 (LAC) programme. The significance of the arts venue is to offer dynamic high-calibre inspiration and individuality; to celebrate participants' active cultural interest and abilities, to help maintain intellectual respect and to make a real difference.

The A4D website was created to cater for all stakeholders: people with memory loss, their families, memory services and arts organisations, with the facility to signpost arts activities by art form, training workshops and to raise awareness and funds.

Thanks to an Award for All grant, LAC was inaugurated with the A4D Best Practice Conference 2011 at the Royal Albert Hall. Papers were presented by Baroness Greengross, chair of the All-Party Parliamentary Group on Dementia, and Harry Cayton, chair of the Arts Council and Department of Health's working party on arts and health, both patrons of A4D, with research evidence from Professor Paul M. Camic of Canterbury Christ Church University, and contributions from Professor Nick C. Fox, Professor of Neurology, Institute of Neurology, University College London, and other leading figures in arts and dementia care. News of the conference and programme was disseminated through the London Arts in Health Forum, *The Journal of Dementia Care*, *Caring Times*, the UK Dementia Congress, A4D website and arts and dementia networks. Conference delegates' call for further evidence led to this evaluation of LAC for the development of re-energising artistic stimulation, and its financial support from The Baring Foundation and The Rayne Foundation.⁷

⁷ See Appendix 10 'Arts 4 Dementia Best Practice Conference 2011.'

4 London Arts Challenge in 2012

4 The Evaluation

Rearwakening the Mind reports findings from the evaluation of A4D's landmark London Arts Challenge in 2012 programme (LAC) providing dynamic stimulation at arts venues around the capital, aimed to re-energise people in the early stages of dementia (PWD) and their carers. Drawing on quantitative and qualitative data collected from weekly projects across a range of art forms (listed below) between February 2012 and March 2013, this report assesses the efficacy of each arts activity to improve wellbeing for PWD and carer, and to enable participants to revive creative skills and enjoy more fulfilling lives.

4.1 The Programme

A4D registered a wide-ranging programme of creative projects in the Mayor's Culture Diary, each a series of regular workshops at arts venues around London to pilot a new learning stream for people in the early stages of dementia and carers. Awarded the London 2012 Inspire mark, LAC featured in the Capital Age Festival and headed the Inspire exhibition at City Hall.

Rearwakening the Mind covers 17 of 18 pilot projects:

- **Museums and Galleries (Art, Media and Photography)**
 - Kenwood House, NW3 (art tours and workshops)
 - The Wallace Collection, W1 (art tours and workshops)
 - Art on the Angel Canal Boat, N1 (art workshops)
 - Dulwich Picture Gallery, SE21 (art discussions and workshops)
 - National Portrait Gallery, WC2 (art discussions and workshops)
 - Photographers Gallery, W1 (Discussions and workshops)
 - Museum of Brands, W11 (art, media and marketing workshops)
- **Dance**
 - Green Candle Dance, E2
 - South Asian Dance at The Bull Theatre, Barnet
 - Rambert Dance Company, W4
- **Drama**
 - Tricycle Theatre, NW6 (scriptwriting and drama)
 - Leighton House, W14 (drama and music)
 - Prince of Wales Theatre, W1 (drama)
 - Poetry at Putney Library, SW15 (two projects)
 - Comedy with Joe Bor at The Pineapple, NW5 (not evaluated)
 - Royal Central School of Speech & Drama, NW3 (improvisation)
- **Music**
 - Prince of Wales Theatre, W1 (choral workshops)
 - Cadogan Hall, SW1 (music, poetry and dance workshops)

4.2 The Organisation

Veronica Franklin Gould, A4D chief executive, set up the programme, in liaison with the arts organisations' learning departments. Reporting regularly to trustees, she raised funds for projects from trusts and local authorities and has been supported by interns and volunteers keen for continuing professional development in their art form. Hannah Chetwynd, a psychology graduate, was employed as LAC co-ordinator to assist with projects and evaluation. Rebecca Green, a dance movement psychotherapy student, joined A4D as the charity administrator.

4.3 The Brief

To bridge the gap in provision for people in the early stages of dementia, A4D believes that high-calibre stimulation delivered at an inspirational arts venue, with workshop leaders trained to help maximise cognitive function, can override the stresses of memory loss and through reviving creative skill, can help to restore a fulfilling life for them and their carers. In contrast to the care setting or focus on declining mental faculties, A4D's dynamic approach is designed to celebrate participants' active cultural interest and abilities.

The brief was to create and evaluate an effective, challenging, but achievable workshop model for engaging activities at arts venues, that will encourage participants to revive or develop new skills, and is thus confidence building and rewarding for all participants, those with memory loss, carers, workshop leaders and volunteers.

By concentrating on 'early stages', we aimed to help those recently diagnosed, or within three years of diagnosis. Two participants with a longer diagnosis and a strong interest in photography and dance respectively, and others whose responses gave an insight to this study, were included.



Choral workshop at the Prince of Wales Theatre.

5 The A4D Model

5.1 The A4D Model

For people facing the stresses and stigma of dementia, leaving the safety of home is a challenge. In contrast to a health setting that defines a mental issue, a dedicated arts venue or collection and vigorous approach to LAC projects – each a series of regular arts workshops – provided inviting opportunities to restore wellbeing for people in the early stages of dementia (PWD) and carers, to reawaken creative activity that they could pursue together to override the stresses of dementia. Every project, whatever the art form, offered an individual experience, with the common aim to re-energise and inspire PWD and their companions (carers), restored shared cultural interest and on-going, interactive involvement.

To achieve this A4D selected interesting arts settings and organisations, and workshop artists open to developing a new learning stream into their culture and health framework. As well as the finest artworks of their kind in the world at London museums and galleries, we were drawn to a wide range of dance artists, to the innovative spark of a museum dedicated to marketing, the stimulating atmosphere of fresh air and water, poetry and photography at the newly reopened Photographers' Gallery and a rich variety of drama from the Tricycle Theatre to the West End, and the Central School.

Workshop leaders, experts in each art form and now with early-stage dementia guidance (see next page, 5.2), were asked to begin with an interactive warm-up or discussion to break through the clouds of dementia and release the creative impulse. Mindful that PWD may have long experience in the field, but that their thought processes are affected

- Introductions* were to be brief, clear, set the context and designed to spark creative responses
- Long explanations – fine for carers – trouble people with Alzheimer's (less troubling for those with fronto-temporal dementia)
- A focussed question addressed to a PWD by name and with eye contact, allows time to articulate thoughts and exchange of ideas between participants
- Reading and writing may cause difficulty

*A brief warm-up, vocal, dance or drama exercise, or introduction in an inspired setting, or around a masterpiece instantly engaged PWD interest. Practical workshops across the art forms provided innovative, vigorous opportunities to revive skills, stimulate interest and develop new skills that made a real difference to both PWD and carer.

As regularity is helpful for people with memory loss, arts organisations were invited to hold workshops on the same day and time each week. (The Wallace Collection, which had held the first pilot in 2010, provided monthly workshops). LAC projects ran variously over a period of three to ten weeks, for an average of six PWD and six carers.

Two hours were allowed for each workshop. Because participants in the early stages of dementia are keen to get going, refreshments were served in the last half hour, during which PWD and carer were interviewed together for evaluation, when, stimulated and relaxed, the activities were fresh in their minds. As international studies have demonstrated that daily cognitive stimulation can slow cognitive decline,⁸ a theme was given at the end of each workshop for PWD and carer to practise between sessions.



Drama exercise at Leighton House.

Each workshop was intended to be fulfilling in itself and to generate a sense of personal achievement. Some projects also worked towards a final display or performance.

Projects were assisted by specialist volunteers, partly to give person-centred support when needed, but also to enable each course to generate future project leaders.

5.2 The Procedure

5.2.1 A4D's Dementia UK Training for Workshop Leaders, Facilitators and Volunteers Working Creatively with People in the Early Stages of Dementia

A4D introduced a new early-stage focus to Dementia UK's awareness training to clarify for workshop leaders and volunteers the abilities and communication needs of people embarking on their journey with dementia. These tips – especially the value of brief introductions and the value of silence to allow participants time to collect their thoughts and contribute and exchange ideas

⁸ Graessel, 129; Cochrane Review (2012).

and of focusing a question to a named PWD – made all the difference to the success of workshops for this new learning stream at arts venues.

Following Sally Knocker's initial half-day training session, A4D has been developing quarterly full-day training workshops with Dementia UK's Aubrey Maasdorp to co-ordinate with upcoming LAC projects.

The first four workshops, were attended by 53 people from around Britain, of whom 40 were arts and health workshop facilitators, 11 were volunteers and A4D's chief executive, trustees and co-ordinator. Since LAC, there have been two further training workshops in March and April 2013 attended by 33 people, one of whom came especially from Germany. The training workshops continue in 2013.

5.2.2 Volunteer Recruitment

Volunteer arts students, attending to broaden their experience, to inform their dissertations, or postgraduates and facilitators keen for continuing professional development to extend their practice, applied to A4D through the website to join projects involving their art form. A4D obtained CRB checks. Volunteers were encouraged to attend Dementia UK training, and briefing with A4D and workshop leaders at the arts venue shortly before the project started.

5.2.3 Participant Referrals

To set up the arts and dementia pathway for participant referrals, A4D met and introduced each project to its local memory service and community mental health team, branch of the Alzheimer's Society, Age UK and care services. All were invited to A4D's seasonal launch events held at inspirational arts venues – The Wallace Collection, Leighton House Museum and Cadogan Hall – where arts workshop leaders presented their projects to the dementia care teams. The arts organisations' learning teams now have their contact details, which can also be found on the A4D website.⁹

Notifying individuals who live alone with dementia and their families was a challenge where memory service resources were limited, though some, notably Camden Memory Service, immediately identified people who would value the stimulation. Dulwich Picture Gallery's proactive Education and Learning Department with its extensive community network filled their course with ten participants each with a family carer.

5.2.4 Promotion

Projects were promoted through individual flyers, programme brochures, A4D Best Practice Conference 2011, 2012 launch events, local papers, articles in the *London Evening Standard*, *Guardian*, *Observer* and through the London Arts in Health Forum and *Journal of Dementia Care*.

⁹ See Appendix 6, Culture and Health Framework, page 126.

6 Aims and Objectives

LAC aimed to bridge the gap in provision for people in the early stages of dementia and their carers, and help overcome the stigma associated with the condition, through the establishment of a new, re-energising learning stream at arts venues. To achieve this, LAC set up projects across London; and A4D introduced specialist dementia awareness training for workshop leaders and volunteers, and culture and health framework for referrals.

Rearwakening the Mind examines the impact for participants, arts organisations, workshop leaders, student volunteers and the wider social impact.

6.1 For PWD and Carer

LAC's re-energising projects at inspirational arts venues aimed to empower and enable PWD and carer to

- Feel better, more confident, more energetic
- Restore personal identity through creative achievement
- Restore fulfilling, active life and interest in the community

Our objectives were to provide stimulation that would override the stresses of dementia for both PWD and carer, and through their contributions, achievements and interaction at the workshops, enhance their relationships, enrich their lives and make them aware that engaging in arts activity in their chosen art forms offers an enjoyably constructive way forward with dementia. We also aimed to observe and compare their reactions to each arts activity in light of their form of dementia.

6.2 For Arts Organisations

In liaising with arts organisations to run an LAC workshop, A4D's objective was to lay the ground for a sustainable new learning stream for their community programmes, and for this model to serve as a wider example for development by further arts organisations. Our objectives were to

- Set up a high quality course to fit the organisation's community programme and heighten the organisation's reputation for innovative learning
- Provide effective, focussed dementia awareness training and onsite advice to enhance the skills of the organisation's workshop leaders and aid the delivery of workshops
- Provide links to local dementia care services and arts and health networks for referrals and to possible funding, for sustainability.

6.3 For Freelance Workshop Leaders

Our aim for freelance workshop leaders, whether those who led LAC projects or those who registered to attend our specialist awareness training workshops for early dementia and briefing events, was to provide opportunities to

- Equip them to run an effective LAC project
- Be employed in a LAC or similar project
- Advance their careers through continuing professional development, to develop similar activities.

6.4 For Student Volunteers

For arts students, our objective, through dementia awareness workshops, training at the arts venue and the opportunity to assist A4D in the preparation, delivery and evaluation of LAC projects, was to provide

- Education in the needs and abilities of people in the early stages of dementia and their carers
- Practical experience through participation and deeper understanding through the evaluation process
- The opportunity to increase their employability and equip them to develop similar activities in their future careers.

6.5 For Wider Society

According to the World Alzheimer Report 2012, *Overcoming the Stigma of Dementia*, people with dementia are ‘mentally classified by others in an inadequate stereotype’, leading to social exclusion and a reluctance to seek help. As a result they lose self-esteem, feel inadequate and that their status within society has been reduced. Through this report, with its photographs of participants actively engaging in high calibre arts activity and resulting press publicity, our objectives are to

- Dispel the socially discrediting stigma that people with dementia are ‘away with the fairies’ but capable of personal development and creative achievement
- Disseminate a true understanding of the continuing abilities and social needs of people with dementia, in order to encourage continuing participation in social, creative activity
- Encourage people with dementia and their families to pursue artistic stimulation to help maximise brain activity, to preserve and restore enjoyably fulfilling life in the community.

7 Evaluation Methodology

Professor Paul M. Camic, as research partner, advised on the evaluation methodology, tools and composition of questionnaires, so as to achieve quantitative and qualitative data on the organisational, social and economic impact of LAC.

Data collected by Veronica Franklin Gould (VFG) and the A4D team – at and for three months after each project – is presented here with reference to the New Economics Foundation Five Ways to Well-being.¹⁰

Workshops were filmed, with the generous donation of filmmaker Raymond Barker, and photographed as evidence for this research report and to spread wider awareness, dispel the stigma and present a true understanding of the abilities of people with dementia, and to aid development of artistic stimulation.

7.1 Data Collection: Procedure for each LAC Project

To capture all aspects of the workshop experience, a team evaluation questionnaire was compiled to ascertain quantitative and qualitative data with PWD and carer at the end of each workshop, with observation notes taken by VFG. Further data was collected on a follow-up form for three months after the project. Arts facilitators and volunteers were invited to complete questionnaires as to the impact of both training and experience working with people in the early stages of dementia and arts organisations to complete a questionnaire to establish the suitability of the model and benefits for the organisation's audience development, including financial impact.

7.2 First Contact (Appendix 1)

A4D met local dementia care teams, publicised projects with flyers, local papers, through the London Arts in Health Forum and on the A4D website. In the first instance, Camden Memory Service discussed A4D projects with participants who they felt would benefit. A4D then phoned the carer or person with dementia. As projects progressed, interested participants also telephoned A4D direct. A4D explained the idea of the project – to re-energise both PWD and carer – the value of coming with a companion for the comfort of the journey and to be able to benefit from practising the artistic stimulation between workshops. Then, mindful of our aim to help restore personal identity, A4D noted the career, art interests and recent art activities, contact details, of both, their journey to the venue, the date of diagnosis and form of dementia on the LAC first contact form, and finally, having established confidence, we mentioned that as this was a pilot programme, we would be asking questions at the end of each workshop, to help develop this artistic stimulation more widely.

¹⁰ NEF, 2011, 'Connect', 'Be Active', 'Take Notice', 'Keep Learning', 'Give'.

7.3 Attendance Register

A4D prepared the project attendance register and emailed updates to the arts organisation project manager before each workshop, to record all participants – person, carer, volunteer, workshop leaders and A4D representatives.

7.4 Team Evaluation Questionnaire (Appendix 2), Observation Notes

Through the team evaluation questionnaire and observation notes, A4D has sought to provide the answer to key questions arts facilitators would wish to address for a greater understanding of the impact of dynamic artistic stimulation for PWD. To compile the team evaluation questionnaire for quantitative as well as qualitative data, A4D consulted Professor Camici and looked to the New York Museum of Modern Art's Meet Me report,¹¹ the seminal evaluation on visual art stimulation for people in the early stages of dementia and carers, to the Sadler's Wells evaluation *Sum of Parts* 2012. VFG also consulted Hester Alban Davies, an arts evaluator and psychology graduate Hannah Chetwynd.

A4D collected data from PWD and carer together at the end of each workshop, obtaining consent for the use of words and photographs at the outset. PWD and carer answered separately, but were questioned together. VFG, volunteers and workshop leaders noted the responses. The first question, designed to capture the impact of the arts setting as opposed to a hall or day centre, asked participants to rate in order of preference and comment on: the venue, the artistic challenge, the social contact. For the development of each art form, participants were invited to rate 'Enthusiastic, Like, Neutral, Dislike' and comment on up to three themes per workshop. Themes they had practised between sessions were noted.

At the second and subsequent workshops, to collect data on their quality of life, participants were asked whether they felt they were reviving creative skills, developing new skills, feeling better, more confident, more energetic, keener to socialise and whether this was a direct result of the project. This data was collected using the Smiley-Face Assessment Scale 😊😊😊😊😊 and quotes.

Debrief observations with the arts team supplied data on participants' state of mind, response, behavioural challenge and resolution, and group interactivity.

At the last session, participants were asked how long the cognitive effects of each workshop had lasted, whether they wished to keep in touch with each other, to continue artistic projects, whether they felt more fulfilled and confident as a result of their creative achievements at the project, whether they were now convinced that engaging in arts activity overrides the stresses of dementia, and that continuing artistic activity will enrich their lives.

For further information and verification where memory loss hindered recall, VFG took observation notes at each workshop.

¹¹ New York, 2009

7.5 Participant Feedback and Follow Up

A4D followed up participants' arts activities at monthly intervals for 3 months after the project ended, and recorded their voluntarily emailed feedback.

7.6 Volunteer Questionnaire (Appendix 3)

Quantitative data on a scale of 1-5 was collected as to what volunteers valued most about their experience through LAC, the opportunity to

- extend experience
- work with PWD
- help develop best practice
- be able to facilitate future activities for this cohort
- give as a volunteer

Volunteers were invited to comment on what they had learned from the project, in terms of greater understanding of the condition, the advantage of allowing participants time to communicate, knowledge of their continuing ability to develop new skills.

7.7 Arts Organisation Questionnaire (Appendix 4)

Quantitative data was collected from LAC arts organisations to establish

- how they rated the organisational and artistic quality
- their plan to continue activities for this cohort
- how the project helped develop the organisation's creative learning skills
- how the project helped to develop their network capacity
- the impact on their audience base
- development of their reputation
- the financial impact.

7.8 Arts Facilitator Questionnaire (Appendix 5)

Arts facilitators were given a further opportunity to provide feedback as to whether the training and experience of running the project had given a clear understanding of the condition, to inform and extend their practice.

Data for analysis was collected between February 2012 and April 2013 as mentioned in order to document and evaluate the processes, outcomes and impacts of LAC. Key themes have been analysed, compared and contrasted from each set of data, in order to illuminate the findings. It is hoped thereby to provide a robust evaluation to support the spread of artistic stimulation for people in the early stages of dementia and for their carers.

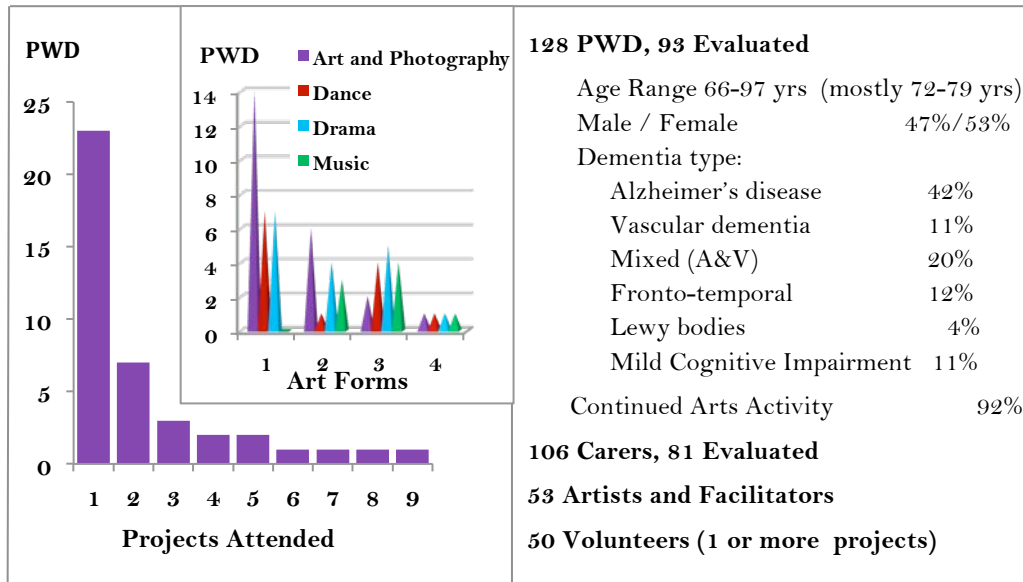
8 LAC – Inputs and Outputs

8 LAC Inputs and Outputs

- Registration with the Mayor of London’s Culture Diary and London 2012 Inspire programme to disseminate information about LAC.
- Organisation of the A4D Best Practice Conference 2011 at the Royal Albert Hall – 20 leading figures in arts and dementia care contributed papers or discussion to support LAC and inspire this evaluation.
- Support and advocacy of 17 partner arts organisations and their education departments.
- Delivery of 18 LAC arts projects, jointly facilitated with the arts organisations.
- Employment of Dementia UK with input from A4D to deliver 6 awareness training sessions focusing on the early stages of dementia, for arts educators, facilitators and volunteers.
- Recruitment of 53 arts educators and facilitators to run LAC
 - 40 attended an A4D Dementia UK training workshop.
- Recruitment of 50 volunteer arts students to assist with projects and their evaluation, equipping them to help develop future projects for people in the early stages of dementia and carers
 - 11 attended an A4D Dementia UK training workshop.
- Production and dissemination of posters, flyers, press releases, online networking and website entries to generate enquiries.
- Liaison with 11 borough memory service and community mental health teams and local care services and branches of Age UK and the Alzheimer’s Society for referrals.
- Engagement with 128 participants with dementia and 106 carers.
- Arts and dementia evaluation consultations with Professor Paul M. Camic, Professor Nick C. Fox and Dr Natalie Ryan of the Institute of Neurology’s Dementia Research Centre, Jane Hackett, director of learning at Sadler’s Wells and arts evaluator Hester Alban Davies. These discussions resulted in production of the evaluation questionnaires.
- Engagement of Veronica Franklin Gould to collect and interpret data for this evaluation, of LAC co-ordinator, Hannah Chetwynd and Rebecca Green to assist with this evaluation
- Employment of a photographer Hester Jones and liaising with photographer Richard Raworth and filmmaker Ray Barker who gave generous time and expertise to record participants engaged in arts activity.

9 LAC - Participants

PWD Attendance at 1-18 LAC Projects PWD = Participants with dementia



9 Participants

A total of 128 participants with dementia, 106 carers (family, friend, professional) attended 119 workshops.

As some participants were not in the early stages of dementia, those who took part in this evaluation were 93 with dementia and 81 carers. Of these, there were 41 unique individuals with dementia, 23 attended one course, 18 attended more than one course, two attended five courses, three attended nine, eight and seven courses respectively. Of the 28 who chose one art form only, 14 chose art, seven dance, seven drama, one PWD attended four art forms, five attended three (each including drama, and one poetry).

All participants strongly agreed that each course had enhanced their quality of life and much valued both the inspirational venue and creative challenge. All were able to access creative responses and many to develop new skills.

Participants with dementia were aged between 66 and 91, 68% in their seventies, 28% in their eighties. The average age was 77 years.

Whereas 67% of people diagnosed with dementia in the UK are women, 53% of all LAC participants with dementia were women.

Some participants came alone, preferring or obliged to remain independent. However, it was clearly beneficial when a companion accompanied them, both for ease of travel and arrival, and to be able to practise together between workshops. For participants who would value a companion to accompany them to arts activities, Independent Age (www.independentage.org/services/get-a-volunteer-befriender.aspx) and some branches of Age UK offer a befriending service. (See 'Culture and Health Framework', Appendix 6, page 126).

10 Dementia Types and Behavioural Observations

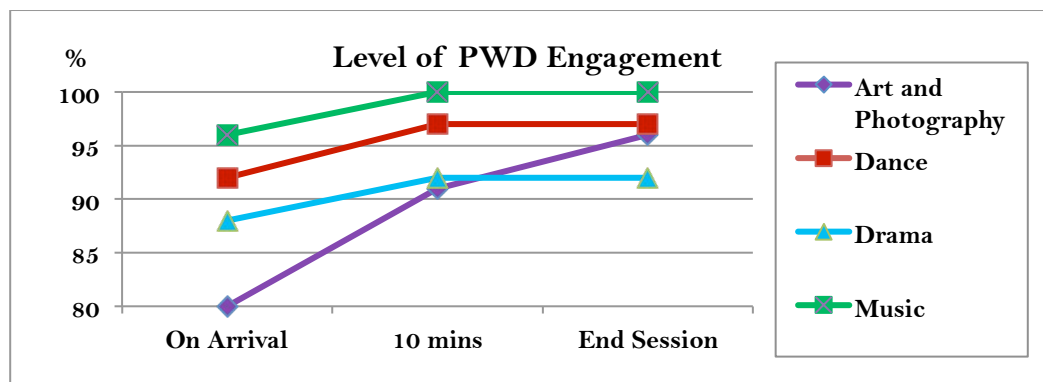
10.1 Early Stages of Dementia

LAC projects were aimed at people within three years of diagnosis, who formed the majority of this study (81%). As diagnosis may take place when symptoms are more or less developed, one or two diagnosed within that period had more advanced memory loss. We included others who had had dementia for up to five years if they had a special interest in the art form - one whose communication remains so bright after nine years that his descriptive response to the Rambert Dance workshops was particularly worthy of evaluation.

10.2 Types of Dementia

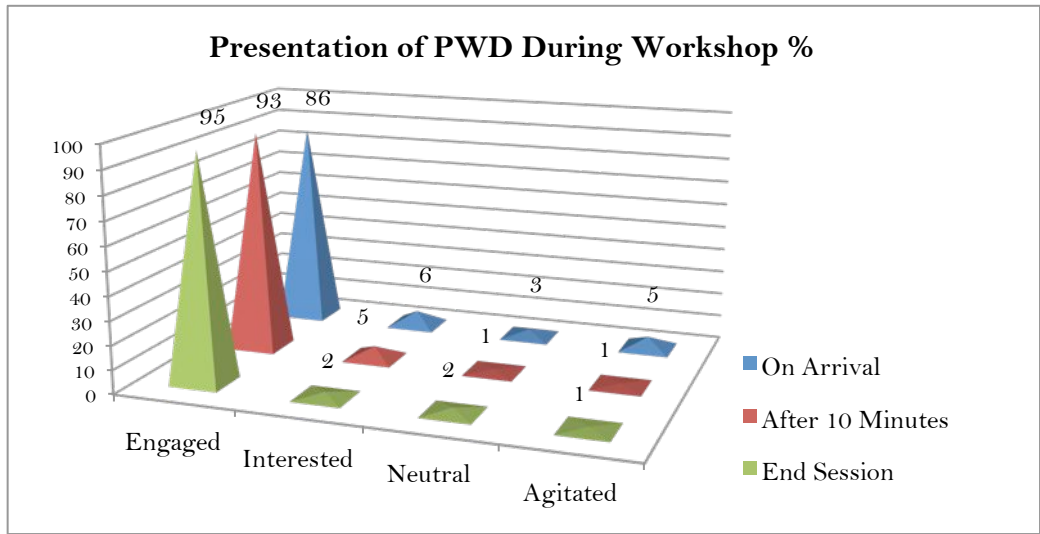
Diagnosis was 42% with Alzheimer's disease, 11% vascular dementia, 20% with both Alzheimer's and vascular, 12% fronto-temporal dementia, 4% dementia with Lewy bodies and 11% mild cognitive impairment. These figures comprise participants who attended more than one project – the breakdown will be seen in the relevant art form. All rose to the challenge of the projects, but the most notable difference in responses which are observed in each course, was that those with fronto-temporal dementia were more able to read and show interest in mechanical aspects of the arts, rather than the creativity.

10.3 PWD Engagement, Observed by Arts Teams



The level of PWD engagement was high throughout the art forms. The few who were agitated were chiefly those who came alone, therefore late, sometimes confused, without hearing aids and/or stressed. Reminders helped resolve this as much as possible. An artist two years into her diagnosis with Alzheimer's suffered from co-morbid depression, but derived inner happiness and fulfilling experience from engagement with high-calibre art and music. The two drama participants with more advanced Alzheimer's became fully engaged as the course progressed. One dancer often danced the moment he stepped into the studio, before the workshops had begun.

Behavioural Observations



On arrival:

- 86% of PWD were engaged in LAC workshops
- 6% were showing interest
- 3% neutral, 5% agitated. Those who were agitated had come alone

After 10 minutes, 93% were engaged, 5% interested, 1% neutral, 1% agitated. By the end of the session, 95% were engaged, 2% interested, 3% neutral, 1% agitated (we were informed due to co-morbid depression).

10.4 PWD Increased Confidence and Creativity Observations

For an objective view, arts teams observed PWD performance. There was an increase in confidence in 95% of participants and a 95% increase in creativity. In the art projects, those with Alzheimer’s retained drawing skills and responded to new techniques very well. But the drawing ability of those with Lewy bodies and fronto-temporal dementia had been affected and they were more interested in the idea of the technique, the interactive dialogue around the pictures. One diagnosed with Lewy bodies two years earlier seemed more affected than those with Alzheimer’s or mixed dementia but coped better with drama than with art. Dance was extremely effective – the lower figure for confidence reflects one participant who had been diagnosed with Alzheimer’s six years earlier and another who arrived tired and alone. The physicality of dance and music and drama workshop exercises and improvisation may account for these higher figures, yet museum and gallery (Art) figures are still high owing to the sense of achievement through artwork.

| <u>Art</u> | <u>Dance</u> | <u>Drama</u> | <u>Music</u> | <u>TOTAL</u> |
|------------|--------------|--------------|--------------|--------------------|
| 92% | 74% | 100% | 100% | 95% more confident |
| 91% | 95% | 100% | 100% | 95% more creative |

11 PWD Group Interactivity

11 Group Interactivity

In this evaluation 88% of all PWD spoke more than three times to educators and volunteers. 12% spoke one to three times.

| <u>Art</u> | <u>Dance</u> | <u>Drama</u> | <u>Music</u> | <u>Total</u> | <u>Spoke</u> |
|------------|--------------|--------------|--------------|--------------|--------------|
| 87% | 77% | 96% | 84% | 88% | 3 + times |
| 13% | 23% | 4% | 16% | 12% | 1-3 times |

94% responded individually, 6% responded with a carer.

| <u>Art</u> | <u>Dance</u> | <u>Drama</u> | <u>Music</u> | <u>Total</u> | <u>Spoke</u> |
|------------|--------------|--------------|--------------|--------------|--------------|
| 89% | 95% | 97% | 100% | 94% | separately |
| 11% | 5% | 3% | | 6% | with carer |

75% of PWD spoke to more than three participants – arts facilitator, PWD, carer, volunteer, A4D – 25% with one to three participants. A PWD with depression and another with more advanced dementia were engaged throughout the sessions, yet on two occasions did not interact with participants. Although those with fronto-temporal dementia spoke most, often on a side issue, carers or workshop leaders were able to bring them back into focus.

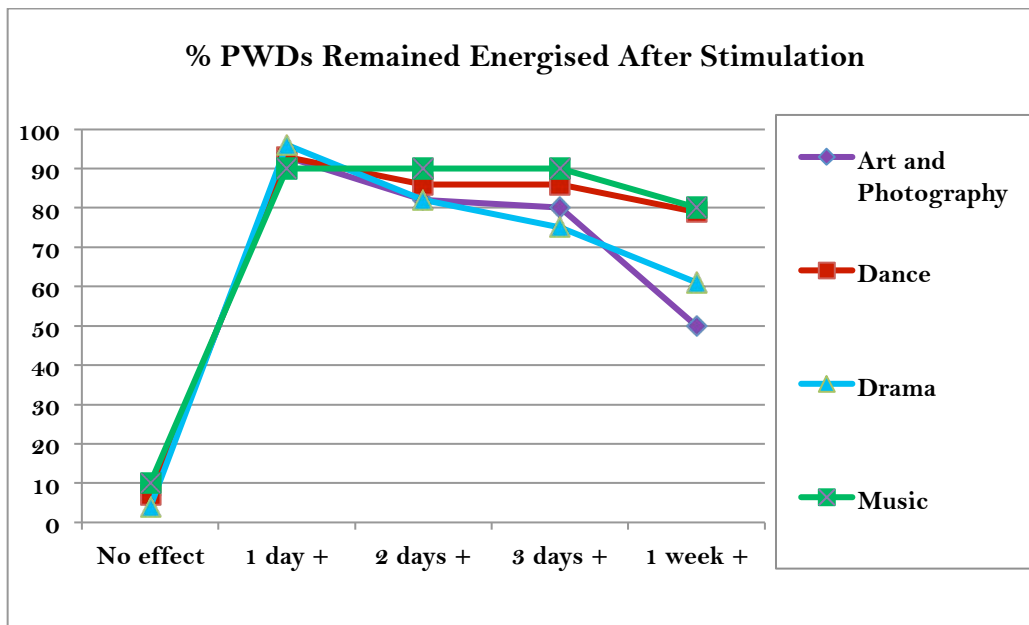
| <u>Art</u> | <u>Dance</u> | <u>Drama</u> | <u>Music</u> | <u>Total</u> | <u>Spoke with</u> |
|------------|--------------|--------------|--------------|--------------|-------------------|
| 74% | 61% | 85% | 74% | 75% | 3 + people |
| 26% | 39% | 15% | 26% | 25% | 1-3 people |

The highest scores for speaking more in drama and the lowest in dance reflects the nature of these projects – dancing without words and the dialogue in drama, and discussing the scripts participants were writing.

12 PWD Enhanced Cognitive Functioning

12 Enhanced Cognitive Functioning¹²

Carers observed that after LAC workshops, PWD remained cheerful, more alert and sociable, less tired or less aggressive and slept better.



Overnight 94% remained energised, 84% for two days, 80% for three days, 60% a week or more, participants often talking about LAC activities long after. Because only carers of those who had suffered greater loss of memory and concentration over five years noted no lasting effects, this would suggest A4D's vigorous approach is effective and suited to people in the early stages of dementia.

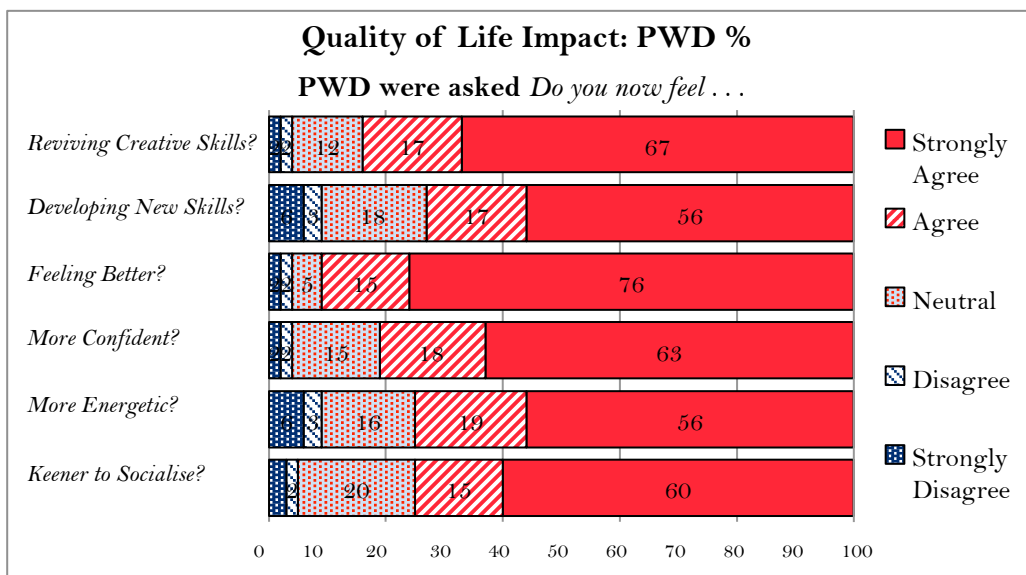
| <u>Art</u> | <u>Dance</u> | <u>Drama</u> | <u>Music</u> | <u>Total</u> | <u>Benefit</u> |
|------------|--------------|--------------|--------------|--------------|------------------|
| 93% | 93% | 96% | 90% | 94% | 1+ days |
| 82% | 86% | 82% | 90% | 84% | 2+ days |
| 80% | 86% | 75% | 90% | 80% | 3+ days |
| 50% | 79% | 61% | 80% | 60% | 1 week+ |
| 7% | 7% | 4% | 10% | 6% | <u>No effect</u> |

While all workshops resonated with and stimulated participants, who each felt their lives enhanced, the physical and emotional stimulation of the music and dance projects is shown to have lifted the spirits of PWD the longest, keen participants talked of singing and dancing daily at home. The stimulation of art, chosen by most participants was highly effective during workshops, each one resulting in a sense of achievement, energising collaboration, and personal esteem, but the nature of art is less physically energising.

¹² Cognition – mental processing, involving memory, attention, producing and understanding language, applying knowledge, and changing preferences.

13 Impact – PWD

13 PWD Quality of Life Impact

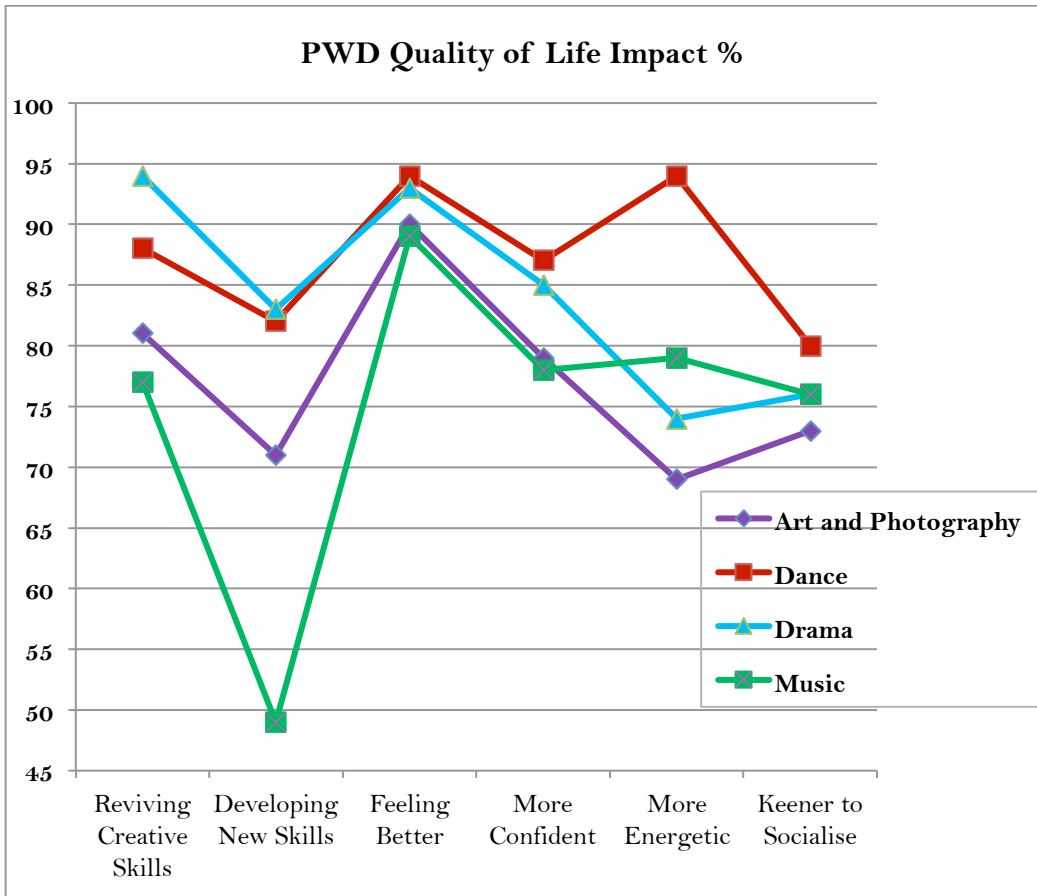


All strongly agreed that LAC had enhanced their lives and were inspired by the arts setting and creative challenge.

- 91% felt better in themselves
- 84% of PWD felt that they were reviving creative skills
- 81% more confident
- 75% more energetic
- 75% were now keener to socialise – some had not lost this
- 73% that they were developing new skills

Subdivided by art form:

| <u>Art</u> | <u>Dance</u> | <u>Drama</u> | <u>Music</u> | <u>Total</u> | |
|------------|--------------|--------------|--------------|--------------|--------------------------|
| 90% | 94% | 93% | 89% | 91% | Feeling Better |
| 81% | 88% | 94% | 77% | 84% | Reviving Creative Skills |
| 79% | 87% | 85% | 78% | 81% | More Confident |
| 71% | 82% | 83% | 49% | 73% | Developing New Skills |
| 69% | 94% | 74% | 79% | 75% | More Energetic |
| 73% | 80% | 76% | 76% | 75% | Keener to Socialise |



The highest scores in dance and drama reflect the very active warm-up exercises and the mental and physical activity in partnership, whether with their own partners or others in the group. The fun of constant movement to music generated a warm, dynamic atmosphere. Apropos music, as most people can sing and dance and were confident in this regard, and intrinsically sociable, they may not have expected to learn new skills, but participants tackled vocal exercises and were much moved by the music itself and the opportunity to dance and surprisingly to read poetry. The high percentage across the art forms of people developing new skills is notable.

Recommendation: To benefit from both enhanced self-esteem and more vigorous state of mind, A4D recommends a combination of art forms.

PWD and Carers say

- *'They have brought me out of myself. I'm beginning to feel like a whole person. It's a real booster, makes it easier to socialise.'*
- *'It really is encouraging to draw with all these people. It's a great change.'*
- *'Working with him really spurs me on.'*
- *'It's a very important outlet for me because I'm interacting.'*
- *'Different from anything else I have done. Living alone and being an elderly gentleman, it's a form of company. I don't draw any more, then I come here and I draw again. I have put myself out to do something positive.'*
- *'It's broken my exclusive tendency. It's stimulating. You don't mind speaking.'*

Margaret, a photojournalist diagnosed with Alzheimer's in 2011, was one of two professionals at the LAC Photographers' Gallery project, which she attended with her daughter, Gabriella.

'It's exhilarating. I have been out of photography for a very long time and it's great being reintroduced back into a creative mind frame, to meet people with the same mind set, it's been an enormous help', says Margaret. *'I'm quite reserved. They have brought me out of myself. I'm beginning to feel like a whole person. It's a real booster. It makes it easier to socialise.'*



Margaret immediately re-engaged with the technicalities and poetics of photography. *'There's so much happening here. I feel the huge potential. I've regained my skill in photography.'* She then came to the National Portrait Gallery and Museum of Brands workshops, where she collaborated in a range of creative activities – creating slogans, sound effects, website images and logos – that she felt opened up new vistas. *'I enjoyed being expressive as well as creative – I'm rejuvenated.'* Margaret is now engaged in three arts activities a week.



PWD and Carers say

- *'Exercise keeps me moving and my brain working.'*
- *'A marvellous bit of pressure to do a drawing with a feeling of excitement.'*
- *'I've got a spring in my step now. I can't get here fast enough.'*
- Carer, *'Mum leaves energised. One would expect her to be tired, but her cognition showed a massive improvement in the afternoon and evening, keeping her mood up.'*
- *'I shall bounce along to Tesco's with the tunes in my head.'*
- *'I feel energetic in my mind all the time through'*
- *'It's been a life-changing experience for me encouraging me to do more.'*
- *'Music with dance – yes! Yes! Yes! It's a new start, completely and utterly.'*
- Carer, *'He is picking up the camera for the first time in years. This reminds him of his heyday.'*
- Carer, *'He'll be happy all day. All night as well.'*

Phil, a printer and publisher diagnosed with Alzheimer's and vascular dementia in 2010, attended eight LAC courses, starting with scriptwriting and drama at Tricycle Theatre, accompanied by his wife. Intrigued to write drama for the first time, they worked on scripts together at home. For the final sketch Phil collaborated with a professional playwright with more advanced Alzheimer's, each incentivising the other.

Fascinated to delve into research on the Rembrandt self-portrait at Kenwood, he painted on the Angel boat – quite a challenge when it was moving. *'The water was really good. It was unlike any of the other things I have done. I love seeing the light all the way through the tunnel, and the combination of music and sunshine.'*

Enjoying the LAC team spirit, he returned to drama in the decorative splendour of Leighton House. *'It gets the juices going.'* Phil experimented with art techniques at Dulwich and the National Portrait Gallery. *'This combination of pictures and people! I came out of here feeling better. I'm thinking about things in a different way.'*

The professionalism of international MA students at the Central School's improvisation workshops added incentive. *'It makes us want to show that we are doing our best for them. It's like playing with a very good tennis player, it lifts your game.'*

< Take Notice >

PWD and Carers say

- *'We have so much to talk about with friends. It's so different from anything we do.'*
- *'It's the most important aspect of my life, the creative challenge of expression.'*
- *'Coming here makes a huge difference to me. It's given me confidence to do anything.'*
- *'I enjoyed being expressive as well as creative – I'm rejuvenated.'*
- *'Gets the imaginative juices going. One could be expressive.'*
- *'It gives you determination to succeed. What we do here I will do at home.'*



David, a scientist diagnosed in 2011 with fronto-temporal dementia, and his wife found LAC projects so invigorating that they attended art projects at Dulwich Picture Gallery and the National Portrait Gallery, media at the Museum of Brands, poetry, drama, photography and dance at the Rambert.

David found LAC projects *'enlightening and instructive, therefore useful'* – and reassuringly normal. *'The fact that you are stimulated in the class stimulates you the whole day, even talking to people.'* Fired by artistic analysis and revisiting the historic, technical world he thought he had lost, he found discussions opened his mind to new thoughts, widening his horizons. *'I like having my mind exercised. I need the practice.'*

Having built companies, David valued the opportunity to create slogans. He surprised himself improvising drama with the Royal Central School. Like his wife, who felt that every course opened up a new art interest and gave release, he felt a sense of freedom in the dance studio. *'You forget your troubles.'* They continued to write poetry, take photographs and look at art afresh. They discuss the workshops at weekends and with friends. *'It's uplifting ... motivates you to do other things.'*

< Keep Learning >

PWD and Carers say

- *'I learned a great deal, reawakening a love of art. I look at art very differently now.'*
- *'It's a bit of a challenge. The more you understand the better you can do it.'*
- *'What I really enjoy is how discussion gives you ways of interpreting what you are seeing. It helps you to articulate what you are trying to do.'*

Maureen, a social worker, diagnosed with Alzheimer's in 2009, took part in art and drama workshops. *'What's important for me at this stage is the personal interaction and learning.'*



Starting with art tours and workshops at The Wallace Collection, Maureen valued the social contact, exchanging artistic opinions and learning from others who enjoyed the beauty and character of art, and concentration on detail. *'When you live on your own like me, it's always good to hear the views of others. You feel part of the scene.'* Handling objects fascinated her. *'It gives you an opportunity to have a closer look, to see the other side of things.'*

Learning more about art and the collection, Maureen was reviving her drawing skills, but she questioned whether she was acquiring new practical skills. Drawing from a live model, though helped focus her mind. *'The idea of having someone to pose for me is really an incentive'*, she says. *'It's nice to be able to use your hands to express things. It does focus you. You notice much more.'*

Prince of Wales Theatre workshops offered a dynamic contrast. New to the drama exercises, she concentrated hard on each one. *'You had to really enter into it.'* Maureen enjoyed being creative, hearing other people's reactions and enacting scenes brought even closer interaction. She revisits The Wallace Collection and looks forward to attending more workshops.

'You can't imagine what it would be like if we didn't have such things to engage with. We'd be terribly isolated. It's the participation you enjoy. It's inspirational.'

< Give >

- *'It's coming in and mixing again. I'm sure we help one another.'*
- Carer, *'Mum still wants to write poetry. To be able to help Mum write her stuff in this collaborative way is so wonderful. She remembers and it's brilliant, a fabulous thing for Mum.'*
- *'For me it is great to meet people and discuss. The instruction is quite strong. You have to really give. I always feel better here.'*



Ita, diagnosed with dementia with Lewy bodies in 2011, attended the Cadogan Hall and National Portrait Gallery workshops. *'I'm a people person. I'm very with it. I always give you a laugh. I like to do that'*, laughs Ita. Not only that, even if a little frail now and at first just whispering words, she entered gamely into the spirit of Kokila Gillett's music workshops, bravely

reading the first poem, singing and dancing, raising her arms to accentuate each vocal exercise. She swirled around the rehearsal room to 'My Romance' and waltzed to Strauss. *'It lifts my spirits'*.

Born in Sligo, Ita loves Irish songs and poetry, and when nobody else knew the words, she sang 'Danny Boy' solo, to the accompaniment of two violins. She practised Thomas Davis's poem 'My Land' at home and stood at the lectern to recite it.

Ita explored the dynamics of conducting the violinists, and watched intently as they played. *'Those fiddles can really sing.'* If she arrived weary, she left uplifted and energetic.

At the National Portrait Gallery, Ita was fascinated by texture and drapery, and had strong views on the characters of the sitters. Though drawing portraits was more of a challenge, she enjoyed experimenting, delicate mark-making and caricature. She happily modelled in a veil to enable her carer to draw her portrait as Emma, Lady Hamilton. *'I love participation'*, says Ita.

14 Impact – Carers, Workshop Leaders and Volunteers

14.1 Carers' Quality of Life Impact

Carers strongly agreed that LAC enhanced their quality of life. They looked forward to this high calibre cultural activity with family or client with dementia as much-needed relaxation and uplifting distraction from the worries of dementia. Pleased to see their loved ones reawakened and fulfilled by creative activity, they were surprised by how much they themselves enjoyed the learning experience, the expert insight opening a door, encouraging them to develop their art. Lifting their mood, they appreciated this interesting opportunity to engage with other families new to dementia, whom they saw as friends and collaborators in art. Two professional carers who had come to workshops to support their clients, found themselves increasingly involved together, one creating the drama sketch photographed for the London 2012 Inspire Exhibition, the other being taught to draw at home by her client. Young carers found the experience made them keener to socialise with grandparents with dementia.

14.2 Arts Workshop Leaders' Impact

For over half of the workshop leaders this was their first experience focusing on people in the early stages of dementia; the others had experience of working with them in a mixed group or through their families. They, and particularly those who attended A4D's specialist Dementia UK workshops for artists, facilitators and volunteers working creatively with people in the early stages of dementia and carers, gained insight into their abilities and how to overcome their challenges. This understanding, supported by A4D's communication tips at the venue, enabled them to achieve real rapport with participants, observing how PWD responded to developing new skills. Most arts organisations sent facilitators to the training (see pages 13 and 45), and agreed that their involvement in the project had developed their creative learning skills.

14.3 Volunteers' Impact

Witnessing PWD's responses through assisting at LAC art projects, observing their creative skills and willingness to experiment, volunteers felt they gained a greater understanding of the capabilities and interests of people in the early stages of dementia, and approaches for working creatively with them. Helping with their creativity, volunteers valued the opportunity to learn, whether for their arts dissertations or to develop their own working artistic practice to involve the early stages of dementia.

'Relaxation time with my mother is rare. The quality of surroundings and company makes me happy!'

'My first proper art instruction, and hanging out with other people with Alzheimer's.'

'I'm so happy to see her happy because not being able to remember things is horrible.'

'Focusing on recently diagnosed dementia was very informative.'

'This taught me to understand the difficulties as well as discovering new approaches which produced desired positive results.'

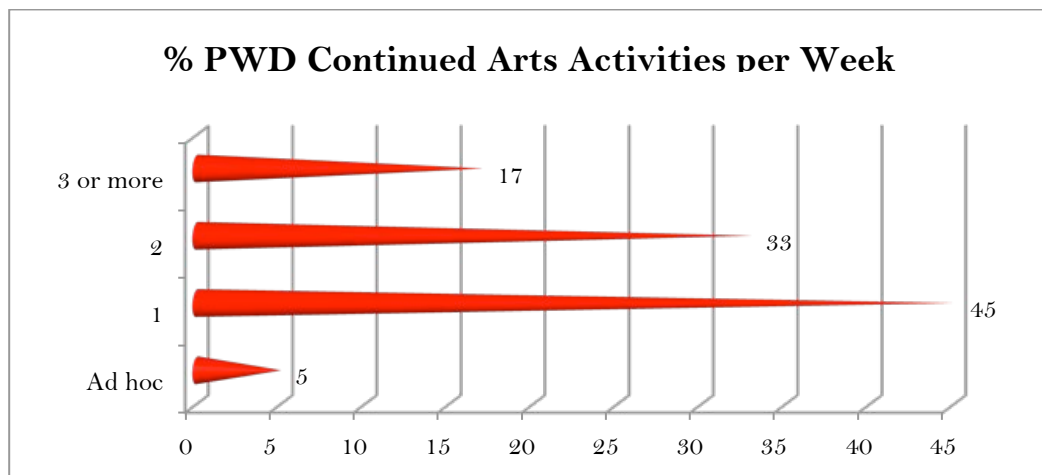
'I found that people responded well to learning new skills and thought this important – most were full of energy'

15 Outcomes

15.1 Overall Outcomes

- All participants in the early stages of dementia and carers were restored to fulfilling social interaction through the workshops
- All PWD revived and/or developed new creative skills
- Carers, relieved from stress, enjoyed socialising in a cultural environment with loved ones and other families with dementia.
- Workshop leaders, facilitators and volunteers, enlightened by A4D training, gained new insight through practical experience.
- *Reawakening the Mind* sets out guidance for development of A4D learning streams at arts venues

A total of 128 PWD and 106 carers attended 119 LAC projects. Of 93 PWD evaluated, 41 were unique individuals because the stimulation was so effective that 20 moved on to further LAC projects. Ten PWD attended two projects. Four PWD attended four and three PWD attended seven, eight and nine projects respectively.

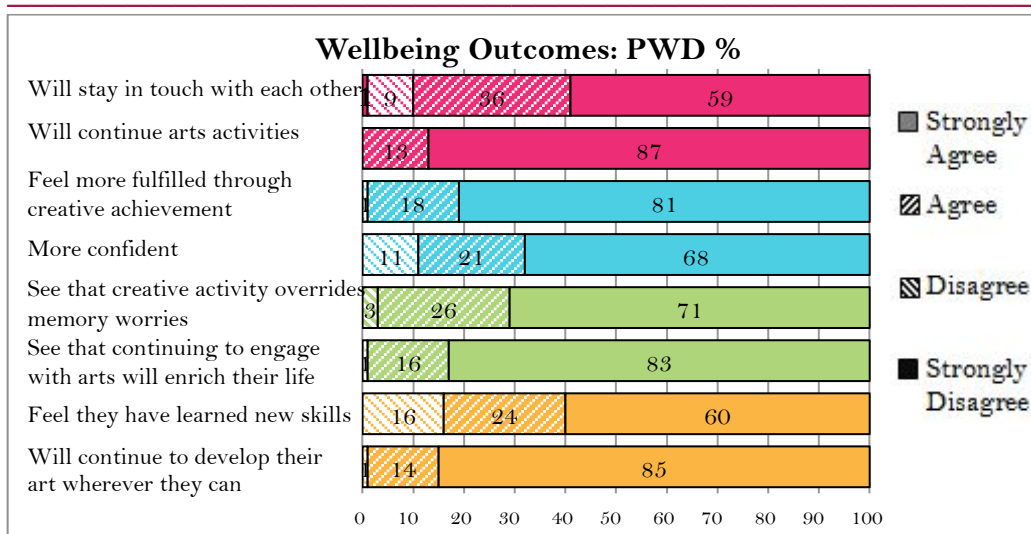


12.2 PWD Continued Arts Activity

All 128 PWD who participated in LAC projects continued arts activity, either another LAC course or other activities, chiefly singing or art, for at least two months after the workshops finished. Most were continuing three months afterwards, and those who came to other LAC projects over the year. But two PWD, one with more advanced Alzheimer's, the other aged 88 – a spirited participant at two projects, were disturbed by moving into sheltered housing.

- 45% continued to engage in arts activities once a week
- 33% continued arts activity twice a week
- 17% continued three or more times a week, 5% ad hoc.

16 Outcomes – PWD



The cognitive changes observed by carers after LAC workshops show that regular re-energising arts activities enables PWD and their family carers to live better with dementia, indicating that they should be able to enjoy a fulfilling and creative social life in the community for longer.

< Connect >

- All PWD now feel less isolated, have groups of friends, are restored to active creative sociable life, keen to return for more workshops.
- 90% of PWD will keep in touch with others on their courses
- Arts organisations plan to continue A4D projects and now have local memory age and care services for participant referrals (See page 126).
- A4D Friends group plans to continue monthly activities at arts venues.

< Be Active >

- 99% of PWD feel more fulfilled through their creative achievement
- 89% of PWD feel more confident. The remaining 11% were not in the early stages of dementia, but valued the stimulation.

< Take Notice >

- 97% of PWD see that engaging in arts activity overrides memory worries and that their creative skills are vibrant.
- 99% of PWD see that continuing arts activity will enrich their lives

< Keep Learning >

- 40 arts facilitators, workshop leaders, 11 volunteer arts students, four A4D members attended A4D's Dementia UK training
- 84% of PWD feel they have learned new skills
- 99% of PWD will continue to develop their art wherever they can.

17 Outcomes – Carers

17 Outcomes for Carers

< Give >

- Carers, who share and do all they can to ease the difficulties their loved ones and clients face through dementia, found that arts activities offer a constructive way for them to preserve a fulfilling, active life with their partners in the community. *'You're thinking and not worrying.'*
- Younger carers have found a new interest to enjoy with their grandparent with dementia, beyond a social visit
- Arts organisations plan to offer training sessions for carers

Pauline brought her husband to seven LAC workshops. *'The opportunity to do all this again – I thought it was lost.'* From their first session at Dulwich Picture Gallery, she felt a door in their life had been reopened. Pauline felt uplifted each time both by seeing his happiness and the opportunity to learn herself.

Both are keen gallery-goers; and Pauline was finding that they could no longer share the joy of looking at or discussing the picture they had come to see because he would walk past. *'I couldn't stop to look at it because I'd have to go and find him and heaven knows where he had gone, so consequently we never got to pause long enough to enjoy these things.'* LAC workshops, adaptable to his condition, enabled him to fulfill his need for intellectual engagement; his resulting sense of purpose has enhanced home life for Pauline. *'It makes him happier at home so I am happier.'*

'I would walk in the snow to get to the workshops, as I see the difference they make to us,' says Pauline. *'You are temporarily transported. That gives me space. It's almost like a renewal. A refreshing space, where my energy comes up. It's ok I can deal with this. I forget all the worries all the challenges. I have temporarily forgotten. It's quite a freeing experience.'*

LAC Outcomes – Carers

Gabriella writes:

It's been almost a year since my mum Margaret found herself at a confluence of big changes in her life – the death of her husband, living on her own and living with early stage Alzheimer's. I felt instinctively that Margaret would benefit from experiencing a range of arts activities that would remove her in a positive way from her day-to-day life, stimulate and engage her. I could hardly believe our luck when I came across the Arts 4 Dementia website in my first search for activities. We



looked through the options together and talked and thought about them – photography seemed to be the art form that she was most excited about, although she responded positively to many. It was a while before she felt able to move from thinking about the activities to committing to actually signing up for a course. A gentle nudge started us down the road and now we can look back on activities encompassing photography, fine art, branding and much more.

As an artist myself and someone who has worked quite a lot within arts in education, I was well aware of the capacity for art in the right hands to be transformative, rich and meaningful. I really wanted this for Margaret! I was astonished at her willingness to try things out and felt that she was far braver than I thought I would have been in her position.

The Arts 4 Dementia workshops were critical in helping Margaret to become a more confident person at a time in her life when she really needed that. I was not surprised at the positive changes in Margaret but very grateful for them nonetheless. Having begun the sessions at an early stage in her new life on her own, she is much more self-sufficient and has high expectations for what she wants to get out of arts activities. For me, the pros and cons related to supporting her in attending arts sessions are different to the norm but of a comparable level. The main difference is that I know she is happier for having arts back in her life and that is also brilliant for me.

The impact of Arts 4 Dementia in my life has been huge. The quality of the courses and the lack of charge for them has been crucial and I am always thinking about how I might be able to support Veronica and the team in continuing the good work by way of a thank you. Most of all, Arts 4 Dementia continues to be a most welcome beacon of positivity in what can at times seem like a bleak world!

18 Outcomes – Volunteers

18 Outcome for Volunteers

< Give >

Volunteers attended 115 LAC workshops, an average of three per project. Of the 50 volunteers listed, five assisted at two or more projects, another came for further experience for her own drama project. Arts facilitators seeking continuing professional development and arts students at LAC workshops, either attended A4D's Dementia UK training workshops or had briefing from A4D, or both, or were informed by those who had attended the training and passed on their experiences. All derived new insight working closely with people in the early stages of dementia on how best to communicate creatively with them. This will help

- to advance their careers through informing their
 - academic dissertations
 - on-going practice for early stages of dementia at
 - arts venues
 - private homes
 - community settings
 - care settings
- to spread A4D learning at arts venues nationwide and beyond.



Orode Faka, a Nigerian theatre artist, volunteered at both poetry projects at Putney Library. Having taught creative arts projects mainly with children and young people, she was keen to attend the training for upskilling.

'I was fascinated. I had an open mind.' Orode loved working with the participants, finding their responses often short but insightful, and never irrelevant. *It was one of the most rewarding experiences I have ever had.'* Her method was to

ask questions so that participants' responses became the poem. Guided by poet Cheryl Moskowitz, she worked with participants to build up their poetry, to arrange their phrases, their words, so that they flowed. *'I read it for her and she would cry, made me feel weepy. Hearing everyone else's poems as well. It was one of the best experiences I've had as an artist.'*

Appreciating the difference between teaching children who are learning and people with dementia who have skills but need encouragement to revive them, Orode has sent information about the poetry workshops to friends and relatives in Nigeria where she would like to start a project working with people in the early stages of dementia and their carers.



Jessica Broadbent, who graduated in 2012 from King's College London, was keen to use her literature degree and other art interests to help people with dementia. Both her grandfathers had varieties of the condition. Jess volunteered at poetry, media at the Museum of Brands, dance, observed improvisation at the Central and has been helping with the LAC programme and evaluation.

'The first poetry session I felt very emotional as we left. You gain such a sense of respect for the participants. It's

enlightening because we have such sustained conversations, which help you to see them as individuals. As she herself helped participants, Jessica found it 'very rewarding' to witness their reaction at the end of an exercise.

The rare challenge to develop marketing ideas at the Museum of Brands struck Jess as especially engaging. *'Creating sound effects for the radio advert with musical instruments we just had so much fun. Everyone was laughing. They put themselves out there and created something good. They worked very well as groups, worked together, which I don't think I'd seen before. They chatted more to each other, bouncing ideas off each other because it was so creative.'* Here she witnessed the value of silence, how eye contact and quiet enabled a participant to process her creative vision for a television advertisement, restoring confidence.

She enjoyed the Rambert dance studio where, as she had had dance training, she was able to give support to a participant whose arthritis affected her balance. *'Where I could help was if one had a problem with balance I could give support.'*

What surprised Jessica most was seeing how naturally participants improvised with the Central School students, their spontaneity and lack of inhibition. *'The participants all looked like professionals. It was all very fluid.'*

Jessica felt a particular sense of purpose working on this evaluation *'You feel like you are helping them because you are directly asking them questions that can make a difference to them. It reaffirms the fact that participants are benefiting from what we are doing.* She now plans to help set up A4D London Friends programme to continue the stimulation for participants.

19 Outcomes – Arts Organisations

19 Outcomes for Arts Organisations

Museums and Galleries (Art, Media and Photography) – seven organisations

Kenwood House, The Wallace Collection, Art on the Angel Canal Boat, Dulwich Picture Gallery, National Portrait Gallery, Photographers' Gallery, Museum of Brands

Dance – three organisations

Green Candle Dance, South Asian Dance at the Bull Theatre, Rambert Dance Company

Drama and Poetry – four organisations

Tricycle Theatre, Leighton House, Prince of Wales Theatre,* Royal Central School of Speech and Drama (unfinished),** Comedy with Joe Bor at The Pineapple,*** Poetry at Putney Library****

Music – 2 organisations

Prince of Wales Theatre,* Cadogan Hall.

Fourteen out of 16 organisations responded to the evaluation arts organisation questionnaire (Appendix 4, page 122).

*Prince of Wales Theatre, whose project was split into drama and music, is represented twice.

**The Royal Central School project finishes on 22 May, so the organisation will not have completed a questionnaire.

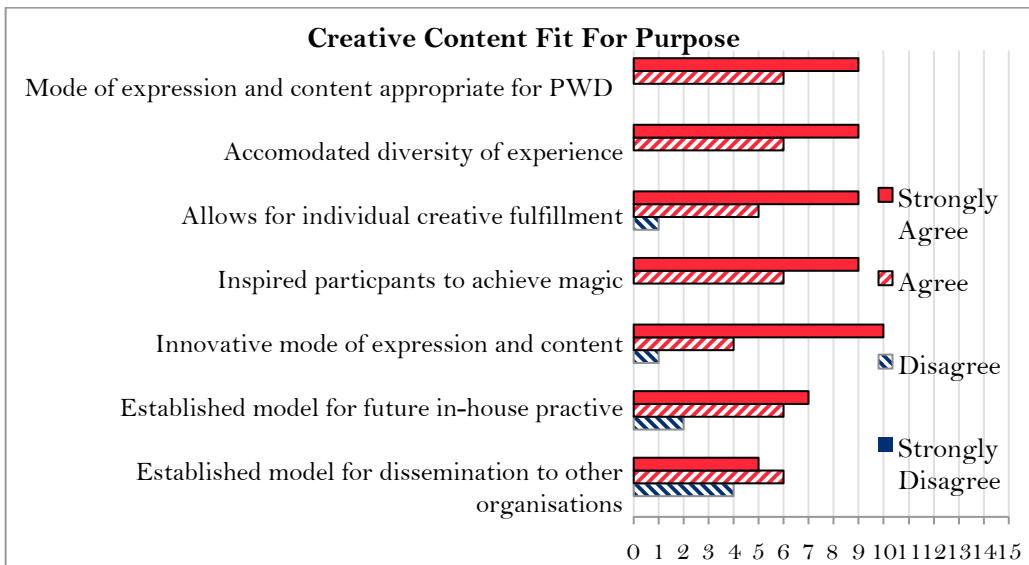
***The comedy project at a pub, although an appropriate venue for comedy, attracted too few participants to evaluate, in contrast to the inspirational settings of other LAC projects for early stage dementia. However, for those in a care setting, the arrival of comedy is an effective participatory event.¹³

**** Two poetry projects were held at Putney Library, an ideal setting both for borrowing books and displaying poetry. A4D paid venue hire, but the library played no part in the project itself and so did not complete the questionnaire, but is happy to house more projects, for which a modest venue hire will be charged.

To provide models for the new learning stream to re-energise people in the early stages of dementia and their carers, A4D

- developed focussed training in association with Dementia UK for arts organisers and liaised with memory and dementia care services to bring in participants for LAC projects
- introduced the culture and health framework for further referrals with seasonal project launches kindly hosted by The Wallace Collection, Leighton House and Cadogan Hall
- liaised with participants and joined them at the workshops.

¹³ Zeisel, 2010, page 72.

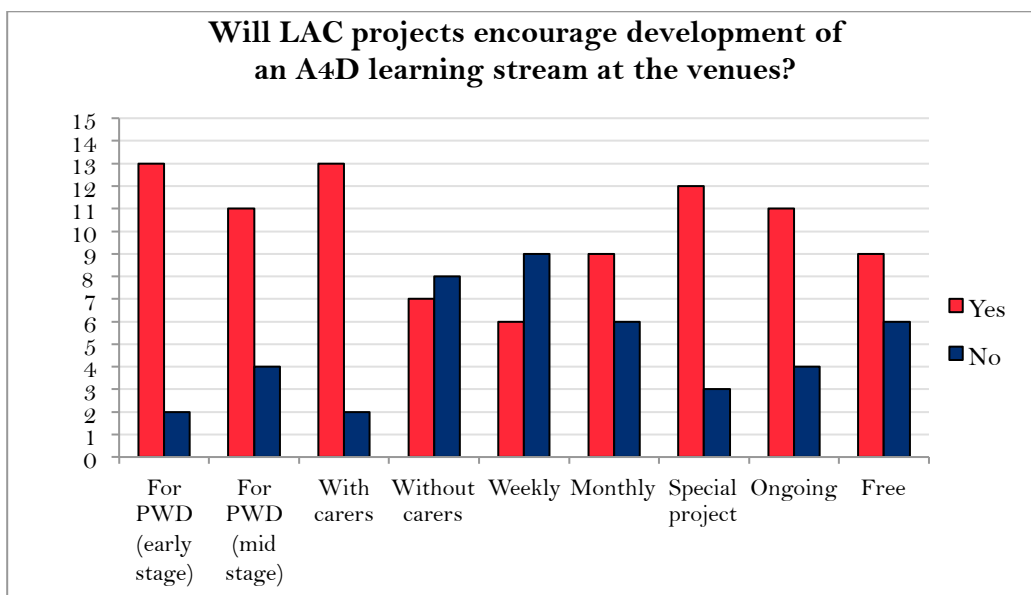


Rearwakening the Mind shows that all organisations felt their LAC projects had encouraged participants to achieve magic; and most felt that these had established a model for development in their organisations:

- 100% of the 16 organisations agreed that the mode of expression and content of LAC workshops were appropriate for PWD.
- 100% agreed that LAC workshops accommodated diversity of experience among participants.
- 93% – all but one organisation, which did not take part in A4D training – agreed that their LAC workshops allowed for individual creative fulfilment. (Responses and artwork produced by participants in the single organisation, however, showed individuality and keenness to practise at home and at the end of the course.)
- 100% of organisations agreed that their LAC project inspired participants to achieve magic.
- 93% agreed that the mode of expression and content of their LAC project was innovative.
- 87% (all but two) of the organisations agreed that their LAC project had established a model for future in-house practice. The Tricycle Theatre’s education department, whose LAC project was funded through A4D, focuses only on youth.
- 73% (all but three) agreed that their LAC projects had established a model for dissemination to other organisations. The Prince of Wales Theatre does not advertise productions other than their own.

19.2 Development of Learning Stream for Dementia at Arts Venues

- 87% of organisations (100% music and dance) would now encourage development of a new learning stream at their venue for PWD in the early stages, 73% for PWD in both early and mid stages.
- With carers 87% (100% music and dance) without carers 47%
- Weekly project 40%, monthly 60%, on-going 73%, special project 80%
- Free workshops 60%



- With on-site training for carers and volunteers 60% (100% dance)
- With A4D's Dementia UK training for arts facilitators and volunteer arts students 60% (100% dance)
- Free entry or discount card for PWD and carers 67% (100% dance)
- Would stimulate the development and signpost similar projects at nearby venues 87% (100% drama and music)

19.3 How Staff Acquired Insight into the Early Stages of Dementia

- 80% (100% drama) sent at least one member of staff and felt they developed a greater understanding of the early stages of dementia through attendance at an A4D Dementia UK training workshop
- 67% (100% drama) passed on guidance and enabled between one and five others in their organisation to gain understanding of the condition
- 67% (100% music) attended an LAC Culture and Health introductory meeting (three projects were added after the main LAC programme)
- 93% (all but one) felt they developed a greater understanding of the early stages of dementia through participation in LAC

19.4 How LAC Developed the Organisation's Network Capacity

- Artists 60%
- Older adults 100%
- Volunteers 75% (100% of drama and music)
- *Memory, carer and age services 73%
- Local council and social services 33%

19.5 How LAC Enhanced the Organisation's Reputation

- Greater accessibility 100%
- Diversity enhancing interest 100%
- More socially inclusive 93%
- Intergenerational activity 80%
- Heightened sense of wellbeing 100%
- High-quality, inspirational, innovative project 93%

FINANCIAL IMPACT

19.6 How LAC Will Help Build a Case for Future Funding Proposals

- Best practice 87% (100% music and dance)
- Evidence-based activity 93%
- Community opportunities 93%
- Intergenerational practice 67%
- Wider audience 60% (100% music)

19.7 Would Establishment of A4D Projects Lead to Increased Resources for

- Space 33%
- Money 58%
- Staff 40%
- Materials 40%
- Equipment 27%

Rewakening the Mind shows that involvement in LAC enhanced the organisations' skills, knowledge and experience, bringing access to a group who needed this special impetus, greater community cohesion and interest in on-going development of A4D at the venues. All organisations now have their local Culture and Health Framework contact details (Appendix 6, page 126). After most of the projects were completed, The Wallace Collection and Dulwich Picture Gallery co-hosted a symposium to discuss the way forward for organisations to set up A4D projects, for arts facilitators and volunteers.

20 Outcomes – Arts Facilitators

20 Outcomes for Arts Facilitators

LAC arts facilitators, who having been either briefed by A4D and, or attended training, worked closely with people in the early stages of dementia,

- gained a new insight into the condition
- adapted their working practices to suit PWD's abilities and communication needs
- are now well placed to continue A4D practice
- the Central School facilitators and postgraduate students plan to develop A4D practice in Britain and around the world

20.1 Symposium

Edwina Mileham, community officer at The Wallace Collection and Michelle Weiner, community engagement manager at Dulwich Picture Gallery co-hosted a symposium for the LAC organisations to establish how best to take forward A4D workshops at arts venues after their projects. As a result

- A4D is setting up a website forum for arts facilitators to share good practice and discuss transferable skills

Edwina says: 'There was marvellous group spirit at our workshops. We learnt many things throughout the course, in particular that object handling and drawing in the gallery worked tremendously with fantastic responses from participants. We are looking forward to the A4D website forum, it will give us all an opportunity to advertise events, but also to share good practice.'

Michelle says: 'Through this partnership with A4D, Dulwich Picture Gallery has been able to extend their offer of creative arts workshops and tours for people with dementia and their carers. Our Good Times: Art for Older People programme at the gallery has grown through this partnership; establishing long-term relationships with participants, as well as benefiting from the wide network of arts professionals A4D introduces to partner organisations.'

20.2 Resources

- *Rearwakening the Mind* offers guidance across the art forms to help arts facilitators nationwide set up A4D workshops
- Bisakha Sarker's *Dancing Moments*, the specialist LAC resource (produced for A4D by Akademi South Asian Dance UK) guides South Asian dance facilitators planning to set up A4D workshops nationwide
- Videos of LAC courses will be available through www.arts4dementia.org.uk

A woman with shoulder-length grey hair and glasses is speaking at a podium. She is wearing a dark, horizontally striped top and a dark jacket. The background is blurred, showing an indoor setting with other people.

LAC Projects
MUSEUMS AND GALLERIES
(Art, Photography and Media)

Kenwood House
The Wallace Collection
Art on the Angel Canal Boat
Dulwich Picture Gallery
National Portrait Gallery
Photographers' Gallery
Museum of Brands



21 LAC Projects - Museums and Galleries

KENWOOD HOUSE

Masterpieces of fine art housed in Robert Adam's neoclassical mansion, set in the idyllic landscape of Humphry Repton (English Heritage)

London Borough of Camden



Four weekly interactive 40-minute discussions, followed by art workshops (14 February – 6 March 2012), led by English Heritage (EH) education manager for London, education co-ordinator south east and London, Kenwood House staff, education volunteers, a freelance artist and two A4D volunteers.

- Sketchbooks were given to participants at the first art workshop to encourage practice between and after sessions.

Art Discussions and Workshops:

1 Introduction to Kenwood in the Robert Adam Library (1767-70).

The portrait and symbolic detail in the decoration reflected the life and accomplishments of the 18th-century Lord Chief Justice, the Earl of Mansfield. Above all, participants enjoyed the inspirational opportunity to draw in the library designed by Robert Adam, making vibrant sketches of the architecture and Joseph Nollekens's marble bust of Mansfield (1779).

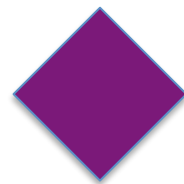
- Memorable art tip: erasing pencil marks to create the effect of light. Hand-outs of Adam architectural details were given to encourage pattern-making, as well as portraits, in sketchbooks at home.

2 **The Music Room:** As a warm-up, dynamic dialogue sparked by Sir Joshua Reynolds's protest picture *The Infant Academy* (1781-82) encouraged enthusiastic debate. The group, in good voice, moved to the Music Room to contrast 18th-century portraits of society women *Mary, Countess Howe* by Thomas Gainsborough and *Lady Louisa Manners* by Reynolds, with his *Kitty Fisher as Cleopatra*, *Mrs Musters as Hebe*. A rapport was growing between participants, who sat for each other for portraits in the Orangery. Postcards were given to encourage drawing between workshops.

'It's lovely to be able to copy detail!.'

Carer, 'You're thinking and not worrying.'

'I caught an aspect of her for a few seconds.'



3 **Dutch Old Masters in the dining room, masterpieces to trigger emotional responses, which remain vibrant in Alzheimer's.** Rembrandt van Rijn was bankrupt when he painted his *Self-Portrait* of 1661, had had to sell his wife's grave, his mistress had died in plague. This painting, elicited the strongest response from participants in the entire LAC programme. Sixteen years later, the artist Johannes Vermeer also faced poverty at the end of his life when he painted *The Guitar Player* (1672). As a participant pointed out, the strings are vibrating. To whom is she playing? Someone is there. How old is the guitarist? Probably less than 15, so perhaps not to a lover. The guide modelled in costume as *The Guitar Player* for portraits in the Orangery. Postcards were given to encourage art at home.

'One of the greatest paintings by the hand of man.'

'I adore the atmosphere because you learn.'

4 **Humphry Repton landscape and Sir Edwin Landseer, *Hawking in the Olden Times* (1831).** The Landseer sparked controversial dialogue as warm up before participants turned to face the windows and draw the famous Repton landscape and Sham Bridge (1786). They were photographed with their work. (See page 47).

'Fascinating bunch of people. We are part of a team.'

Participants Eight PWD and four carers, two EH guides, one artist, one EH volunteer, one A4D volunteer. Three PWD had been to art school, one was a skilled amateur. Many were taking up their pencil for the first time in decades. One PWD and two carers had not previously drawn.

'I feel more alive'

Impact As the first LAC project, the Kenwood course made a real difference to participants' lives. All enjoyed the atmosphere, the opportunity to discuss art together, felt very much a team. They looked forward to their weekly exchange of cultural views, building up confidence in the art workshops. Only one referred to memory loss, *I like to see what other people can do when they've got Alzheimer's, to see how I am doing.* She herself enjoyed resuming art. The one professional carer, having first declined a sketchbook, soon asked to draw so as to learn from her companion, a skilled portraitist. The pair subsequently joined four more art courses. All continued art activities.

'This has been quite a new approach.'

Best practice Inspirational setting, choice of masterpieces to encourage debate, creative opportunities in the galleries and The Orangery, arts team trained in dementia awareness.

Materials Sketchbooks, pencils, charcoal, pastel, watercolour and modelling materials.

Incentive to revisit EH gave each participant a guidebook and invited them back to draw in the Adam Library before Kenwood closed for restoration.

Sustainability EH plans to continue monthly workshops after the reopening of Kenwood House (Autumn 2013).

Featured in the *Ham & High, Camden New Journal, Evening Standard* and *Guardian* online.



THE WALLACE COLLECTION

A national museum housing unsurpassed displays of French 18th century painting, furniture and porcelain with superb Old Master paintings and a world-class armoury

City of Westminster



Four monthly morning tours in the magnificent galleries of The Wallace Collection (March – May 2012), two with afternoon art workshops, led by a freelance art historian with experience of dementia. Enlarged prints from each tour were given as ideas for artistic activity between sessions.

Tours and Workshops

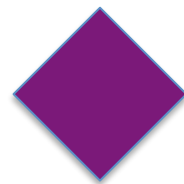
1 **The Collectors.** This introductory session explored the colourful history of the Marquesses of Hertford, a portrait of 19-year-old Queen Victoria and highlights of the collection. Catherine the Great's Sèvres ice cooler, Boulle furniture Antoine Watteau's painting, *Les Champs Elysées* (c.1717-18) and François Lemoyne's *Perseus and Andromeda* (1723) engaged all participants.

2 **Paintings from the Court of Louis XV and his highly cultivated mistress Madame de Pompadour.** Up the grand staircase to examine symbols in the iron balustrade from the Hôtel de Nevers, the proposed Banque Royale in Paris, and the vast mythological pictures by François Boucher, painter to the French court of Louis XV captured the imagination of participants. *Madame Perregaux* (1789) in her jaunty feathered hat painted by the influential female artist Elisabeth Vigée Lebrun contrasted with Boucher's *Madame de Pompadour* (1759) and Jean-Honoré Fragonard's highly suggestive *The Swing* (1767). Clocks chimed as the group approached Watteau's *The Music Party* or *Les Charmes de la Vie*, (1716) and imagined the lute-playing.

Afternoon art workshop. Participants modelled for each other and from a model dressed as *Madame de Pompadour* in the education room.

*'It's inspirational,
gets you focussed.'*

*'I love being with
people who have
similar art interests,
sharing our
experiences.
You feel involved.'*



3 **Rococo Ceramics and Boulle furniture.** The use of objects from the eighteenth-century collection of Sèvres and Boulle armoires and desks generated lively discussion. Participants held and examined sample clays, comparing harder firing clay with the light, putty-like porcelain clay used by Sèvres, followed by pieces of marquetry, turtle-shell and both première- and contre-partie designs.

'Each time you come there is something new to discover.'

4 **Arms and Armour.** A morning tour and discussion of the armoury engaged all participants. All enjoyed trying on a gauntlet and breastplate and explored the decoration and craftsmanship of the metalwork.

'It gives you an opportunity to have a closer look.'



Afternoon art workshop
drawing in the Sèvres galleries and education room.

'I like the whole atmosphere. You learn more about life in art than anywhere else.'

Drawing in the Education Room

Participants Six PWD, six carers, the museum community officer and an A4D volunteer. The two PWD who had had art-school training, had attended A4D at Kenwood. Meeting at the foot of the grand staircase was inspirational from the start. The opportunity to learn, share opinions, handle objects and examine techniques helped restore individual expertise and introduced new interest for those less experienced. Discussing objects from this supreme art collection within the group was a highlight and incentive for participants who face the stresses and stigma of dementia. The project restored social interactivity and sense of wellbeing and belonging.

Featured in the *Evening Standard* and *Observer*

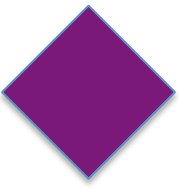
Best practice Inspirational setting, choice of masterpieces to stimulate debate, creative opportunities in the galleries and studio, arts team trained in dementia awareness.

Materials Pencils, paper, pastels.

Equipment Objects from the handling collection. Costumes.

Incentive to revisit Entry to The Wallace Collection is free

Sustainability The museum plans to continue A4D arts event.



LAC Projects – Museums and Galleries

ART ON THE ANGEL COMMUNITY CANAL BOAT

Designed and
decorated in
traditional
narrow-boat
style in 2000

Islington



Volunteer training trip to the London Canal Museum, followed by four weekly afternoon painting cruises along the Regent's Canal (1 – 29 May 2012). Art workshops were led by volunteer artists Alex Coxall and Hannah Turner-Duffin, who teaches at the Prince of Wales Drawing School, as skipper John Checkley steered the Angel Community Canal Boat along the canal, and moored at a chosen spot for participants to draw or paint in watercolour.

Drawing and Painting workshops on the Angel Boat

*'I love being on
boats. I enjoyed
sketching in the lock.
My father was an
admiral.'*

*'It's lovely drawing
in the open air –
something different.'*

*'Totally new
technique.
Great fun.'*

1 The sun shone as participants gathered at the City Road Basin mooring. John discussed safety precautions at the canal-side, instructing all participants to keep their hands inside the boat. Participants sat both on deck and inside the boat as John steered it towards the first lock. In the tunnel, Hannah handed out paper and pencils and set a challenging exercise, to draw the person opposite without taking the pencil off the page. Next participants were asked to draw with their non-dominant hand. All alert, she invited participants to draw straightforward portraits, remembering the contours they discovered when their pencils were on the paper, encouraging them to add shoulders. A guided tour of the London Canal Museum provided historic background to the horse-drawn canal boats and the characteristic canal-boat art. All enjoyed completing their portraits on the return trip, mooring under the willow tree.

2 Warm-up exercises of quick sketches and figure drawings were popular, the sketches challenging when the boat moved.



3 Drawing in the lock, too close for one participant, fascinated another, who felt his art had advanced. The boat cruised up to sculpture at King's Place, and sailed back to moor by the bridge. Music from a violin playing over the water from another boat moved participants.

4 As a warm-up exercise in the lock, participants drew each other's portraits. A former archaeologist with more advanced dementia preferred to draw the interior of the boat. Mooring in the sun, participants drew and painted various subjects by the canal-side, and were photographed.

Participants: The boat accommodated a maximum of 12 people. Altogether there were six PWD, five carers who joined the two artists and two A4D and thanks to prearranged holidays, the boat was filled but never over quota.

Carer, 'The angles are interesting in the lock.'

'It's good to be able to draw people who don't run away.'



Cruising down the Regent's Canal

'It's lovely, trees, people singing, playing the violin.'

Impact

The therapeutic effects of sun and water and the intimacy of the boat heightened the camaraderie in the group. Despite the informal setting

'Without a doubt it's improved my quality of life.'

and artists volunteering their time, their expertise inspired participants to respond to the challenge of drawing exercises and the variety of subject matter on and off the boat. A professional carer noted how much happier her client was as a result, and that on this second A4D course was now teaching the carer to draw. The participant with more advanced Alzheimer's, who needed constant support, enjoyed the weekly experience and was the only indication of memory loss. Her son appreciated the weekly outing with his mother as a diversion from pressure and opportunity to develop his own art.

Best practice Inspirational setting, safety on board, challenging art exercises and variety of subjects for artistic stimulation.

Materials Pencils, paper, watercolours, cards.

Incentive to revisit By arrangement

Sustainability The Angel Community Canal Boat Trust is giving A4D four more trips in June 2013



LAC Projects - Museums and Galleries

DULWICH PICTURE GALLERY

London's first
purpose-built public
picture gallery, its
graceful influential
design by Sir John
Soane (1811-13).

Southwark



Six afternoon sessions (12 June – 17 July 2012), led by artists Ben Senior and Sally Cutler. Brief interactive discussions in the main galleries and exhibition gallery were followed by an innovative progression of creative art workshops in the Linbury Room, where participants were filmed and their work displayed for photography in the final session.

Preparation

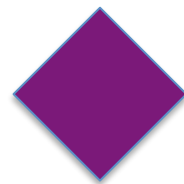
After A4D's visit to DPG, Ben visited A4D, and with DPG programme co-ordinator attended A4D's Dementia UK training. Before each workshop, all help to lay out the Linbury Room trestle tables with paper, paint-filled palettes and water jars for each participant.

Creative Art Workshops

1 Cuypp and Wash Workshop (presented as a best-practice model A4D workshop. Participants were introduced to Aelbert Cuypp's *Herdsmen with Cows* (c.1645), as the Dutchman working in the 1640s, recognisable for paintings of cows. *'This is his best painting'* – high calibre inspiration from the start. *'What do you like?'* asked Ben. Pointing out the unusual horizon three-quarters of the way down the canvas, Ben addressed each participant by name and dialogue flowed. *'What time of day do you think it is?'* *'What colour is light?'* *'Look at the side of the cow . . . mist on the ground . . . atmosphere of stillness.* The 19th-century critic William Hazlitt had described *'the purple light of the hills . . . like the down of an unripe nectarine.'* Participants discussed distant hills. With a last look at an atmospheric section in the sky, Ben led them back to the studio and to create Mark Rothkoesque washes, beginning with a thin base colour. *'Paint is wonderful luscious expressive stuff, needs to be painted untidily . . . brushes bouncy and springy. Make big energetic scrubbing sweeping movements so that*

*Carer, 'It's
uplifting to do all
this again – I
thought it was
lost.'*

*'Everyone here is
interested in art.
There is a
common bond.
This activity is
invaluable.'*



brushmarks are visible. Participants were encouraged to experiment, be playful, find a colour mood; and at the end of the workshop, he highlighted aspects of each participant's work with the class.

2 Poussin and Colour Harmonies. Nicolas Poussin, *The Triumph of David* (1628-31) on show in the gallery generated lively debate before the workshop on colour mixing, creating colour harmonies. Ben painted a strip of blue, then mixed blue with yellow on his palette, painting the resulting green next to the blue. To paint their own progressive strips, Ben advised creating atmosphere, with joyful, airy colour, or to try variations of blue etc. Carers worked with their partners. Wide-ranging results were shared.

'Dynamic activity – it opens up new horizons'

3 Gainsborough and Landscape Workshop. Colour, mood and atmosphere was discussed looking at Thomas Gainsborough, *Mrs Elizabeth Moody with her sons Samuel and Thomas* (1779-85) in the gallery, to prepare for landscape painting in the studio, where props, pots, shells had been laid out.

'Discussion gives you ways of interpreting what you are seeing. It helps you to articulate what you are trying to do.'

4 Warhol and Portrait Monoprinting. The Andy Warhol print exhibition prepared participants for Sally's print and collage workshops. Participants are given clipboards with A4 paper, a sketchpad and mirror and invited to draw self-portraits. Some drew each other. To create monoprints, they cut and glued coloured paper onto the back of their portraits. Sally squeezed a pea-sized blob of black, blue or purple ink onto a metal sheet for each participant, who spread a thin layer of ink with a roller all over the sheet. Placing the back of their paper onto the ink, they drew firmly over their portraits and lifted the paper to find a reverse image in ink. As homework, participants were asked to draw three portraits in their sketchbooks, a detailed drawing, sketch and collage.

'I feel better in my artistic expression. I am having fun and becoming more confident.'

Carer, *'Shared activity is good for me and my mum.'*



'It's opened a door. I'm looking at art as I've never before.'

Carer, *'You have science and art working together and give it a new dimension really. I feel energised by it.'*

Mono-printing.

Granddaughter, *'Getting older people into modern art is great.'*



*'It's very special,
the only way to get me
back to where I used
to be.'*

*'I loved the way the
staff enabled us to go
to places we had never
been before, artistically
speaking.'*

*Carer, 'I like seeing
my sister happy to be
with like-minded
people. She is rich in
talent. The atmosphere
is simply lovely.'*

*'It's been a life-
changing experience,
encouraging me
to do more.'*

*Carer, 'You can't find
a cure, but the next
best thing is having
this support. My
enthusiasm is
unbounded.'*

5 Van Huysem and Still-Life Colour Monoprinting. Details in Jan Van Huysem, *Vase with Flowers* (c1720) in the gallery engaged participants before Ben's monoprint workshop, using poster paint to create still-life on a plastic sheet for printing on paper.

5 Philip Haas and Portrait Printing on Canvas. Dialogue around Philip Haas's *Four Seasons* Archiboldo-esque installation in the gallery garden began the final fun session, using string, leaves, bits of fabric and wool to create portraits of each other. Rolling oil-based ink, Sally printed these onto bright yellow cotton bags. Work was displayed for photography.

Participants Eleven PWD, ten carers (two granddaughters), DPG community programme co-ordinator and volunteer, two A4D volunteers, intern, co-ordinator. Of the three PWD who had had dementia for longer, all were well supported by their carers and enjoyed the course, two are not included in this evaluation, the other, a trained artist, and her carer, gave helpful insights. For this large class, volunteers were much valued in giving individual support to participants.

Impact Challenging, but achievable, this project was rewarding for all participants. The sense of confidence and fulfilment generated by sharing ideas and learning new skills was palpable in the group. The atmosphere was one of liberation. Art-trained PWD, more used to figurative art, experimented beyond their comfort zone. When occasionally in this large class they drifted back into figurative art, volunteers were at hand to encourage the new technique. A carer, anxious about his lack of artistic talent, now felt this to be a life-changing experience. A granddaughter appreciated her grandmother being asked her opinion, and noticed how much more chatty she had become, full of ideas in the taxi home. They now had a common bond, discovering new art techniques together.

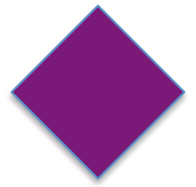
A former scientist with fronto-temporal dementia especially valued the artistic analysis and the opportunity to experiment with new techniques. For his wife, this absolute engagement and the opportunity to experience the joys of creativity herself was uplifting – they joined every subsequent LAC project.

Best practice Inspirational setting, choice of masterpieces to inspire debate, creative challenge to develop new skills, arts team trained in dementia awareness, well established Culture and Health framework.

Materials Acrylic and poster paints, printing ink, pencils, paper, masking tape, scissors, clipboards, metal sheets, plastic sheets, rollers, brushes, cotton bags.

Incentive to revisit Free Entry to Dulwich Picture Gallery.

Sustainability DPG, whose *Good Times* programme includes PWD, has continued focussed activities for PWD.



NATIONAL PORTRAIT GALLERY

The world's first
portrait collection
founded to promote
appreciation of the
men and women who
have made British
history and culture

City of Westminster

What's in a Portrait? Family Connections: Four two-hour sessions in the galleries (16 August – 6 September 2012) led by artist Angela Wright. Portraits of Kings and Queens, artists, authors, their families and friends stimulated discussion and drawings by participants in a variety of media. Their art was discussed at the end of each exercise. Enlarged prints were given for detail during workshops and to encourage home practice.

1 Stuart Rooms.

Robert Peake the elder, *Elizabeth, Queen of Bohemia* (c.1610).

The queen, legendary for her beauty and courage in exile, was the subject of speedy warm-up drawing exercises, outline of her head, egg-shaped face, hair and neck first with graphite sticks, then with felt-tip pen. The gallery assistant modelled for a life-drawing head and shoulders exercise. **Daniel Mytens, *James I of England and VI of Scotland* (1621).** Dialogue around the portrait of the monarch responsible for the King James Bible. To capture the strange image of **Unknown, *King Charles II* (1630)** as an infant standing in a christening gown, participants drew in chalk on blue paper, each choosing a different focus – textures, the dog, bonnet and pure portraiture.

2 Regency Room. Scandalous liaisons.

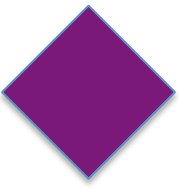
After Sir Thomas Lawrence, *King George IV* (1815) the sitter as Prince Regent resplendent in uniform as field marshal, his dandy-esque appearance, curls from ear to brow, roused discussion. **George Romney, *Emma, Lady Hamilton* (c1785)** Participants were given coloured net and draw each other in the style of Lady Hamilton. Draping the gauze with poetic artistry, they drew in silence for 20 minutes, intent and concentrated, symptoms of memory loss far away. Participants, who had captured each other's likeness within the drama of their drapes, discussed each other's interpretations. Despite natural

'Being reintroduced back into a creative mind-frame, to meet people with the same mind-set has been an enormous help. It's exhilarating!'

'They have brought me out of myself.'

'I'm beginning to feel like a whole person – it's a real booster, makes it easier to socialise.'

Carer, 'I enjoy drawing my mother and looking at her.'



'It's different from anything else I have done. Living alone and being an elderly gentleman, it's a form of company. I don't draw any more, then I come here and I draw again. I have put myself out to do something positive.'

'The combination of pictures and people is great. I feel better for it.'

'A marvellous bit of pressure to do a drawing, with a feeling of excitement.'

'Every time enhances my life.'

'It really is encouraging to draw with all these people. It's a great change.'

'I learned a great deal, reawakening a love of art. I look at art very differently now.'

Featured in the *Evening Standard* and *Observer*

pockets of dissatisfaction, there was a sense of both general and individual fulfillment. The workshop closed with a lively discussion of **Sir Joshua Reynolds's *Maria Anna Fitzherbert* (c1788)** painted three years after her secret marriage to the future George IV.

3 Victorian Rooms.

Sir George Hayter, *Queen Victoria* (1863, replica of 1838 portrait) **Franz Xavier Winterhalter, *Prince Albert of Saxe-Coburg-Gotha* (1867, after 1859 portrait)**. Warm-up discussions in preparation for **Patrick Branwell Bronte, *The Bronte Sisters* (c.1834)**. This damaged group portrait of the novelists Anne, Emily and Charlotte Bronte, aroused much interest. Branwell, known to have had drink problems, had obliterated his self-portrait. Participants were asked to imagine and reinstate him in the family group.

4 Twentieth-century Rooms.

Sir William Orpen, *Augustus John* (1900) After warm-up discussions comparing Orpen's portrait of Augustus John with Gwen John's self-portrait (1900), both aged 22, participants were invited to draw a caricature head and shoulders of **Augustus John, *Lady Ottoline Morrell* (1919)** in thick marker pen on acetate – a medium offering freedom of line - to lift the acetate and insert patches of colour. Few had used this medium and enjoyed the challenge. A final debate around **Sir James Gunn, *Conversation piece at the Royal Lodge Windsor* (1950)** with George VI smoking, Queen Elizabeth (the Queen Mother), and Princesses Elizabeth and Margaret at the tea table engaged the group, who were photographed with their artwork (See page 53).

Participants Eleven PWD, nine carers, NPG artist, participation projects assistant, intern, volunteer, A4D volunteer. Most PWD had come on from earlier LAC projects, two had attended four or more LAC art projects, two had attended seven LAC projects across the art forms.

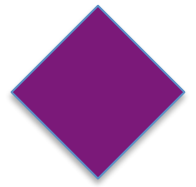
Impact Portraiture and variety of techniques and media excited and encouraged participants, who discussed each other's work throughout. A participant struggling with portraiture, modelled happily for others and felt inspired to produce the texture of the sitter's dress, and to improve. Inspired by the gallery and thrilled to learn new techniques, participants valued the artistic activity with their loved ones, were conscious of looking at art in a new way and felt more confident, their lives transformed by their experience in art.

Best Practice Inspirational setting, choice of masterpieces to stimulate debate, creative challenge to develop new skills.

Materials Graphite, pens, chalk, paper, acetate, net.

Incentive to revisit Discount for disabled visitors and free entry for carers.

Sustainability The Gallery's on-going programmes and projects will include people in the early stages of dementia.



PHOTOGRAPHERS GALLERY

The largest London
public gallery dedicated
to photography

City of Westminster

Volunteer training workshop. Seven weekly photographic sessions (28 June – 9 August 2012), each beginning with brief interactive re-energising discussions on selected exhibition photographs on display in the galleries, led by the head of education Janice McLaren. Hester Jones, photograph workshop leader, then gave a succinct demonstration of an aspect that was to be the subject of her one-hour practical photography session in the Eranda Studio. Themes were suggested for practice between sessions. Photographs were uploaded by volunteers and studied together at the next workshop. Participants were given art workbooks and prints from their photographs to encourage practice after the project.

Photography Workshops

1 **Abstract Photography.** Exhibition pictures by the Canadian photographer Edward Burtynsky (b.1955) chronicled the effect of oil on human life: *Motorbikes at a Rock Concert* was discussed to inspire a former Formula 1 photojournalist. *Shipbreaking 13 Chittagong, Bangladesh*, showing broken ships against the light, stimulated talk of shutter speed, reflections and landscape photography before participants returned to the studio for a workshop on close-ups. One shot his first photographs since his diagnosis four years earlier, a diagonal pattern of stacked metal chairs, reflections in the water on a jug, cupboard handles, window shutters. Homework: abstract shots, for example, close-crop garden images.

2 **Portraiture:** Jeff Wall, *The Giant*, 1999, digitally manipulated photograph using two negatives, shot on film and scanned, showed a naked woman standing in a Washington university library. This lightbox image offered wide-ranging ideas for discussion, whether literal detail – blonde hair, brown pubic hair, old head on young shoulders and breasts – trim stomach for an older woman – issues in contemporary society, the symbolic issue of women,

'I'm here to get back into photography. The thought that one's out in the discussion was interesting. I much prefer taking photographs. There is so much happening here. It's inspirational. I can blossom again. I feel the huge potential.'

Carer, 'It's wonderful having professionals to guide us, especially because my husband has a good eye for design and colour. It's been fun, good to rearwaken his interest again.'

Workshop leader, 'He's been taking time to set up shots.' His wife, 'I haven't seen his back that straight for years.'



*'It's constructive,
helpful – it's a relief
as well.'*

*'I found discussions
enlightening and
instructive. It's
opening my mind to
new thoughts,
widens my horizons.
I like having my
mind exercised. I
need the practice.'*

*Carer, 'I was
intrigued that
images can be as
much fun out of
focus.'*

*'I must try and
experiment.'*

*'Carer, 'I have been
practising at the
Olympics. I was
conscious of what I
was doing,
photographing two
divers.'*

*'When I'm doing it
I don't have time to
worry about my
memory. I do get
frustrated though.
My learning process
here has been
invaluable.'*

ageing and academe, even portraiture. Back in the studio, Hester showed a range of portraits before starting the practical photography session, using natural lighting near windows. Volunteers created a portrait backdrop of deep blue. Participants modelled for each other as Hester experimented with facial expressions. Homework: portraits.

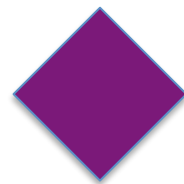
3 Street Photography: Deutsche Borse Prize Exhibition pictures by South African photographer Pieter Hugo, *Permanent Error* (2009-10). Hugo's images, a powerful protest on the toxic damage burning electronic rubber and other waste wreaks on human life, aroused participant debate. Photographing in the streets outside the gallery focussed on passing human or motor traffic, architecture and street decoration. Homework: Street photography, thinking of perspective and reflections.

4 Still Life: Christopher Williams's Deutsche Borse digital photograph of dark room and equipment was discussed while volunteers uploaded selections from participants' photographs to date – including between sessions. Back in the studio, participants view them on screen and discuss each other's, techniques. Hester's examples of still-life stimulated discussion on construction and lighting for the photography workshop. Participants arranged her props, an early camera, fruit, plate, a mask, one shot his hat and glasses, others incorporated the crack between two tables, and shadow from a chair into their photographs. High quality results filling the frame, celebrated texture, contrast. Homework: still life.

5 Collage: John Stezaker's Deutsche Borse photo-collage using film stills from the 1950s. Stezaker's removal of heads to focus interest on the body and torso stimulated debate among participants. On screen in the studio, participants were shown examples of photomontage: Herbert Bayer's Bauhaus gelatin silverprint photomontage *The Lonely Metropolitan* (1932) of a pair of hands each holding a different eye superimposed on a building and a selection by Grete Stern. For the workshop, participants cut up magazines, glued details onto paper, and photographed artistic results. Homework: photocollage.

6 Macro Photography. Rinko Kawauchi's Deutsche Borse *Untitled* [Illuminance] triptych celebrating the use of light. On screen in the studio, Hester explores macro photography, making an ordinary subject look extraordinary, the enlargement of an eye showing the reflection of a window, a flower bud with droplets of water, a spider's web covered in dew, or out of focus, using light to soften images. Props available for participants to photograph include Russian dolls and a shell.

7 Final Workshop. Jason Evans's digital photograph provided the warm-up discussion. On-screen images by Julia Margaret Cameron, highlighting the sitter's face by masking the body in drapes, prepared participants for the final workshop. Enlarged prints of their best photographs were framed by the gallery and presented by A4D patron and photo-historian Colin Ford, founder of the National Media Museum. Participants were invited back to the gallery for lunchtime favourite photograph sessions.



Participants Five PWD, including two former photojournalists, one who had been involved in developing the first peripheral camera and two new to photography, five carers, museum manager, workshop leader, four volunteers, one A4D volunteer.



The group poses with Colin Ford and the Photographers' Gallery team.

Carer, 'I find it energising. It has jogged his memory so much. There are vignettes about him I didn't know that I am hearing here that was from early on in his career.'

Volunteer, 'Participants responded well to developing new photographic skills. There was an openness, a willingness to take risks, an interest in the medium, an emergence of life stories and experiences.'

Impact All derived inspiration from the atmosphere in the studio, the strong sense of design space, with the camera obscura in the corner. Two photojournalists resumed photography through this project. PWD and carers helped each other, commented on each other's work. One participant new to photography and unconfident with her new digital camera, needed refreshing every week, but was proactive, excited by each discovery, responsive to street photography, took imaginative good quality photographs. Another with fronto-temporal dementia, more concerned with the mechanics than artistry of photography, regained confidence and enthused about the course to friends. Carers acquired a new interest in photography and felt energised. The practical workshops were of paramount interest. Participants received individual guidance throughout from Hester and volunteer photographers experienced in facilitating workshops in photography or psychology; and the volunteers, two studying for their MA at the London College of Communication, valued the course to develop their own services.

Best Practice Inspirational setting, choice of photographs to Stimulate debate, creative challenge to restore and develop new skills.

Materials Photo reproductions, albums, prints, frames.

Equipment Screen, photo memory card reader, props.

Incentive to revisit Admission to the gallery is free.

Featured in the Evening Standard and Observer



LAC Projects - Museums and Galleries

MUSEUM OF BRANDS

Brand heritage collection of household products spanning 150 years

Royal Borough of Kensington and Chelsea

The Media Evolution



Volunteer Training. Seven weekly creative workshops (5 November – 17 December 2012), led by Gemma Holland, using print, radio and television and the worldwide web to revive skills, develop new skills to help re-establish personal identity. Through demonstration, discussion and the use of visual aids, the handling collection and technical equipment, participants produced a new creative outcome each week, and were given folders to collate their work, to both record their museum journey and encourage artistic development between and after sessions.

'It's so different from anything we do.'

'Having built companies, I found creating slogans very interesting.'

'I love coming here because of my youth. I have a ration book.'

'It gives you space away from the humdrum'

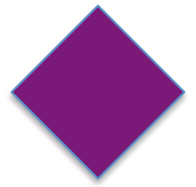
Media Workshops

1 Printed media from the Victorian era to the 1930s. Discussion of posters from the handling collection. Participants each designed a personal alphabet, exploring colour effect and line.

2 Posters 1940s to the present day. The war poster *We Can Do It!*, *Persil Washes Whiter* and contemporary *No HP No Happy* photographic poster stimulated debate. Participants were photographed for posters they designed featuring themselves advertising Ariel. Gemma outlined the composition of slogans, and use of alliteration, rhyme, sound effects suggested by typography and speech bubbles. Using coloured papers, templates of washing, pens and product images, participants each created an effective poster, one from art materials alone (above).

3 Radio, logos and the use of advertising slogans. Three well-known brands, *Coca-Cola*, *Nike* and *Yellow Pages*, their logos, and radio recordings were studied. By the time Nike was introduced, TV ads and the internet were more effective. Each participant chose a product. The atmosphere was

electrifying as participants worked together to create slogans, sound effects, and boosted by volunteers, to record their slogans.



4 Radio Adverts. After studying the evolution of radios on display in the museum, from 1920 to 1937 with television, participants heard their slogans replayed and used sound-effect props to develop them to last 30 seconds. Working in teams – person, carer and volunteer - participants experimented with a wow-wow stick, wooden slat stack, Indian bells, maracas, drum and sticks, comedy whistle and a symbol and embedded the name of their brand in the advert, while a volunteer mixed the layers of sound.

5 Television and the Moving Image: Recordings were replayed and given to participants. Guessing the dates of televisions on display, despite memory loss, proved successful – artistic style clearly remaining strong in the mind. Gemma showed the first television advertisement on screen, for Bulova watches (1941) and the evolution of Bulova ads since. Participants having compared sound, speech, visuals and identified the focus, planned a storyboard for a one-minute advert for a Bulova watch and brainstormed content for eight frames, a stretch of road from a cave to represent the beginning of time. Each chose their scene. One created the logo *Time Worldly* and notes were taken for the following week's props.

6 Creating Mood Boards and Filming the Action: For the cave scene, participants created boulders of scrunched newspaper and black bags, against a black backdrop. A participant was filmed as a grunting caveman, draped in animal skin, crouching over the boulders beside a watch. Another painted her scene in oils. The team drew their scenes on a continuous roll of paper, which they hung across the museum. Each was filmed in action.

'It's broken my exclusive tendency. I wondered where I could meet interesting people. This helps me to get out. I walk here It's stimulating. You don't mind speaking'

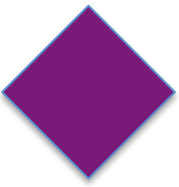
Son, 'For the first time Mum took the initiative.'

'I haven't created storyboards before. One gets stuck living alone. You need ideas. This makes you think in a different way.'



'Recording sound effects was great fun, very educational. With a bit of musical training, I found it an exciting project. It throws up different couplings. I've been having a bit of fun doing it at home.'

Posing as a caveman in the watch ad.



'It makes you stand back, find something outside of yourself, how you would create the message and how you would sell it. It has enhanced our quality of life intensely.'

'I enjoyed being expressive as well as creative - I'm rejuvenated!'

'I want to learn more intensely about commercials.'

7 Advertising through the World Wide Web and display of work, filmed for A4D. Participants surveyed their work throughout the course. A presentation on the use of advertising in today's society stimulated debate. Participants were directed to websites: Sloganmania.com, SimpleSite.com and sloganizer.net, to create their own web page and branding, with artistic and technical personalised logos and slogans – a fulfilling end to this innovative project.

Participants: Four PWDs – one new to A4D - five carers, museum manager, workshop leader, four fine art and artist volunteers, A4D volunteer.

Impact The new participant, previously reluctant to leave home – a symptom of dementia – was stimulated by the workshops to take the initiative to attend, bringing in the scene she had painted at home. Another continued to experiment with sound effects at home. All felt renewed confidence and a sense of achievement working creatively and generating ideas with a team of like-minded participants. A PWD who had run companies valued the opportunity to explore typography and create logos and slogans again. His wife found the new learning experience stretched her imagination, broadening horizons and overriding aches and pains and concerns for his dementia.

Best practice Inspirational setting, choice of media to inspire debate, innovative challenge to create advertisements – invent storyboards and slogans, make sound effects, paint, draw and perform. Workshop leader, trained in dementia awareness, passed on instruction to arts volunteers experienced in running workshops. Volunteers allowed participants time to think, collect their thoughts and generate ideas.

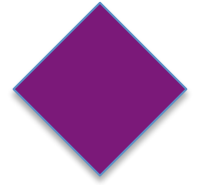
Materials Pens, paper, pastels.

Equipment Audio recording kit, props for sound effects.

Incentive to revisit Participants were offered two for one entrance fee.

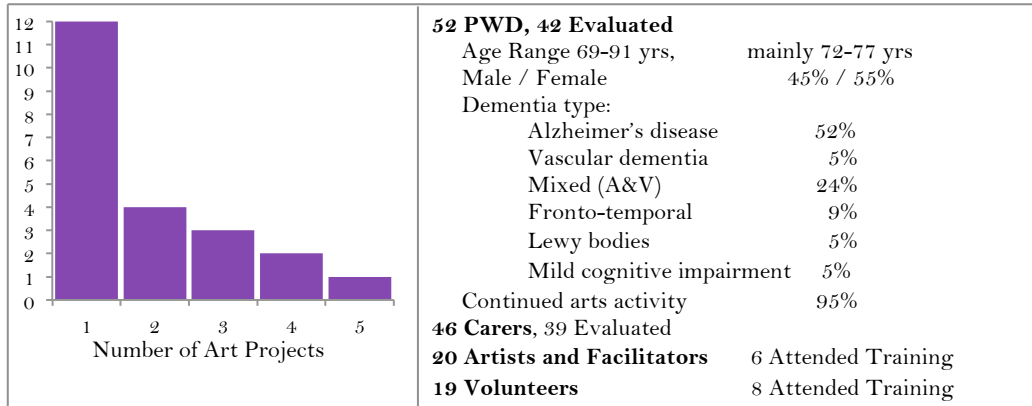
Sustainability The museum plans to continue A4D arts events.

22 Museums and Galleries – Evaluation

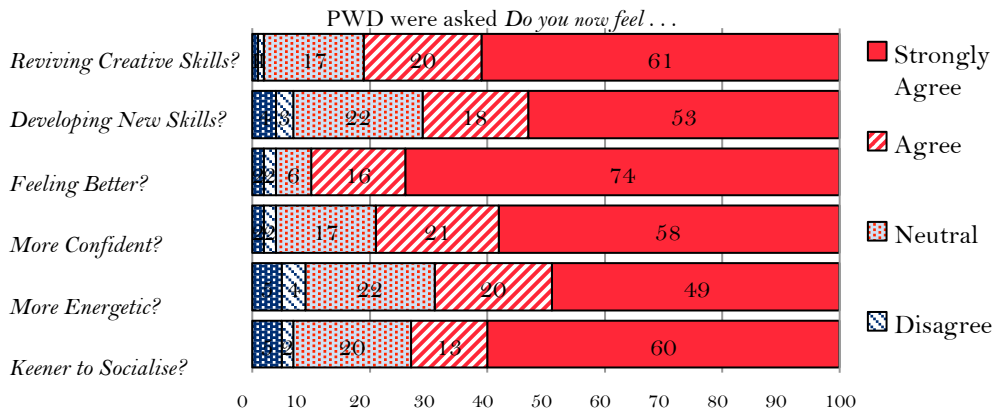


Attendance at 1-7 Projects

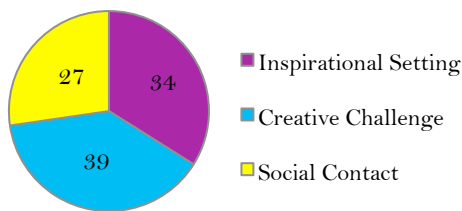
PWD=Participants with dementia



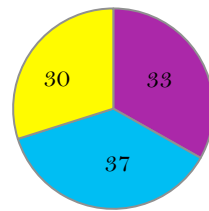
Quality of Life Impact: PWD %



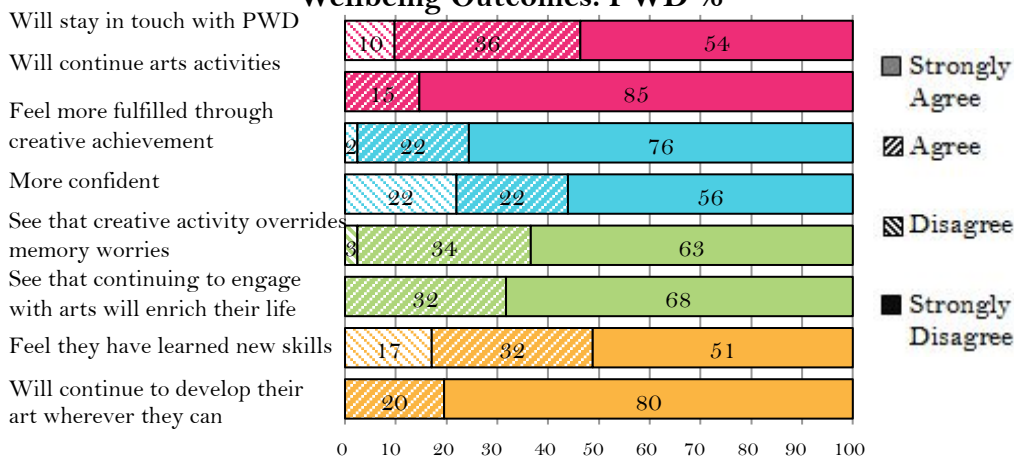
What PWD Valued Most %



What Carers Valued Most %



Wellbeing Outcomes: PWD %





23 Museums and Galleries Evaluation – Impact

Between four and 11 PWD attended each of the seven courses, most with carers. One pair came to five courses; two PWD and one carer came to four, two PWD and one carer to three, four PWD and three carers to two, 12 PWD and 16 carers to one course. Total figures count again participants attending more than one course. PWD who came to just one workshop, or their dementia was more advanced are not included in this evaluation.

Those with Alzheimer's, vascular and mixed dementia and a recent Lewy bodies diagnosis with responded equally to the stimulation. One with fronto-temporal dementia, who attended four courses appreciated the mechanics of art rather than creativity. His wife found the structure ideally suited to his condition, keeping his interest – without this, his habit was to walk past the picture they had come to see, but he did not feel ready for a day centre. A woman with Lewy bodies did not attempt portraiture but enjoyed giving impressions of texture or caricature-like figures.

PWD Quality of Life Impact

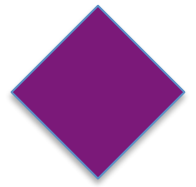
All strongly agreed that LAC had enhanced their lives and were inspired by the arts setting and creative challenge. 81% of PWD felt that they were reviving creative skills, 71% that they were developing new skills. 90% felt better in themselves, 79% more confident, 69% more energetic and 73% were now keener to socialise – some had not lost the eagerness to interact.

PWD Behavioural Observations

Arts teams observed that 80% of PWD were engaged on arrival, 10% were interested, 5% neutral and 5% agitated on arrival. After 10 minutes 91% were engaged, 6% interested, 1% neutral and 2% agitated. As the session closed 96% were engaged, 1% interested, 2% neutral and 1% agitated (from co-morbid depression). Increased confidence was seen in 92% and 91% had increased creativity. 87% spoke more than three times to the arts team, 13% one to three times. 89% responded individually, 11% responded with a carer. 74% interacted with more than three participants, 24% with one to three participants. On two occasions the PWD with depression and another with more advanced dementia were engaged throughout the sessions but did not interact with participants.

Cognitive Effect

Carers observed that PWD remained happier, more alert, less tired or aggressive after LAC workshops. This continued overnight for 93% - as for other art forms, and exceeding music. This may reflect a sense of achievement through visual art. With 82% enjoying benefits for two days, 80% for three days and 50% for a week or more, often talking about the workshops long after. The 7% for whom the stimulation had no lasting effect had more advanced dementia.



< **Connect** >

- *'It's exhilarating. I have been out of photography for a very long time and it's great being reintroduced back into a creative frame of mind, to meet people with the same mindset. I'm beginning to feel like a whole person.'*
- *Living alone and being an elderly gentleman I come here and I draw again. I have put myself out to do something positive.'*
- *'I like to see what other people with Alzheimer's can do, to see how I'm doing.'*
- *'I love being with people with similar art interests, sharing our experiences. It's inspirational. You feel involved.'*

< **Be Active** >

- *'I feel more alive'*
- *'It's encouraging me to do more.'* Says her daughter. *It's renewing that passion my mother has for drawing. It fills a hole.'*
- *'A marvellous bit of pressure to do a drawing with a feeling of excitement.'*
- *'It really is encouraging to draw with all these people. It's a great change.'*

< **Take Notice** >

- *'That was a good move to try that mixture of materials and colours. Oh it's enlightening.'* Says her daughter, *'I enjoy seeing my mum come alive. I enjoyed it too. I'm all for developing new skills.'*
- *'I didn't realise I'd stopped doing creative things. Now I'm revitalising.'*
- *'We have so much to tell friends as it's so different from anything else we do.'*
- *'I feel better in my artistic expression. I am becoming more confident.'* Her son adds, *'It was cool today!'*

< **Keep Learning** >

- *'After 73 years I've never done these things before.'* His wife adds, *'It makes you stand back, find something outside yourself, how you would create a message. It has enhanced our quality of life intensely.'*
- *I'm learning a new skill. It's uplifting.'*
- *'You learn so much about life in art.'*

< **Give** >

- *'It's been an enormous help. They have brought me out of myself.'*
- *'Wonderful having professionals to guide us ... has reawakened his interest.'*



Carers' Quality of Life Impact

Carers strongly agreed that LAC enhanced their quality of life and looked forward to the high-calibre cultural activity with family or client with dementia as relaxation and uplifting distraction from the worries of dementia. Pleased to see their loved ones reawakened and fulfilled by art, they were surprised by how much they themselves enjoyed the learning experience, the expert insight opening a door, encouraging them to develop their art. Lifting their mood, they appreciated this interesting opportunity to engage with other families new to dementia, whom they saw as friends in art. Young carers found the experience made them keener to socialise with grandparents with dementia.

- *'It's uplifting moodwise.'*
- *'It's opened a door. I'm looking at art as I've never before.'*
- *'Relaxation time with my mother is rare, and the quality of surroundings and company makes me happy.'*
- *'It's my first proper art instruction. Also hanging out with other people with Alzheimer's has been interesting.'*
- *'We both look forward to it. I'm just so happy to see her happy because not being able to remember things is horrible.'*

Arts Workshop Leaders' Impact

Dynamic warm-up discussions or exercises by workshop leaders who had attended A4D's preparatory training engaged PWD from the start, but the lengthier introductions by those without insight into the early stages of dementia appealed more to carers than PWD. The artists and facilitators gained new insight into the abilities and challenges faced by people in the early stages of dementia and gave inspirational workshops, noting that PWD responded well to developing new skills. Most arts organisations sent facilitators to the training and agreed that their involvement in the project had developed their creative learning skills.

- *'Focusing on recently diagnosed dementia was very informative.'*
- *'The experience taught me to understand the difficulties as well as discovering new approaches which produced desired positive results'*

Volunteers' Impact

Witnessing PWD's responses through assisting at LAC art projects, their creative skills and willingness to experiment, volunteers felt they gained a greater understanding of the capabilities and interests of PWD saw the potential for artistic practice at home and some wished to use the experience in future arts projects.

- *'I found that once people felt comfortable in the environment and in the people around they responded well to learning new skills and thought this important. Most seemed full of energy throughout and at the end of each session.'*



PWD Outcomes

< Connect >

- 54% of PWD strongly agree, and 36% agree that they will keep in touch with others on their courses
- All PWD – 85% of PWD strongly agree and 15% agree – plan to continue activities at arts venues.
- 95% of PWD are continuing arts activity, 17% three or more times a week, 33% twice a week, 45% once a week and 5% on an ad hoc basis.

< Be Active >

- 98% of PWD – 76% strongly agree, 22% agree - feel more fulfilled through their creative achievement at LAC projects
- 78% of PWD – 56% strongly agree, 22% agree – feel more confident through their creative achievement at LAC projects

< Take Notice >

- 97% of PWD – 63% strongly agree, 34% agree – see that engaging in arts activity overrides memory worries and that their creative skills are vibrant
- 100% of PWD – 68% strongly agree, 43% agree – see that continuing arts activity will enrich their lives.

< Keep Learning >

- 83% of PWD – 51% strongly agree, 32% agree – feel they have learned new skills
- 100% of PWD – 80% strongly agree, 20% agree – will continue to develop their art wherever they can



LAC Projects

DANCE

Green Candle Dance

**Bisakha Sarker and Akademi
South Asian Dance**

Rambert Dance Company



GREEN CANDLE DANCE

**Community
education dance
company**

Tower Hamlets

Ten weekly re-energising dance workshops (4 May – 6 July 2012) led by the artistic director Fergus Early with a dance volunteer and accordion accompaniment by singer and songwriter Martina Schwartz, in the dance studio at Oxford House, Derbyshire Street.

Fergus Early's Workshop Exercises

Main aim To demonstrate that appropriately designed dance sessions can improve the wellbeing of people in the early stages of dementia; and to ascertain reported improvements in the cognitive abilities of participants attributable to the beneficial effects of dance sessions.

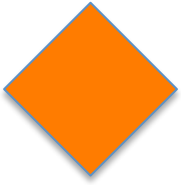
Objectives, to provide dance sessions that are:

- mentally stimulating for participants, including making demands on memory, encouraging decision making (improvisation) and involving co-operative tasks with others in the group.
- Physically extending for participants, developing skills in dance and movement, including co-ordination, balance, motor skills, body and spatial awareness, working towards greater flexibility in tendons and joints, better cardiac function and muscle strength.

Introductions All participants, seated in the circle, introduce themselves – name, career, what you wish from the workshops, to exercise specific part of the body or general enjoyment of dance exercise.

'Coming here is so helpful. I did much ballet when I was young.'

'It's coming in and mixing again. I'm sure we help one another.'



Warm-Up Seated Exercise 1

- With feet flat on floor and apart, back straight. Nod head.
- Spread arms wide, use your voice 'aah'.
- Hands on knees, deep breath in and out – notice how the spine curves as you breathe in and lightens as you breathe out.
- Breathe in, hold breath, breathe out (x 3), hold breath.
- Shake your shoulders.
- Stretch with a yawn, your jaw down, let your arms out, shake with sounds 'rrrr', make terror face 'a-a-a'
- Wiggle hips and rub hands, fingers, circle thumbs.

'OK, I've got dementia. Sod it. So what! I love coming here. I can be me.'

'All these things get my brain going.'

Warm-Up Seated Exercise 2 Tapping to wake up the skin and body: (Music: 'The Sweets of May', an Irish jig)

- Pat knees, toes, hands elbows, knees, head, shoulders, stomach.
- Pat one knee, the other, opposite shoulders, cheeks.
- Shake your hands, massage the top, back and sides of your hands.
- With hands behind your head, massage the base of your skull. Bring hands forward, shake them, put them on your forehead.
- Push arms and hands forward.
- Hands on shoulders, circle them forwards, backwards.
- With hands on knees, shrug your shoulders, hold it. Shrug
- Stretch one heel then the other, toes, each foot twice. Cross feet over each other in time to the music, toes together, heels together.
- Cross your hands over your knees, feet in and out.
- March legs up and down, elbows forward and back, feet and legs, faster, end with arms and legs outstretched.

'I've always used my body. I thought if I looked after that I can do everything else.'

'I liked every minute of it. I'm learning. I can do it at home. I've learned how to deal with my body.'

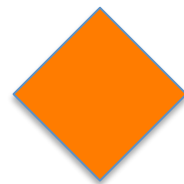
Seated Stretch Exercises

- Hold out your arms, with hands together and head forward.
- Sit on front of chair, holding its back, lean chest forward, squeeze shoulder blades. Twist body round to see as far round the room as possible, to one side, then the other.
- Taking care of spine) Raise arm across and behind neck, touch top

'It gets bits of me moving, brings back memories that when you have dementia are stored away.'

'It gives you determination to succeed. What we do here I will do at home.'





of your back. Place other hand on elbow, help push hand down spine.

- With hands on your hips, pull your elbows forward.
- To stretch hamstrings, sit on front of chair, one foot out, toe up, elbow on knee, drop body forward until you feel the stretch.
- With one foot flat on the floor, the other behind it up on toes, put weight on hands, knees, back foot and push down.
- Sit back, hook hands round your knees, lift and pull to your chest.
- Sit forward, turn sideways with one cheek on chair, one cheek off, hold one ankle, push back, dropping your knee down.
- Place ankle up on knee, tuck other foot back, heel on floor. Lean forward to stretch your bottom. If you feel stiff, keep breathing. Let your head drop and stretch.
- Each participant sets an exercise for the group to copy.
- Fast exercise, touch feet, knees, stomach, head, then slower half time – excellent for co-ordination.

'It brings back confidence to do things.'

'I like all the work exercises. I was gardening yesterday and was so pleased with myself bending to collect the weeds.'

Standing exercises – with volunteers at hand to provide support when needed – (challenging, but rewarding).

- Stand behind chair, feet apart, bend knees. Keep your back as upright as possible. Let your bottom drop straight down. Keep heels down, rise on to your toes, and down.
- Feet apart, turned out. Bend knees, drop the body down – make sure your hips go straight down and up.
- Stand and clap, then tap feet to two-beat rhythm. Clap to three-rhythm rhythm (waltz). Back to two-beat rhythm.
- Dance to 'I Like to Be in America'.
- Stand with one hand to wall, lift and hold knee. Let go of the wall.

'I do love rhythm.'

'It helps with co-ordination, showing me I can still do things. We have parts still working mind and body.'

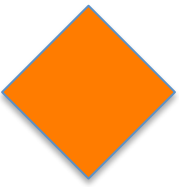
Balance exercises

- Stand by wall, close eyes, lift one foot, try balance, then other leg.
- Stand, press hands to wall, head facing inwards. (As well as balance, this helps frozen shoulders).

Rubber ball exercises

- Stand and bounce rubber ball in time to music (in eight time), bounce down, catch, throw up, catch, etc.
- Squeeze ball to 'Sailor's Hornpipe'. Focus on where ball bounces.
- Roll ball over and around arm and upper body. Stretch legs forward, roll ball to toes then bounce ball up to catch.

'I shall bounce along the road to Tesco's with the tunes in my head. We do the ball exercise at home under the arch.'



Carer, I can't believe what I'm seeing. She couldn't have done that before.'

'It's perfect for short-term memory.'

'The music and laughter – my idea of heaven.'

Carer, 'Really enjoyed seeing my mother so happy.'

'I've got a spring in my step now. I can't get here fast enough'

'I can't stand still. I've got to dance.'

Carer, 'It helps with Mum's comprehension.'

- Bounce the ball forward to another participant and back
- For extra co-ordination challenge, participants each bounce a ball to each other. Bounce on a count of one, catch on two, circle the ball around the head on three, four.
- To stretch the body and concentrate the mind, use a softer ball, lie on the floor, massage the ball over the body, press hard, massaging where it helps most.

Floor exercise

Lie on the floor. Roll softly into the floor, keep the feeling of everything dropping and rolling into the floor.

'Happy Talk' (South Pacific)

Seated exercise, singing with mime action - hand gestures – to music

'Singing in the Rain' – umbrella dance, seated in circle

Everyone has a small umbrella, to open, close, twizzle, dance around. Tap lightly as rain begins to fall, increase as each person joins in.

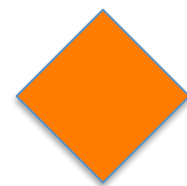
Coloured rope

Participants start in a circle, holding long coloured rope which they raise and lower, dance with, move from side to side, under and over.



Creative exercises – a different one each week.

- **Swirling Scarves** – with a long scarf create a free dance, swirling it across the room, up in the air, over each other, wherever
- **Circle Dance** – undulating hips, participants create own movements, free dance with arms, hips, circling about the room.
- **Ribbon Stick Dance in pairs** Each participant is given a ribbon stick and creates patterns, dancing in pairs.



- **Free Dance around the room**, swaying arms and legs to three-time. Gradually making smaller movements, more interior, feeling the rhythm until standing still, music stops.

Palms in Pairs exercise

- Standing in pairs, palms up, participants put pressure on each other's palms, lift palms up and down together, one after the other, moving naturally, forward and back one to the other.
- *Make it flow*, flowing back, up, arms wide together, down, keeping palms upright and flat, but the whole body moving high up, down, round, flowing all the time, forward, back, diagonal, gentle, bending your knees as you go down
- Move around the floor, lean back, lean forward, be playful.

'I love that. I can do it at home. I'm always dancing.'

'Coming here makes a huge difference. It's given me confidence to do anything.'

Participants Fourteen PWD (three evaluated, (Tower Hamlets Memory Service made few referrals until the last session when eight PWD from the day centre attended, two carers, one from the day centre, dance workshop leader, two volunteer dancers, musician, two A4D).

Carer, 'Mum leaves energised. One would expect her to be tired, but she is active.'

Impact Green Candle Dance proved extremely effective for the regulars, who were observed to be and felt energised by social interaction, more confident, their mood elevated, and relieved from the stresses of memory loss, better co-ordinated, their balance and improved, and sense of self restored. They loved the dance and felt a new avenue of interest had opened up for them. One participant, who had kept a chair by her for balance, concentrated hard with volunteers during workshops, practised at home and gradually managed without the chair.

'I love the whole ethos. You can forget anything is wrong with you. I feel I can do all sorts of things.'

Best practice Inspirational studio setting, leading dance artist, who despite experience with dementia, attended A4D training, experienced dance volunteer and musician, energetic dance exercises with focussed sensitivity to each participants' needs, co-ordination and physical condition. Variety of music with song. Physical activity readiness questionnaire (PAR-Q). Exercises were given each week to practise at home.

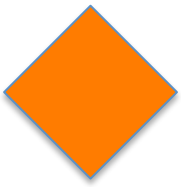
Carer, Mum's cognicity showed a massive improvement in the afternoon and evening – keeping her mood up.'

Equipment Accordion, long scarves, ribbon sticks, dance rope, umbrellas, balls.

Incentive to revisit Green Candle Dance runs activities for older people including those with dementia.

'I start dancing as soon as I can. The idea of stopping breaks my heart.'

Sustainability Green Candle Dance is keen to continue dance for people in the early stages of dementia.



LAC Projects - Dance

SOUTH ASIAN DANCE AT THE BULL THEATRE

**Bisakha Sarker
in association
with Akademi
South Asian
Dance UK**



Barnet

*'I'd forgotten how
I loved dancing.
Improving what I
am supposed to do.
Suddenly it became
possible to pick up.
It made me feel
I am OK.'*

*'Rhythm is
wonderful. You need
that. I used to do
that when I was
teaching. Lovely to
do it again.'*

*'Carer, She was
expressing herself.
You created your
own work.'*

*'Exercise keeps me
moving and my
brain working.'*

Interactive training session for dance artists and volunteers 26 April. Seven weekly re-energising South Asian dance workshops (3 May – 14 June 2012) led by Bisakha Sarker, artistic director of Chaturangan with Amina Khayyam and Vina Ladwa, and Akademi's musicians. Dance activities flowed with creative and movement improvisation, the narrative element intrinsic to South Asian dance keeping both body and mind actively engaged. The project was filmed twice – by The Bull Theatre for High Barnet Summer Festival, and by Raymond Barker for A4D. Bisakha's resource 'Dancing Moments' outlines the procedure:

Session Structure

Introduction. Take time to establish connection with each participant:

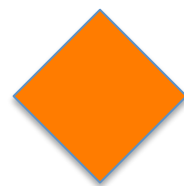
- Create dance activity to introduce names.
- Interactive conversation, to get to know each other.
- Greeting, with gentle touch when appropriate.

Namaskar. Body mind connection and awareness of Here and Now.

- Teach a short movement sequence, giving tasks that make eye contact.
- Centre the participant.
- Enable the person to find space around, above and under the feet.
- Touch the eyes and, if possible, the floor.

Warm Up. Focus on different parts of the body to prepare it for movement.

Breathing exercise. Seated, invite participants to breathe normally. Gradually let them find the rhythm of their own breathing. Introduce fingers, then arm



movements to the rhythm to visualise the rhythm of breathing, allowing participants to observe how our arms move – in unison – giving a sense of connection with each other, and of belonging. Bring in eyes, eyebrows and, if appropriate, shoulder movements.

Physical exercise. Tap toes and heels. Stamp feet to rhythm. Introduce short rhythmic footwork from chairs, getting up if safe and appropriate. Guide participants to move about - mindful of mobility concerns - around the chairs and in the space.

Let music enter the body and establish a sense of rhythm.

- Simple short movement motifs allowing participants to feel the music with different parts of the body, fingers, hands, elbows, arms, feet, knee, neck, shoulder and torso.
- Vary the music speed. The playful energy of sudden and random changes enhances engagement with participants. This should be done with sensitivity so as not to confuse participants, and only when you have established a trusting relationship with them.
- Teach basic movements.
- Encourage improvisation to allow participants to be as creative as they comfortably can be.
- Introduce *boles* (verbalised, rhythm patterns) and develop these into a call and response routine. The dance artist can improvise to the participant's rhythm pattern.
- Encourage participants to make their own dance response to movement patterns created by other participants. Let them play back the rhythm of the dance artist's demonstration.
- Use small bunches of *Ghungru* bells, *Dandia*, or lolly sticks, to make music or to respond to musical patterns.

Movement Motifs. Travelling movement in time with music. Hand gestures to play with shapes.

- Avoid complex footwork, crossing legs or jumping, at least until a mental risk assessment of each participant's condition has been established.
- Work in pairs or as a group, both seated and travelling about the studio, to allow participants to adjust their movements to each other's needs, and to feel a bond of being together.
- Teach easy *Mudras* (hand gestures), both single and double-handed, and how to dance with them. Add arm movements in different speeds, appropriate for participants.
- Encourage participants to learn by mirroring movements.
- Allow each participant to demonstrate a movement for the group to copy
- Connect movements of hands, feet and shoulder to the rhythm to demonstrate how the rhythm, seeps through the body.
- Invite participants to develop short dance sequences.

'It is making me more alive.'

'I'm trying to work with the rhythm.'

'I came because it helps stimulate the brain. It gives me something to focus on.'

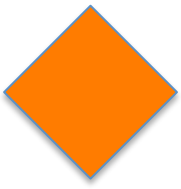
'I like to dance and be involved with art.'

'It's a bit of a challenge. The more you understand what's going on the better you can do it.'

'Carer, 'It's curious, takes your mind off problems, it's interesting, gets us out.'

'Gets your brain concentrating.'

'It was good to express something different.'



‘Trying to get my brain concentrated on what we were imagining.’

Carer, ‘I’ve been doing my ballet arm movements. It’s making a difference. It helps release tension, unlocks emotional baggage.’

Musician, ‘I really enjoy these sessions. They give me an opportunity to experiment.’

‘I prefer to improvise, as it gives instant interaction. I can pre-empt what dancers are about to do.’

Film shown at the High Barnet Festival.

- Introduce movements to join hands, link arms, touch fingers
- Try short steps with rhythmic *Boles* at different speeds, while seated.

Inspire imagination and creativity through physical activity, encourage exploration of emotional expressions.

- Give participants an incentive to move about. Introduce simple narrative ideas to support improvisation, such as ‘*A bird is flying . . . Where is it flying?*’ Whatever the idea, encourage and support participants to respond to the suggestion. Narrative should be brief.
- Build these activities into a meaningful dance, where body movements and feelings come together to give full expression of the session.

Perform, to enable participants to observe a professional performance.

Namaskar. Achieve a sense of completion

- Dance together. End workshop by repeating the ‘Namaskar’ movement.

Participants Seven PWD (three evaluated), four carers), three dance artists, two volunteer dancers, three musicians, two volunteers, one A4D).

Impact Participants exercised mind and body, were curious to learn and concentrated hard, maximising brain activity to learn the new skills required by South Asian dance, had an enjoyable experience, learned from observation as well as practical dance, felt more confident and that it did them good.

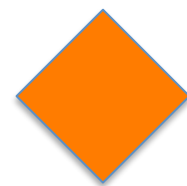
Best practice Preceded by dance and dementia awareness training for dance artists and volunteers. Leading South Asian dance artist, experienced dance colleagues and musicians, dance exercises as energising artistic interventions, sensitive to participants’ needs, co-ordination and physical condition. PAR-Q. Bisakha Sarker and Akademi produced the resource ‘Dancing Moments’, commissioned by A4D.

Incentive to revisit: The Bull Theatre runs dance for older people.

Sustainability: To spread awareness, Bull Theatre filmed interviews with A4D and Bisakha Sarker, with screening at the High Barnet Festival. **Resource** (see below)

Resource ‘Dancing Moments’ for South Asian dancers working with people in the early stages of dementia and carers.

Funder London Borough of Barnet.



RAMBERT DANCE COMPANY

UK's oldest
dance company,
distinctive for
contemporary
dance

Hounslow

Two courses, each of four weekly dance workshops (November 2012 and February 2013) led by Laura Harvey, using the Merce Cunningham technique to focus and realign the body. The plan was to use movement memory to retain exercises. Each course included an extract from the current Rambert repertoire *Unmasked - Hush*, choreographed by Christopher Bruce, about a family of travelling clowns, in the first course, and *Seven for a Secret Never to be Told* in the second.

The Rambert sent videos of the routines for participants to practise between sessions.

- Stand in a circle, feet parallel and apart, chin up, breathe, exercise to music to get the body moving, stretching each arm up, shoulders up gently and down, arms and elbow forward, hard side to side, arms out, wrists around both ways, legs wider apart, arms up diagonally. Take two steps forward, push arms up, ankles, toes. Arms out, push foot forward, point toe, stomach, arms up to second position, push foot forward and back, arms down, shaking arms, hands, taking feet out to wider second position, stomach muscles, bend and stretch, feet in, arms to second, rise up, to test balance.
- Face the mirror, look at yourself, your body, how you are aligned. Reach arms, take arms down, up to fifth position, fold shoulders in and push back, circle right shoulder, left shoulder, up to fifth position, slight rise, arms open all the way out, down.
- Feet to first position, heels together, arms up, round, down, fold hands back, shoulder circles, rise up – to music. As you come

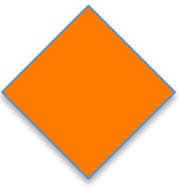
'Coming to the dance studio is my idea of heaven!'

'The space here is fantastic with mirrors. One can be free and explore different movements. The studio exudes energy!'

'I just love coming here. It's wonderful to dance again after such a long time.'

Carer, 'You're immediately in the right setting. For people with Alzheimer's, whose world can shrink, it's splendid to have a new opportunity to expand. What's inspired me is the warmth of the welcome with the professionalism.'

'I was astounded to have dancing in me. I'm rediscovering my abilities and my balance.'



'I can't believe how far I can move my arms up.'

Carer, 'I was happier than I thought I would be. It encourages you to let your body go, follow the mood.'

Carer, Travelling across the room was liberating. It limbers us up and you can weave the different sequences into your daily life, in your kitchen.'

'It's a fun challenge.'

Arts team 'She is a natural dancer, but now finds sequences tricky. Laura asked her to lead another participant, which helped her focus.'

Carer, 'It concentrates the mind trying to remember.'

PWD and Carer, 'Flying free as a bird around the studio, you forget your troubles.'

down make sure you are not bending the knees, just arms moving.

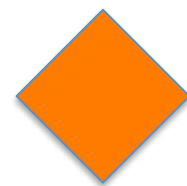
- **Tendue.** Point forward, lift and drop, point toes and in (twice), point and drop, bend and back, point turning leg out, flex ankle and bring in four times. If unbalanced, push toe forward.
- Second position, one arm across and in, feet to side, down, tap, swaying action, (lower arm if your shoulder is painful.) Forward on right, forward, arms forward and back, then bring foot back into second. This should feel like a wave, like a waltz to feel soft in the body - or
- **Reaching with Body.** Feet wide in second position. Stretch arm to right, to left twice. Arms up, forward, back twice. Arm to one side, to other side, pushing arm to side, forward, back, turn, lift and lower. (On the turn, feel you are pushing someone out of the way, to create tension). Tiny rise to finish.
- **Free movement and co-ordination:** Position yourself around the studio to dance to the music. When I call out 'stop' and follow my instructions to 'Freeze' 'March', 'Reach hands to the ceiling', 'Stand still and wide', "Take a balance", 'Stretch' (either leg or one or two arms), 'Elbows' or 'knees'(touching a partner's elbow or knees with yours).
- Find a partner and face the wall. Step and in with the foot twice, step and clap twice, step and in twice, step and clap twice
- **Travelling steps, four people at a time** (Music 'Climb Every Mountain') – side to side, pointing toes all the way down. Step, feet together twice, step, clap twice, moving forward to the end of the room.

HUSH, The mother's routine.

SEVEN FOR A SECRET NEVER TO BE TOLD (Music: Ravel)

The child routine. Imitate Innovate routine.

- **Imaginary Skipping Rope** – Jump to skipping rope. From first position, march round circle in four counts, then create a circle together in 16 counts, skip back for four, come together for five, six, seven, eight, arms up in a tighter circle, open hands, take each other's hands, gallop to the left for 8 counts, to the right for eight. Like maypole dancing, as you come in, open up your arms with a skip and hold each other, feel as though you are being led by the elbow as you go up, arms down with palms facing up.
- **Freestyle improvisation dances**, (Music: 'Moon River', 'Come Fly with Me', 'I Can Hear Music').
- **Seated in pairs** (music 'Mamma's gonna buy you a Mockingbird'). Clap your knees twice, put your hands together, clap your partner's hands twice, clap your own knees twice. Look



to your partner, to the side, to your partner, to the other side twice. Carer stands, puts your hands out to help your partner up, walk round the chair in a circle and back to the chair. Stand holding the chair back, put your hand to your head (having an idea) and out. On the last two claps, smile at your partner.

- **Creative task for partner.** Think of two cheeky brothers, what is your cheeky idea? Use animation in your face.
- **Cool Down exercise:** Feet parallel. One arm up and down, the other arm up, reach up and down, shrug shoulders three times, put your head back, down, side to side, hands out, circle hands, arms out, elbows and down, one foot up, the other foot up and down twice, right foot forward, bend the knee forward, bring foot back, the other side, feet in first position, bend the legs three times, feet back to parallel, arm out to each side, both arms forward and up, back up three times, shoulders up, bow.

'You can go for it ... do whatever you want to do!'

Carer, 'Exercising his memory with movement ... he is more relaxed and happier all day. He, is always practising from the video'

Participants Seven PWD, seven carers, dance workshop leader, four volunteer dancers.

Impact The Rambert dance project expanded horizons and energised all participants in the early stages of dementia and their carers, who not only felt better, more confident and happier during and after the sessions, but enjoyed the anticipation, looking forward to dance workshops. Even the participant person with fronto-temporal (six years) who needs more individual attention, was happier, more confident, enjoyed interacting with the group, the rhythm and practised at home. However, the challenge of this re-energising course did not help a participant who had been diagnosed with Alzheimer's six years (*I think there's something there – it's not coming through me*), yet his wife found was herself much energised and was glad of his participation.

'It's the most important aspect of my life, the creative challenge of expression.' Carer, *'This has expanded his horizons. He is so energised, less passive, firing on all cylinders. More light seemed to come into his eyes.'*

Best practice Inspirational studio setting and dance company, experienced dance workshop leader, informed by A4D training. Challenging dance movements exercising the entire body, with sensitivity to each participants' needs, co-ordination and physical condition. Company dance routine. The Rambert sends videos to participants to practise between sessions. PAR-Q.

Carer, 'It's helping me to understand him better.'

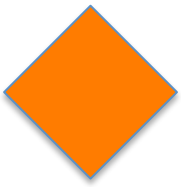
Equipment Recording equipment.

Incentive to revisit The company is moving to the South Bank.

Sustainability Rambert Dance Company plans to continue dance for people in the early stages of dementia.

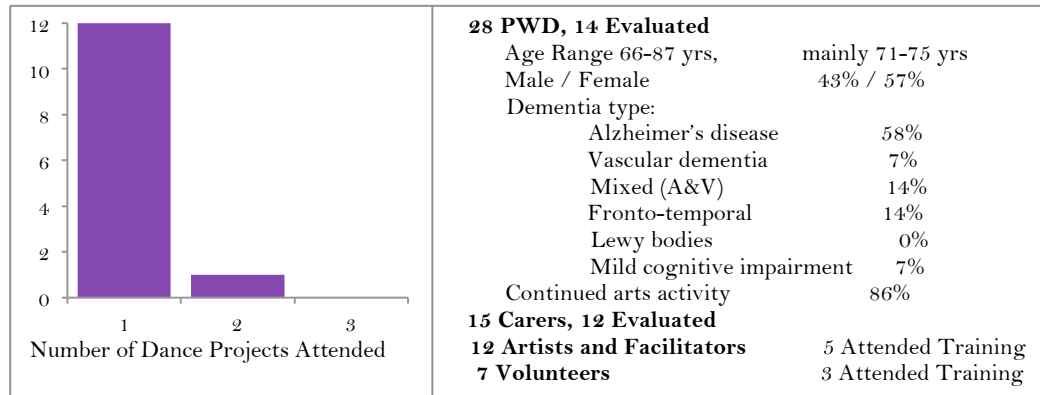
Carer, 'We really struck gold here.'

Funder The Eleanor Rathbone Charitable Trust.



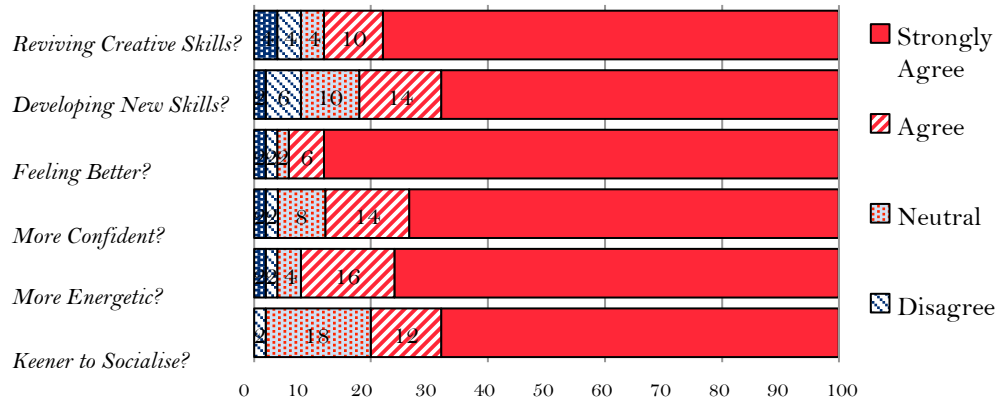
26 Dance - Evaluation

PWD Attendance at 1-3 Dance Projects **PWD** = Participants with dementia

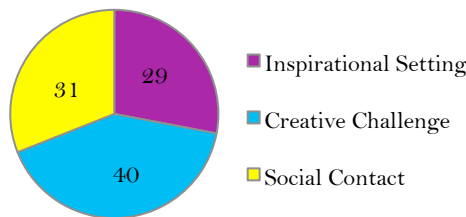


Quality of Life Impact: PWD %

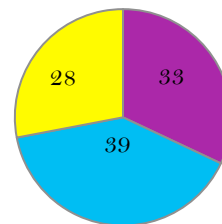
PWD were asked *Do you now feel . . .*



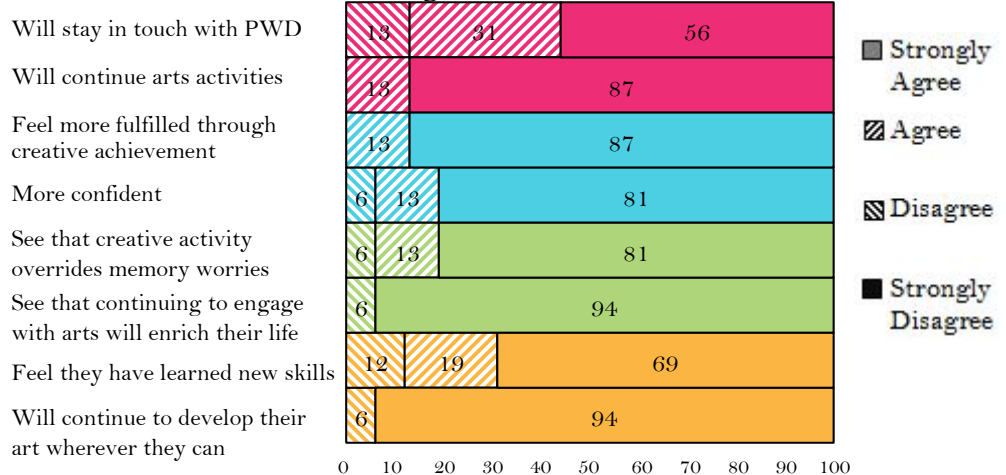
What PWD Valued Most %



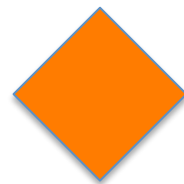
What Carers Valued Most %



Wellbeing Outcomes: PWD %



27 Dance – Impact



The three Dance projects included Green Candle Dance, South Asian Dance at The Bull Theatre and the Rambert Dance Company.

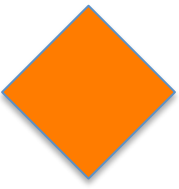
Between seven and 14 PWD attended each course. The three from the Alzheimer's Society centre who came to The Bull and eight from a day centre to the last Green Candle Dance workshop were not evaluated. All but three others came with carers. One pair attended two courses, are evaluated for each and counted twice. PWD who were only able to attend one workshop, or their dementia was too advanced for useful responses are not included in this evaluation.

Those with Alzheimer's disease, vascular and mixed dementia responded extremely well to the stimulation, feeling that dancing had expanded their horizons. For the two with fronto-temporal dementia, dance is more challenging, but very beneficial and manageable. The participant with an earlier diagnosis needed more individual attention, which shows that this dynamic re-energising approach is suited to the early stages. Sadly, the condition of the keenest and remarkably well co-ordinated participant with a mixed diagnosis worsened, partly due to heart problems, preventing her from completing the project.

PWD Quality of Life Impact All strongly agreed that LAC had enhanced their lives and were inspired by the arts setting and creative challenge. 88% of PWD felt that they were reviving creative skills, 82% that they were developing new skills. 94% felt better in themselves, 89% more confident, 92% more energetic and 80% were now keener to socialise – some had not lost the eagerness to interact.

PWD Behavioural Observations Arts teams observed that 91% of PWD were engaged on arrival, 4% were interested, 5% agitated on arrival. One with mild cognitive impairment travelled some distance with a painful back, but enjoyed the dance activity. After ten minutes 98% were engaged, 2% interested. When the session 96% were engaged, 4% interested (notably, a PWD with more advanced dementia). 72% were seen to have increased confidence and 58% increased creativity. (Some had not lost confidence.) 88% spoke more than three times to educators and volunteers, 12% one to three times. 85% responded individually, 15% responded with a carer. 74% interacted with more than three participants, 26% with one to three participants.

Cognitive Effect Carers observed that PWD remained happier, more alert, less tired or aggressive after LAC workshops. These benefits lasted overnight for 93%, for two days for 86%, three days for 86% and a week or more for 79%, participants often talking about the workshops long after. The 7% for whom the cognitive effects did not last were not in the early stages of dementia, their memory loss and concentration noticeably more severe.



PWD and Carers say

< Connect >

- *'It's coming in and mixing again. I'm sure we help one another.'*
- *'Music and laughter. My idea of heaven.'*

< Be Active >

- *'I've got a spring in my step now. I can't get here fast enough.'*
- *'I do love rhythm.'*
- *'Flying free as a bird around the studio, you forget your troubles.'*
- *'I shall bounce along to Tesco's with the tunes in my head.'*
- *'It helps with co-ordination, showing me I can still do things. We have parts still working mind and body.'*
- *'Mum leaves energised. One would expect her to be tired, but she is active.'*

< Take Notice >

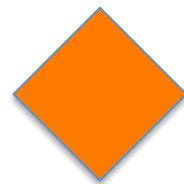
- *'Coming to the dance studio is my idea of heaven.'*
- *'It's inspirational. All these things get my brain going.'*
- *'Coming here makes a huge difference, given me confidence to do anything.'*
- *'I'd forgotten that I loved dancing. Improving what I am supposed to do. Suddenly it became possible to pick up. It made me feel I am OK.'*
- *'It is making me more alive.'*
- Carer, *'I can't believe what I'm seeing. She couldn't have done that before.'*
- *'It gives you determination to succeed. What we do here I will do at home.'*
- *'I love the whole ethos. You forget anything is wrong with you. I feel I can do all sorts of things.'*
- Carer. *'Mum's cognition showed a massive improvement.'*
- *'It's the most important aspect of my life, the creative challenge of expression.'*

< Keep Learning >

- *'I'm learning. I can do it at home.'*
- *'Trying to get my brain concentrated on what we were imagining.'*
- *'I was astounded to have dancing in me. I'm rediscovering my abilities.'*

< Give >

- Volunteer, *'It was a way of using my interest in dance to help other people.'*



Carers' Quality of Life Impact

Carers strongly agreed that LAC enhanced their quality of life and much looked forward to dancing with family or client with dementia as a highly stimulating distraction from the stresses of dementia. Thrilled to see their loved ones so energised and fulfilled by dance, they were surprised by how much they themselves enjoyed the experience, the expert insight opening a door, encouraging them to practise at home. Lifting their mood, they valued this engaging opportunity to interact with other families new to dementia, whom all participants saw as fellow dance enthusiasts.

- *'We really struck gold here.'*
- *'I had such a sense of freedom, of gratitude that [after ovarian cancer] I am able to move. It's uplifting.'*
- *'I'm really enjoying seeing my Mum so happy.'*
- *'You're immediately in the right setting. For people with Alzheimer's, whose world can shrink, it's splendid to have a new opportunity to expand. What's inspired me is the warmth of the welcome with the professionalism.'*
- *[South Asian dance] 'It's curious, takes your mind off problems, gets us out. It's making a difference, helps release tension, unlocks emotional baggage.'*
- *'It's helping me to understand him better.'*

Dance Workshop Leaders' Impact

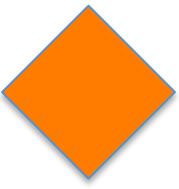
The dance workshop leaders, all highly experienced, gained new insight into the abilities and specific challenges faced by people in the early stages of dementia for whom they all now plan to continue workshops. A South Asian musician found the project

- *'gives me an opportunity to experiment. I prefer to improvise as it gives instant interaction. I can pre-empt what the dancers are about to do.'*

Volunteers' Impact

The volunteers derived considerable benefit from these projects, whether dancers attending for CPD to extend their own work to people in the early stages of dementia, the training provided by the South Asian dance project, or the dance students attending to use the experience for their dissertations or future practice. The dance companies gave each individual encouragement and advice. Witnessing the response of participants in the LAC dance projects, volunteers felt they gained a greater understanding of the capabilities and interests of people in the early stages of dementia, saw the potential for their own dance practice.

- *'Everything I have done will be very useful for my dissertation.'*



28 Dance – Outcomes

PWD Outcomes

< Connect >

- 56% of PWD strongly agree, and 31% agree that they will keep in touch with others on their courses
- All PWD – 87% of PWD strongly agree and 13% agree – plan to continue activities at arts venues.
- 100% of PWD are continuing arts activity, 28% three or more times a week, 29% twice a week, 39% once a week and 7% on an ad hoc basis.

< Be Active >

- 100% of PWD – 87% strongly agree, 13% agree - feel more fulfilled through their creative achievement at LAC projects
- 94% of PWD – 81% strongly agree, 13% agree – feel more confident through their creative achievement at LAC projects. 6% neutral.

< Take Notice >

- 94% of PWD – 81% strongly agree, 13% agree – see that engaging in arts activity overrides memory worries and that their creative skills are vibrant. 6% neutral represents those with more advanced dementia.
- 100% of PWD – 94% strongly agree, 6% agree – see that continuing arts activity will enrich their lives.

< Keep Learning >

- 88% of PWD – 69% strongly agree, 19% agree – feel they have learned new skills
- 100% of PWD – 94% strongly agree, 6% agree – will continue to develop their art wherever they can



LAC Projects

DRAMA AND POETRY

Tricycle Theatre

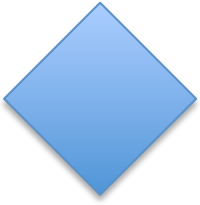
Leighton House

Prince of Wales Theatre

Royal Central School of

Speech and Drama

Poetry at Putney Library



TRICYCLE THEATRE

**Political work,
new writing and
cultural
diversity**

Brent

Photo:
London 2012 Inspire)



o
t

'I found the idea exciting. I love writing, listening to everybody's comments, getting the most out of it. So roll on next week.'

'Working with him really spurs me on.'

'I like meeting other people leading a creative life.'

'It broke down some barriers.'

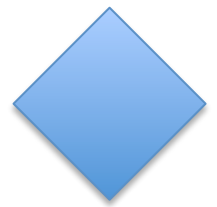
'I wanted to depict true anger'

'I know I might end up going a bit gaga. I've always been quite dizzy, so hopefully coming here will keep me being me.'

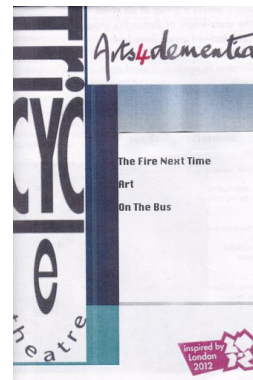
'It's really good to have something creative to look forward to. This is making me rattle the old brainbox.'

A course of eight scriptwriting and drama workshops with rehearsal and final performance of scripts (17 February – 13 April 2012), led by drama scriptwriter Leonie Elliott and drama practitioner Jack Gardner. The London 2012 Inspire photographers recorded one workshop to feature in the Inspire Day Exhibition at City Hall on 23 May (above).

- 1 **Introduction.** All sat in a circle. Leonie passed round an empty basket and invited participants to introduce themselves and to imagine a scene or object in the basket, a favourite piece of music and of writing.
Photographs. Participants were asked to describe the characters in the photographs, their relationship, what they appeared to be doing, and to create scenario.
- 2 **Warm-up exercises proved effective.**
 - a. Clap, pass the clap, increase the speed
 - b. 'Whoosh' with dynamic arm movements towards each other around the circle, reverse direction.
 - c. Choose sound and movement, pass round the circle.
 - d. Passing the facial expression
 - e. Shoulder rolling.
- 3 **Blue Satin Fabric as a prop for mime.** Each participant chose a use or response to the fabric – as a bullfighter, chair cover, lion to be tamed.
- 4 **Sculpting your Partner:** Participant as sculptor manoeuvred their partner (or model)'s limb, finger, face and clicked their own fingers to freeze the position.
- 5 **Character exercises:** Participants walked to music in character.



- 6 **Character profile sheets.** Each pair of participants was given a character profile sheet at the third workshop to plan their scenarios. They began writing at their fourth workshop, working with workshop leaders and increasingly with volunteers. Sound effects and props were decided. Scenarios having taken shape, the workshop leaders advised the lighting technician.
- 7 **Rehearsal:** Lighting was set up for each pair to perform in a different part of the room and scripts attached to easels, for reference. There was quite a buzz as preparations began.
- 8 **Final rehearsal.** Music introduced each act. Workshop leaders prepared the programme with photographs of the ‘company’.
- 9 **Performance** to audience of family, friends and local dementia care organisations. The performance was filmed for A4D.



‘Working on scripts is part of my day.’

‘It’s been waking me up. The more I come the more I look forward to it.’

‘I produced something that I hadn’t thought of before’

‘It’s widened my horizons in old age. You have to be woken up again by a group like this. It’s something one’s interested in again.’

‘Working with him is a new skill. I have usually as a writer worked alone.’

‘The highlight of the week - you have to have terrific consciousness of other people. – it really does matter.’

Featured in the Evening Standard, Guardian, Observer and at London 2012 Inspire exhibition at City Hall.

Participants Six PWD, most with literary experience, one an experienced playwright with more advanced Alzheimer’s, four carers, two drama workshop leaders, two volunteers.

Impact The playwright and amateur participant with a better memory spurred each other on; in performance the playwright, whose memory revived in the work process, gave his part a dramatic twist. The participant diagnosed two years earlier with Lewy bodies was keen, but as she found concentration difficult, her professional carer offered active support, building up her confidence for them both, and as a result the former spoke more than usual, was happier, less isolated, though at home she tends to mix reality with fiction.

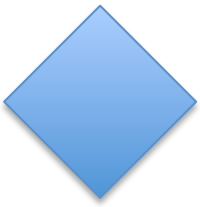
Best practice Theatre rehearsal room, theatre ethos, workshop leaders informed by A4D training. Energising warm-up exercises. High calibre professionalism throughout, lighting and theatre programme. Actor/director volunteer working with participants.

Equipment Lighting equipment, props.

Incentive to revisit Tricycle Theatre offered film discount to participants.

Sustainability Tricycle Theatre focuses on young people, and plans no further projects for people living with dementia.

Funder The Eleanor Rathbone Charitable Trust.



LAC Projects – Drama and Poetry

PRINCE OF WALES THEATRE

West End
theatre
owned by
Delfont
Mackintosh

City of
Westminster



Two drama workshops (11 July 2013 'Les Misérables', 18 July 'Phantom of the Opera') led by Kurt Murray.

'Les Misérables'

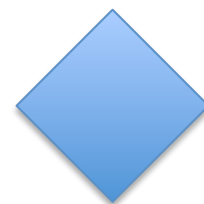
*'Gets the
imaginative juices
going. One could
be expressive.'*

*'Participating is
important for me.
It gears me up. I
like the contact
with people.'*

*'Mirroring was
interesting. You
had to concentrate,
really enter into it,
to complete it'*

- 1 **Competitive Groups:** Groups of participants competed to outperform each other, enacting a) figures 'two', 'three', triangle, 'eight', a disabled loo, microwave oven, live chicken, washing machine, lawn mower.
- 2 **Still-Life Photos:** 15 seconds to compose a beach scene, three-year-old's birthday party, ten seconds for a wedding scene, eight seconds for a zoo scene, grandmother's round the world trip to Egypt, Antarctica, Paris, New York, Australia.
- 3 **Creating Shapes with your Body:** One person made an acrobatic shape and held it for two minutes, the next made a shape intertwining with the first and so on. Kurt then tapped each on the shoulder to disentangle without disturbing anyone else.
- 4 **Barricade.** To reflect the barricade in 'Les Misérables', participants were asked to form a physical barricade with their bodies.
- 5 **Mirroring in pairs.** Advised to look directly into their partners' eyes, participants sat to mirror each other, and increased speed.
- 6 **Puppetry exercise.** Partners held each other's hands with an imaginary string, another string above the head, pausing strings to set positions.
- 7 **Chairs into space:** All sat on chairs on the stage and on a count of five stood and sat on instructions, in preparation for the Barricade Scene.
- 8 **Barricade scene: (Music: Do You Hear the People Sing)** Powerful scene, fighting the army, sitting, sleeping, firing imaginary weapons cold, wet, huddled with family – in costume.

'Phantom of the Opera'



- 1 **Competitive Groups.** Participants competed to form a circle, star, question mark, the figure 'eight', triangle, capital 'A', 'Y', 'C', disentangling themselves on touch, as before.
- 2 **Atmospheric Photographs.** Participants created scenes 'Climbing a Mountain', 'In the Catacombs (caves, rivers)', 'Haunted House', 'Seven Deadly Sins', 'Scary Locations' (Dracula in Transylvania, swimming with sharks, 20,000 leagues under the sea), 'Ghost at the Theatre'
- 3 **Mirroring in Pairs** and **Puppetry** as before.

'I found that fun. It just shows what you can do.'

Scene: Christine and Phantom on the boat (Music: *The Music of the Night*) and Masquerade dance, in costume. Phantom is the ghost under the manipulative creature who is love with the lead actress Christine and lives under opera house where he lives, he kidnaps her. Those acting the Phantom put on masks and stand behind with her parasol.

'It's an important outlet for me because I'm interacting. I live alone, and always feel better when I meet up with other people.'

- **Action 1.** Phantom pulls Christine down into chair.
- **Action 2.** He stands in a boat, in front of her.
- **Action 3.** Imagine you are in a gondola, punting through dark caverns towards the place where you live under the opera house.
- **Action 4.** Phantom brings Christine to his underground abode, takes her by the hand, and leads her to a room in his lair – a dressing-table with mirror and hairbrush.
- **Action 5.** Christine sits, picks up a hairbrush, brushes her hair looking in the mirror and replaces the mirror.
- **Action 6.** Phantom does a loving puppetry exercise on Christine.
- **Action 7.** He lets go of strings.
- **Action 8.** Christine turns to face the Phantom, reaches up to the side of his face, He closes his eyes, she pulls off mask and, sees his horrified, scarred face. Phantom cowers, hating himself, turns to hide his horror.
- **Action 9.** Christine.

'I liked having to move with the music and with the directions.'

'It was nice to see what it felt like to be in character.'

Participants Four PWD, two carers, workshop leader, A4D intern.

Impact PWD had fun, were intrigued to act, focussed on exercises and felt energised by interactive challenges.

Best Practice Inspirational theatre setting. Professional theatre company, experienced drama workshop leader, informed by A4D training. Energising warm-up exercises, dramatic action.

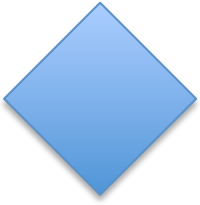
'I feel energetic in my mind all the time through:'

Equipment Costumes, arms, parasols, masks.

Incentive to revisit Tickets are available for participants to see the shows.

Sustainability Delfont Mackintosh is able to run more workshops for people in the early stages of dementia for a fee.

Funder The Mackintosh Foundation.



LEIGHTON HOUSE

Scriptwriting and drama workshops in the studio of Lord Leighton, nineteenth century president of the Royal Academy

Royal Borough of Kensington and Chelsea



'I've loved every moment. My view now is 'I have dementia, but I also have a life''

Carer, 'Really nice to see my mother so energised after these activities.'

'I'm taking to writing.'

'It got me in the mood for the rest of the day.'

'I enjoyed people behaving badly.'

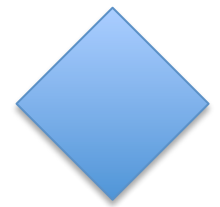
Carer 'His creative activity has increased since he has been here. Thinking of ways of bringing the story alive has been good fun.'

'It shows you don't have to speak to express yourself.'

Six weekly drama and music workshops (4 July – 7 August 2012) led by actor director Seta White and musician Chris Douglas. Re-energising drama exercises, preceded preparations for object-based scenarios. Rehearsal and performance for family, friends, local dementia carer organisations and funders. Filmed.

Seta's Workshop Format to Chris's piano accompaniment:

- 1 **Warm-up exercises in a circle:**
 - a. **Stretches.** Head, shoulders and hand , feet, arms and legs.
 - b. **Breathing exercises.**
 - c. **Name game.** Participants give their name and a movement large or small, the movement as a memory aid.
 - d. **Zap and Clap** each person, turning to increase momentum.
 - e. **Mirror partners' movements**, adapted to involve dance.
 - f. **Hokey-cokey energising exercise** to work feet, and turn body.
 - g. **Hot Bath Tub.** Ways to tiptoe into an imaginary tub of hot water, test water with elbow, hand or toe, exercise vowels 'ooh' 'ah' etc, wash and get out.
 - h. **Pass a lemon with emotion** (Music: 'Where is love?'). Participants explored a range of emotion, love, rejection, jealousy, menace, fear, nervousness
 - i. **'Whoosh'** with dynamic arm movements towards each other around the circle, reverse direction.
 - j. **Imaginary object in the hand.** Pass balloon as any imaginary object, with appropriate emotion and hand actions, which next person accepts in the same manner, then changes the object, its weight, emotional response to pass on.



- k. **Love Machine:** Each participant makes a sound to match the rhythm of the machine which they join inside the circle.
 - l. **Puppetry exercise in pairs to focus concentration.** Hold and position partner's hands and head with imaginary strings.
 - m. **Sensory honey and spoon exercise.** Imaginative ways to dip a spoon into the pot, taste the honey, with expressions swallowing, licking fingers etc and pass to neighbour.
- 2 Group scenes.**
- a. Two groups each create a scene for the other group to guess.
 - b. One group makes sounds, the other responds with movement.
- 3 Scenarios.** Based on objects brought by participants.
- a. Conwy, Scene from participant's guidebook filled Leighton House studio (Music: 'Jolly Boating Weather')
 - b. Best Mum trophy, bittersweet memories, Chelsea 1942. (Music: 'We'll Meet Again' and Mendelssohn's 'Fingal's Cave')
 - c. The Hora dispute: violence and fear (Music: 'Hava Nagila').
 - d. 1950s Bus scenario involving the entire group.
 - e. Peacock feather dance reflecting the Aesthetic Movement.
 - f. Noel Coward scenario for a former theatre agent (Music: 'Mad Dogs and Englishmen' performed by all participants)
- 4 Weekly homework.** Development of scripts
- 5 Rehearsal and Final Performances.** 'A Talent to Amuse'

Carer, 'He is more enterprising.'

'Sometimes I'm a bit muddled, but I'm learning that I can do it. Everything comes to a climax. You feel what you've done is worthwhile.'

'I enjoyed conferring with our pianist.'

'It's getting more exciting all the time.'

Carer, 'We feel closer to each other.'

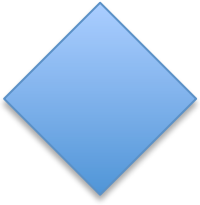
Carer, 'It gives us motivation. At home we keep thinking of it, and practise.'

Carer, 'He'll be happy all day. All night as well.'

'It really did give something to look forward to for mom. Mom was singing its praises to her friends.'

'I'd be lost if I didn't have things like this. I come back feeling full of life.'

| | |
|-----------------------------|---|
| Participants | Seven PWD, five carers, actor director, musician, Leighton House assistant, A4D intern. |
| Impact | All were energised by the exercises - some needed time to understand them, but felt full of life as a result. All were fully engaged, keen to confer with workshop leaders to develop their scenarios, which gave each a sense of achievement and helped restore personal identity. Carers enjoyed the exercise and were delighted by the progress and happiness of their loved ones. |
| Best Practice | Inspirational arts setting and experienced director and musician, both informed by A4D training. Dynamic warm-up exercises to elevate participants above the stresses of dementia. Scriptwriting. |
| Materials: | Pens, paper, folders. |
| Equipment: | Piano, props, costume. laminater, programmes. |
| Incentive to revisit | Leighton House invited participants to paint workshops and lectures. |
| Sustainability | The Royal Borough of Kensington and Chelsea (RBKC) plans to hold more activities for people in the early stages of dementia and carers. |
| Funder | The Royal Borough of Kensington and Chelsea. |



LAC Projects – Drama and Poetry

CENTRAL SCHOOL OF SPEECH AND DRAMA

Camden



‘The most important aspect is the social discourse, acting I most respect. It’s something I’ve never done before. It’s a challenge, that’s why I’m here.’

Carer, ‘It stretched you to think about characters and situation - It’s exciting and it gets the creative juices going again. It gives us a new perspective, a chance to be innovative. It makes you think outside the box.’

‘It’s a bit of escaping to a new dimensions. It renews our energy levels.’

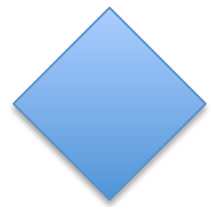
‘I felt I was developing new skills.’

Two courses

each of five weekly improvisatory drama workshops (23 January – 20 February and 24 April – 22 May 2013) with MA Applied Drama students led by Nicola Abraham and Nicola Hatton, at Swiss Cottage Library.

The Royal Central School’s Workshop format

- 1 **Welcome and Warm-Up exercises**
 - a. Gestures, expressions
 - b. **Introductions.** Exercise walking around the space, changing direction, filling the space. On a clap, find a partner new to you, introduce yourself and tell them one thing about yourself they don’t know. Participants then introduce their partner to the group. Or as a variation, what animal would your partner like to be? Tell the group.
 - c. **Physical warm-up preparatory to going on stage.** Stretching and shaking the entire body.
 - d. **Vocal warm up**, opening mouths as wide as possible, closing tight, chewing, licking and vibrating lips, ‘brrr’, throw a variety of sounds around the group. Hands on diaphragm, breathe out to ‘huh huh’, panting with a noise, then breathe out on ‘aah’ – a singing note – for a long time, then ‘A’ ‘E’ ‘I’ ‘O’ ‘U’ on a long singing note, exercising jaw muscles. Breathe in for 4 counts, hold for four counts, out ‘A’ ‘E’ ‘I’ ‘O’ ‘U’.
 - e. **Give an imaginary present**, passing with expression, reaction to heat, stickiness, smell, fear, anger, recipient to guess what this is.



2 **Improvisations. Create a Scene in Pairs**, rearranging chairs into semi-circle to create a stage. Participants improvise, others guess the character, develop scenario, decide place, year, time of day, weather, develop both characters.

3 **Creating Obstacles** – how will your characters try to get what they want.

4 **Character Development, in Pairs:**

- a. Objects brought in by participants, three objects to develop character; imaginative exercise on other uses for objects
- b. Photographs to stimulate ideas of character – select one photo per group, later per person
 - i. What gender is the character
 - ii. How old?
 - iii. What does s/he do?
 - iv. What would s/he rather do?
 - v. Where does s/he live – house or flat, in the UK or abroad?
 - vi. What can they see out of their bedroom window?
 - vii. Who do they live with?
 - viii. Who are the three people s/he is closest to?
 - ix. Do they have enemies? If so, who, what, why?
 - x. What three things do they particularly like? – say, food, smell, the feeling of sand beneath their feet.
 - xi. List three things they dislike.
 - xii. What three things would they keep in their pocket?
 - xiii. Do they have a catch phrase?
 - xiv. What is their greatest ambition? The thing they want most of all. Have they been published yet? What's stopping it?
 - xv. What is their biggest fear, the worst thing they can imagine happening to them?
 - xvi. What is their secret? Who are they keeping it from?
 - xvii. What is their earliest memory?



Carer, 'It's very involving. I enjoyed building a character and a scene from nothing.'

Carer, 'It was a terrific idea to have that conflict, very effective. I thought she pitched it just right!'

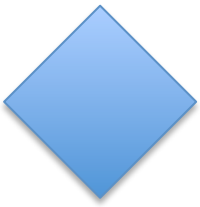
'I enjoyed working at the character.'

Carer, 'The timing was so interesting and the comedy and assurance of the players. He knew just what to say.'

'There were some really good players. I surprised myself by taking part. I enjoyed being part of this. It's good theatre.'

'The best thing was preparing the story,, built up characters. Working very smoothly together with someone I hadn't met before.'

'It's been fascinating. We were doing things which I would never have dreamed of doing.'



'What am I going to do that's more drastic. I watched people getting drunk, and being drunk. I had to make it continue, to be even more desperate.'

'Everyone is involved, has a word to say. I loved the play. This is so real'

'For me it is great to meet people and discuss. The instruction is quite strong. You have to really give. I always feel better here.'

'It's very scary to get up and do something you don't know how it's going to turn out. But it gives you a kick. I just make it up as I go along. It's creative. It's lifelike. You don't do it in your own life.'

- xviii. What are they wearing right now?
 - xix. Where are now?
 - xx. Think of three words to describe their character – negative or positive.
 - xxi. What is their name?
 - xxii. Through or since homework, what have you learned about your character.
- c. Conveying character through the body.
- i. How do they walk? Think of four characters as you walk – say, a policeman, child, lover, villain –
 - ii. What sort of stride?
 - iii. Which part of the body leads? –belly, elbow, nose?.
 - iv. What speed would the character walk, long stride or lumbering step?
 - v. How does the character breathe?

- 5 **Putting characters into short scenes.** Participants performed new characters with a different partner, a little more complex each time. Motivation, approach and obstruction tactics were then analysed
- 6 **Adding annoying habits** – improvisation exercise in pairs, each choosing an annoying habit.
- 7 **Cool down exercises and recap.**
- 8 **Characterisations suggested for practice between sessions.**

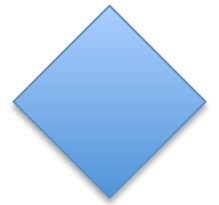
Participants Six PWD – including a former Shakespearean actor, an architect involved with Air Force productions in South Africa, an entertainer with mild cognitive impairment, a printer, a scientist with fronto-temporal dementia, and a writer with more advanced dementia – five carers, two drama workshop leaders, seven MA Applied drama students, one literary volunteer.

Impact Working with talented leaders and students, participants were inspired to imagine characters and scenes, to improvise and perform. All looked forward to the sessions, discussions and the challenge of experimenting further each week. The former actor, apprehensive about working with amateurs, entered into the swing, interacting with students. Improvisation came less naturally to the participant with fronto-temporal dementia. Students from Greece, Texas, Canada, India, Ireland can now share their insight abroad.

Best practice Inspirational direction from a leading London drama school, informed by A4D training, dynamic warm-up exercises and challenging opportunities to improvise, use imaginative power, with input from talented international MA students.

Equipment Drama notes.

Sustainability The Central School continuing the workshops. The course leader is using the experience for her Drama and Dementia PhD and will spread the practice through her drama company.



POETRY AT PUTNEY LIBRARY

Wandsworth

'I always feel better when I walk out of here.'

'It's important to me to be here. I wish there was more like this. It makes the hideaways like me come into motion. It's just fantastic to be in the group'
Carer, *'It has changed her so much – it's such a good idea for people to meet each other and exchange ideas.'*

Two poetry projects (May – June and August – November 2012, both ed by Cheryl Moskowitz, with volunteer training and seven poetry sessions award-winning poet, creative writing facilitator and co-founder of LAPIDUS, the Association for Literary Arts and Personal Development.

Cheryl's workshop structure, with homework inspired by a workshop theme, the previous week's poetry recapped at the start of each workshop

1 Introduction: Participants' identities

- a. What is the origin of your name, its meaning, why that name was chosen for you?
- b. Your favourite word, distinguishing feature or symbol and to suggest words or phrases as springboard for a poem.
- c. On a card write something you
 - i. like doing, or eating
 - ii. don't like
 - iii. would like to do if you could (ambition)
 - iv. would never do

2 Cinquain – participants working in pairs or brainstormed by the group to create the French 5-line form of poetry, governed by syllable length and purpose. (Art postcards are a useful trigger for cinquains).

First line has two syllables, the subject

Second line has four syllables, what subject looks like

Third line has six syllables, action or

Fourth line = eight syllables, feeling or emotion

Fifth line = two syllables, echo

Statue

Softened white stone

Uncomfortably close

What am I supposed to feel?

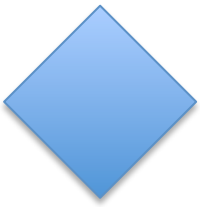
That's art.

Carer, *'That was so cute, that his name meant darling – neither of us had ever known that.'*

'It brings me out of the woodwork in the best way I can ever imagine.'

Carer, *'It is our intention to do a cinquain together this evening. It is a delightful session.'*

'I've always loved poetry.'



*'It has opened up a
whole new view
of poetry.
You see you've done
a cinquain – it feels
good.'*

*'Doing something
interesting keeps me
going.'*

Carer, *'The way of
communicating is so
easy and humorous.
I learn very much
with her.'*

*'I am looking
forward to finishing
my poem at home.'*
Carer, *'It's
interesting to see
how other people
cope with differing
degrees of
impairment.'*

*'We've worked
through the angst of
not having the right
words. We're a nice
partnership - I
taught her to do it'*
Carer, *'We're
looking at ways for
Mum trying to be
creative, that's why
we're here. Using
unexpected stimuli is
lovely.'*

*'I do think it may be
helping me.'*

Ideal for people in the early stages of dementia, these short poems help focus the mind, facilitate composition, and may encourage reading, which is easier for those with fronto-temporal dementia than with Alzheimer's.

Leisure

*Unchained Freedom
Pleasure of treasured times
Crescendos, rising elation
Laughter*

Cold feet

*Yearn for warm socks
So that the brain can work
For the good of the whole body
And yours*

3 Haiku – Japanese three-line form of poetry reflecting nature

First line has five syllables.

Tanned and trusting he

Second line has seven syllables.

Bore bronzed power forgivingly

Third line has five syllables.

Like Melting Toffee

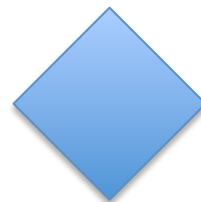
4 Place Poem in Pairs – Your impressions of a favourite room, recalled together, through your senses, to create poetry.

- What did it look like - in the room, or outside?
- What did it sound like – birds, peacocks in the garden?
- How did it smell?
- Do you recall a taste of a meal you ate there?
- The atmosphere, how it felt?
- Why did that place make you happy, sad, calm, wistful?

5 Material – At home, find some material, imagine, tell each other what it used to be. If it was a curtain, where did it hang? Was it from a wedding dress, whose? Or is it upholstery? What? Who? Where? How? Why? How did it meet its end?

6 Hands – reminiscences stimulated rich variety of poetry

*They've done many things
I think you could say
My hands took me to India
With my parents and baby sister Ursula.
I was seven.
On a huge troop ship,
It was 1931 and
I was holding Ursula's hand.
I used to keep an eye on her.
Scooting in India, my hands on the bars.
Riding a pony, my hands on the reins.
We squeezed mangoes
And crunched sugar cane in our hands.
Our ayah took us by the hand into the bazaars
And I learned to play the piano.
My hands have played all kinds of music . . .*



- 7 **Collage.** Cutting images from magazines on a theme, say 'happiness, as a trigger for poetry.
- 8 **Art Postcards or photograph for 3-part poem in pairs.**
a. Whole scene – Sum up the scene to your partner
b. The Punctum - Chose one detail an expression or object
c. The Mind's Eye – what the image symbolises, its purpose, personality, moment in history– how long object has been there.
- 9 **Acrostics** Create one line poems, the first letter forming participants' names.
- 10 **Poetry for the season,** noting changes in the air, tastes, smells and sights, what people are wearing, leaves on or off the trees, crunch of falling leaves, fires, blossom, crispness of winter, blazing fires.
- 11 **Travel.** Where would you to travel if you could? Poem as acrostic.

Participants were given bound copies of their poetry, copies of which were pinned up on boards in the library.

Participants Nine PWD, eight carers, workshop leader, seven literary volunteers, two A4D volunteers, one A4D intern.

Impact: All participants were fully engaged at once in the opportunity to create poetry, being inventive in pairs or in a group, making interesting line breaks, restoring confidence and joy in interactivity and a sense of accomplishment. Unusually, all were keen to finish poems or collage at home.. A former English teacher who had been able to write without thinking and can no longer read, was worried that she might not be able to demonstrate her abilities, but realised that the course was not a test of skill, but to stimulate ideas. Her creativity flowed.

Best practice Literary setting, experienced poet and creative writing workshop leader, sensitivity to participants' needs, volunteer poets to spread the practice.

Equipment Flip chart, pens, Berol pens, roll-tip pens, paper.

Incentive to revisit Putney Library's collection of poetry books.

Sustainability The library is will house more projects for continued payment of venue hire.

Funders First project: Wandsworth Cultural Wealth Fund.
Second project: People's Health Trust.

'It's good for me – that would be the top – today I could do almost everything I thought I had given up.'

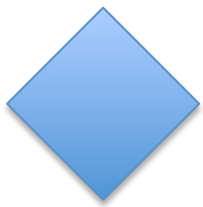
'This interplay gives me a better sense of wellbeing. I wasn't doing it any more. I like to see friendly faces again.'

Carer 'Ideas do flow – you inspire each other by a lovely way of working. It's lucky learning new skills.'

'I was able to put in there some of my concerns of the world.'

Poet to participant: 'You're very good at sound words.'

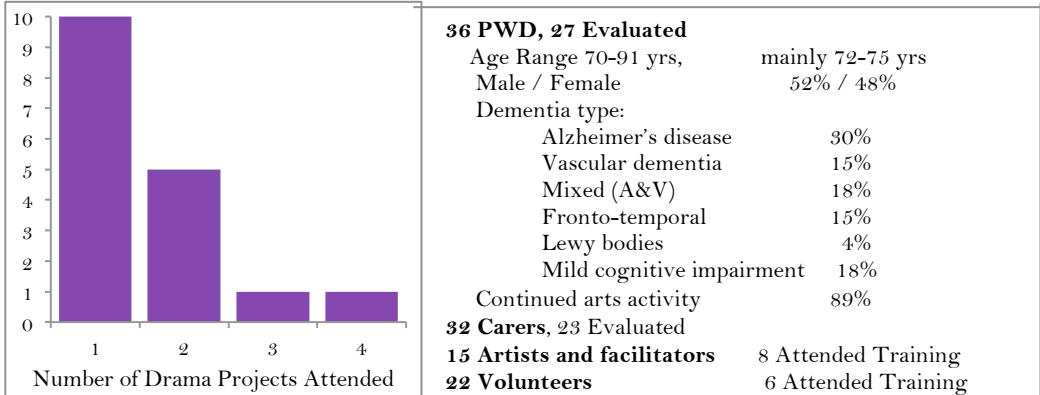
'Because it was co-operative working, Mum was able to achieve lovely stuff and it wasn't pressure. This is a new beginning with poetry.'



30 Drama and Poetry Evaluation

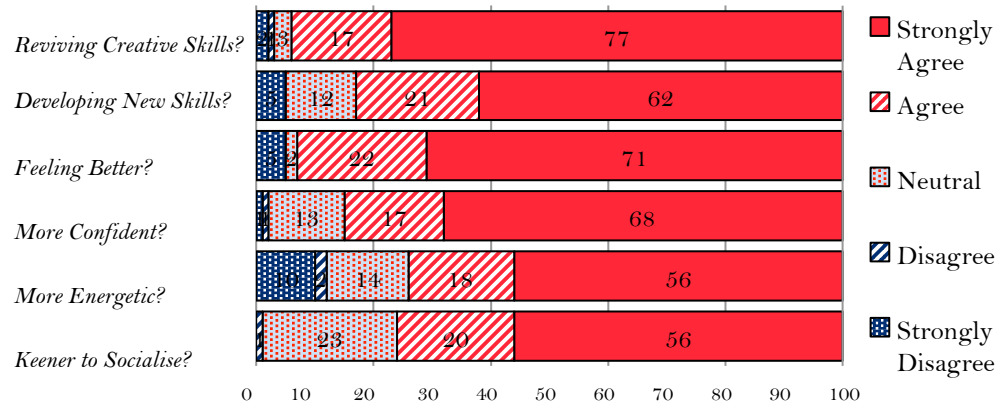
PWD at 1-4 Drama and Poetry Projects

PWD = Participants with dementia

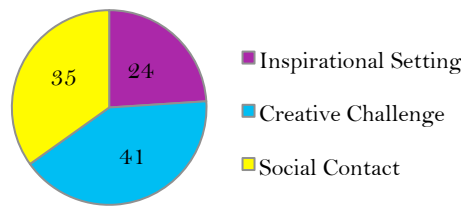


Quality of Life Outcomes: PWD %

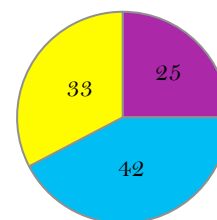
PWD were asked *Do you now feel...*



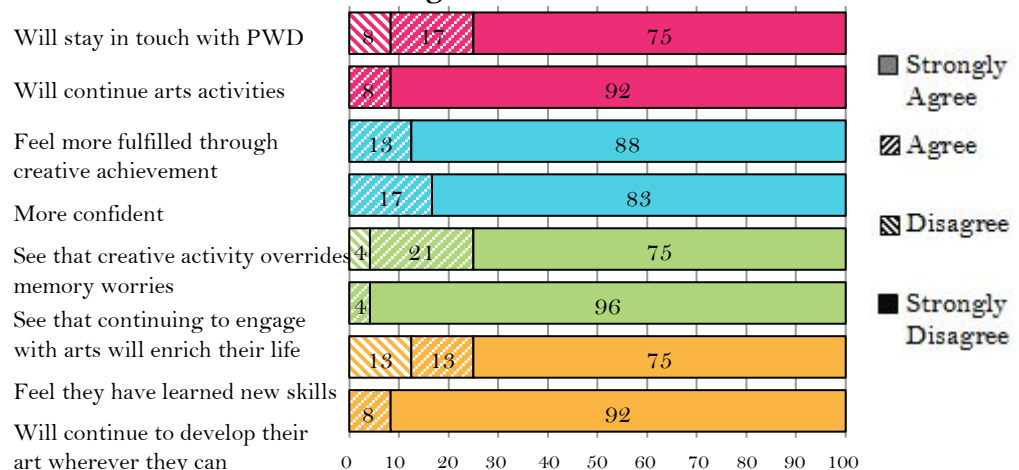
What PWD Valued Most %

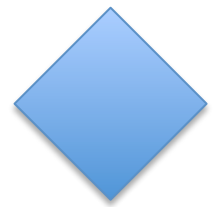


What Carers Valued Most %



Wellbeing Outcomes: PWD %





The Drama and Poetry projects included Scriptwriting and Drama at The Tricycle Theatre, drama at the Prince of Wales Theatre and at Leighton House, drama improvisation at the Royal Central School of Speech and Drama, and two poetry projects at Putney Library.

Between four and eight PWD attended each course. Those with Alzheimer's disease, vascular and mixed dementia responded very well to the stimulation, feeling that poetry had opened up new avenues. One, who could no longer read, was reviving skills. Those with fronto-temporal dementia found reading less challenging, but needed help with creativity. One diagnosed with Lewy bodies two years previously seemed much more distracted than other PWD in the early stages, but coped better in drama than in art.

PWD Quality of Life Impact

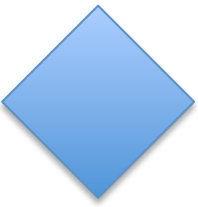
All strongly agreed that LAC had enhanced their lives and were inspired by the arts setting and creative challenge. 94% of PWD felt that they were reviving creative skills, 83% that they were developing new skills. 93% felt better in themselves, 85% more confident, 74% more energetic and 76% were now keener to socialise – some had not lost the eagerness to interact.

PWD Behavioural Observations

Arts teams observed that 91% of PWD were engaged on arrival, 4% were interested, and 5% agitated on arrival. One with mild cognitive impairment travelled quite a distance, suffered from a painful back, felt the stress but enjoyed the dance activity. After ten minutes 98% were engaged, 2% interested. By the end of the session 96% were engaged, 4% interested. 72% were seen to have increased confidence and 58% increased creativity. (Some said they did not suffer from loss of confidence.) 88% spoke more than three times to educators and volunteers, 12% one to three times. 85% responded individually, 15% responded with a carer. 74% interacted with more than three participants, 26% with one to three participants.

Cognitive Effect

Carers observed that PWD remained happier, more alert, less tired or aggressive after LAC workshops. These benefits lasted overnight for 96%, for two days for 82%, for three days for 75% and a week or more for 61%, participants often talking about the workshops long after. The 4% for whom the cognitive effects did not last were not in the early stages of dementia, their memory loss and concentration noticeably more severe.



PWD and Carers say

< Connect >

- *'What I find interesting about working with this group is that it hasn't got that selfishness that you usually get working with writers.'*
- *'Hopefully coming here will keep me being me.'*
- *'Mirroring, you had to concentrate, really enter into it, to complete.'*
- *'It's a very important outlet for me because I'm interacting. I live alone, and always feel better when I meet up with other people.'*
- *'The best thing was preparing the story, building up characters, working very smoothly with someone I hadn't met before.'*

< Be Active >

- *'It's really good to have this to look forward to. I had planned to start something creative. This is making me rattle the old brainbox.'*
- *'I enjoyed working at the character.'*
- *'It's important to be here. I wish there was more like this. It makes the hideaways like me come into motion. It's just fantastic to be in the group.'*
- *'I feel energetic in my mind all the time through.'*

< Take Notice >

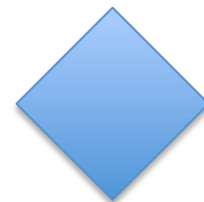
- Carer, *'The timing was so interesting and the comedy and assurance of the players. He knew just what to say.'*
- Carer, *'It stretched you to think about characters and situations – It's exciting and it gets the creative juices going again. It gives us a new perspective,, a chance to be innovative. It makes you think outside the box.'*

< Keep Learning >

- *'It has opened up a whole new view of poetry. You see you've done a cinquain – it feels good.'*
- *'Sometimes I'm a bit muddled, but I'm learning. I can do it. Everything comes to a climax and you feel what you've done is worthwhile.'*
- *'Trying to get my brain concentrated on what we were imagining.'*
- *'I was astounded to have dancing in me. I'm rediscovering my abilities.'*

< Give >

- *'It is great to meet people and discuss. The instruction is quite strong. You have to really give. I always feel better here.'*



Carers' Quality of Life Impact

Carers strongly agreed that LAC enhanced their quality of life and much looked forward to creating drama with family or client with dementia as a highly stimulating distraction from the stresses of dementia. Thrilled to see their loved ones so energised and fulfilled by drama and poetry, they were surprised by how much they themselves enjoyed the experience, the expert insight opening a door, encouraging them to practise at home. Lifting their mood, they valued this engaging opportunity to interact with other families new to dementia, whom all participants saw as fellow drama and poetry enthusiasts.

- *'Working on the script is what I liked best. It was changing all the time and coming more alive.'*
- *'It gives me a better sense of wellbeing. I love the interplay in my life. I wasn't doing it any more. I find it uplifting. I like to see friendly faces again.'*
- *'This reminds him of his heyday. We feel we are closer to each other.'*
- *'It gives us motivation. When we go home we keep thinking of it and practise.'*

Drama Workshop Leaders' Impact

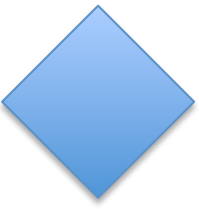
The drama and poetry workshop leaders, all highly experienced, gained new insight into the abilities and specific challenges faced by people in the early stages of dementia for whom most plan to continue workshops.

- *'The participants are very communicative about what they most enjoy about the sessions. Their individual personalities and interests have influenced the choices I make in terms of the content of the workshop and encouraged me to experiment and modify where appropriate.'*

Volunteers' Impact

Student volunteers derived considerable benefit from the drama and poetry projects and training. One workshop leader volunteered at the first drama project before running her own first course for people in the early stages of dementia. While she gave her time, she derived valuable experience. The students at both the poetry projects and at the Central School, witnessing the response of participants in the LAC projects, gained a greater understanding of the creative capabilities – the ability to improvise, build up characters, create poetry – and interests of people early stages of dementia, and how they themselves could use the experience developing their own work in this area.

'What I found extremely useful was volunteering on another project before running my own to witness and experience them working, hands-on learning.'



32 Drama and Poetry – Outcomes

< Connect >

- 75% of PWD strongly agree, and 17% agree that they will keep in touch with others on their courses
- All PWD – 92% of PWD strongly agree and 8% agree – plan to continue activities at arts venues.
- 89% of PWD are continuing arts activity, 11% three or more times a week, 39% twice a week, 43% once a week and 7% on an ad hoc basis.

< Be Active >

- 100% of PWD – 88% strongly agree, 12% agree - feel more fulfilled through their creative achievement at LAC projects
- 100% of PWD – 83% strongly agree, 17% agree – feel more confident through their creative achievement at LAC projects. 6% neutral.

< Take Notice >

- 96% of PWD – 75% strongly agree, 21% agree – see that engaging in arts activity overrides memory worries and that their creative skills are vibrant. 4% neutral represents those with more advanced dementia.
- 100% of PWD – 96% strongly agree, 4% agree – see that continuing arts activity will enrich their lives.

< Keep Learning >

- 88% of PWD – 75% strongly agree, 13% agree – feel they have learned new skills.
- 100% of PWD – 92% strongly agree, 8% agree – will continue to develop their art wherever they can.

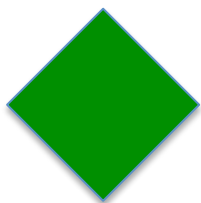


LAC Projects

MUSIC

**Princee of Wales Theatre
(choral workshop)**

**Kokila Gillett and Live Music Now
trained colleagues at Cadogan Hall**



33 LAC Projects – Music

PRINCE OF WALES THEATRE

The West End theatre owned by Delfont Mackintosh and best known for musicals



City of Westminster

‘Les Misérables’ choral workshop, 25 July 2012,

led by Deborah Gjeloshaj. Dynamic warm-up exercises before learning and performing the song ‘At the End of the Day’ from the musical of Victor Hugo’s ‘Les Misérables.’ Moving from a minor to a major key, from angry to hopeful, Debbie explained to the PWD who were not experienced singers that they must sing with feeling, to make a difference. They learned quickly and were given challenging exercises, not just scales and arpeggios, but dominant sevenths, to each vowel.

‘I enjoyed it. It was a challenge.’

‘With dementia you don’t have a forward memory. You don’t know what’s coming next. I didn’t think I’d be any good, but I’ve been told that I am.’

‘I’ve been warmed up. It’s hard work. It brings you out.’

Participants

Two PWD, one volunteer, one A4D. (On this hot day, carers wished to avoid taking PWD into London’s crowded West End).

Impact

While PWD responded extremely well to the musical exercises, they required the support of the volunteer and A4D observer, who were choral singers, to master all the words of the song. Both PWD felt they had worked hard. A4D recommended the dominant sevenths exercise for the larger music project at Cadogan Hall. One who had never sung before, learned to follow and sing the music, and by the end of the session sang solo.

Best practice

Inspirational setting, challenging warm-up exercises to motivate participants to develop new skills. Song to trigger emotional response.

Equipment:

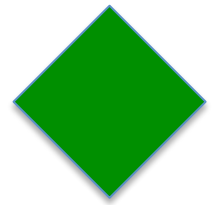
Piano, scores.

Incentive to revisit

Participants invited to see the show.

Funder

The Delfont Mackintosh Trust.



CADOGAN HALL

**Concert hall
designed in 1907
by Robert Fellowes
Chisholm, as a
New Christian
Science Church**

**Royal Borough of
Kensington and
Chelsea**

Eight weekly participatory music workshops (2 July – 20 August 2012), led by Kokila Gillett (violin and voice) and Live Music Now colleagues, Pavel Timofejevsky and Craig White (piano) and Anya Birchall (violin). The group met in a rehearsal room, except for one session on stage,

To re-energise and inspire participants, the musicians's one-hour sessions began with lively virtuoso pieces, followed by a familiar participatory song inviting a participant to dance encouraging others to join in, a reflective duet to engage emotions, keeping up the momentum with alternate performance and participation, with increasingly challenging exercises and ending on a high note. To engage participants from the start, the musicians give brief introductions to themselves, instruments, the composer, instruments and meaning of each piece.

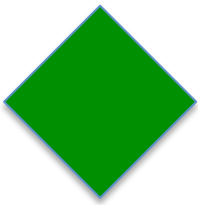
1 Kokila and Pavel open with Tchaikovsky's *Scherzo*. Participants joined in *A Nightingale Sang in Berkeley Square*, as she sang and danced with one. Keeping the romantic tone, she played a quiet movement from a Wieniawsky violin sonata, performing directly to those most moved. Pavel played Cole Porter's 'Begin the Beguine', as participants shook maracas and danced. After listening to Mozart, they livened up to sing George Gershwin's 'A Foggy Day' about cheering a person who is down. Kokila and Pavel performed Edward Elgar's 'Salut d'Amour'. Moved, participants sang 'Can't Help Lovin' Dat Man' and listened, rapt, to Pavel playing Sergei Rachmaninov's 'Polichinelle'. They sang and danced to 'Moon River' and 'Edelweiss', and the session concluded with an emotional Mexican song, 'My Little Star (*Estrellita*)'.

'I liked it when she varied her voice up and down like a river on a sunny day. I was really excited that my wife came.'

'They are excellent. It is different.'

'I realised we were all the same.'

'Dance was wonderful.'



*'It brightens up
our day.'*

*'Music with dance –
yes! yes! yes! It's a
new start, completely
and utterly.'*

*'It makes such a
difference, as if I
don't have
dementia.'*

*'That's better. More
challenging stuff.'*

*'It was good. I do
quite a bit of
thinking. I hope it is
some help.'*

*'It's nice doing
something
invigorating with
my grandmother.'*

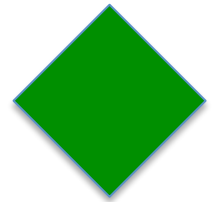
*'It was good when
they asked what
emotions you felt
from the music. It is
not just passive, it's
stimulating.'*

*'I enjoyed that. I've
never conducted
before.' Says her
granddaughter,
'She was fantastic.'*

2 Kokila and Craig performed a Sicilian 'Paradis' followed by Vivaldi's 'Summer' from *The Seasons*, an engaging contrast of darkness and vivacity. 'Something Good' the duet from the 'Sound of Music', which Kokila sang and danced with a participant triggers his memory for the words. By request she and Craig played Beethoven's violin sonata in B flat. Singing Fats Waller's 'Honeysuckle Rose' (1929), she danced with a participant and encouraged another to sing Gershwin's 'Embraceable You'. On stage, Craig conducted Kokila playing a Béla Bartók 'Romanian Dance', then handed the baton to a participant who conducted with gusto guiding Kokila's violin to play *tremolando* (see previous page). An Irish participant and her carer took the baton. Her Irish folk tune moved the participant to tears and she agreed to sing 'The Londonderry Air'. After Bach's 'Air on a G String', all joined in to sing and one danced to 'There's a Place for Us' from 'West Side Story'.

3 A participant danced as he walked in to hear Beethoven's 'Spring Sonata', which was chosen for him and engaged all, one with more advanced dementia gently tapping his foot. Kokila sang 'Where is Love?' from 'Oliver', catching the eye of each participant, and as she and Pavel played Paganini's 'Cantabile', they were much moved. The contrasting freshness of Mozart's first violin sonata set feet tapping. The room came alive as Gershwin's 'I've Got Rhythm' stimulated all to dance. Carers observed a beneficial difference in their partners. A participant echo's Kokila's bowing arm as she played Fauré's 'Berceuse for Violin and Piano. Opus 16'. He and other participants experimented again with a baton to conduct Kreisler's *Liebesleid*. Energised after singing and dancing to 'Edelweiss' and 'I Could have Danced All Night', participants listened to Prokofiev's 'Five Melodies'. One diagnosed with dementia with Lewy bodies read Marina Tsvetayeva's 'Held captured and enraptured deeply' – a brave challenge as reading can be nerve-wracking. Even in the early stages of dementia some struggle to read. But a participant fronto-temporal dementia – albeit not in the early stages and whose challenges differ – read two poems by Josph Brodsky with great verve. It was quite a moment. Both held the room. Confidence had grown. The session closed with a virtuosic 'Gipsy Air' by Sarasate and all joined in to sing 'Oom-pah-pah' from 'Oliver'.

4 Kokila and Anya opened with a Telemann 'Sonata for Two Violins'. Gounod's 'Ave Maria' and folk song duets were more challenging to sing to the violin harmonies, but participants gave it a go. They sang 'My Bonny Lies Over the Ocean' and one sang the Irish folk song 'Down by the Sally Gardens' and 'The Londonderry Air' as Kokila played to her. Vivaldi's 'Sonata for Two Violins' encouraged participants to shake maracas in time and lead the musicians. Inviting participants to conduct, Kokila demonstrated larger movements to increase dynamics, which resulted in very expressive conducting by participants. The musicians's performance of Bartok duo 'Emotion' aroused contrasting responses. All enjoyed Bartok's 'Arabic Dance', waltzed to Johann Strauss's 'The Blue Danube', relaxed to a Mozart violin duo., sang 'Oom-pah-pah', listened to a Bach fugue and joined in for a hearty rendition of 'Somewhere Over the Rainbow'.



5 A more challenging session opened with sonatas by Telemann and Bach, interspersed with a poem, followed by Jordi Cervelló's 'March' (1935), a virtuoso Catalan duo. Inspired by A4D's Prince of Wales Theatre choral workshop, participants stood for vocal exercises of scales, arpeggios, vowels, hands on diaphragms for breathing exercises. All worked hard and stayed standing to sing 'A Nightingale Sang in Berkeley Square', some dancing. All listened intently to Shostakovich 'Gavotte' and Wienawsky 'Etude-Caprice No. 1' and sang and danced to 'As Time Goes By'. Prokofiev 'Sonata No. 2 for 2 Violins' describes scenery in Russia. Everyone waltzed to Strass and, to conclude an excellent workshop, reprised 'Somewhere Over the Rainbow'.

Kokila, 'She is coming out, singing on her own. Her confidence in conducting is growing and she is engaging with more challenging music.'

6 All watch Craig's fingers and beat time with their feet as he accompanied Kokila for Mozart 'E Minor Sonata for Violin and Piano'. They stood for vocal warm-up exercises, experimenting with breathing, vowels and alliteration. Men and women sang alternate verses of 'Che Sera Sera'. Kokila and Craig performed 'Meditation' from Massenet's 'Thaïs' (1894). Singing 'My Romance' (1935), she danced with and revitalised a participant, others swirling to the song. Another stood to read a 19th century Irish poem 'My Land' by Thomas Osborne Davis. All were moved by Herbert Howells 'Slow Air' for violin and piano, which echoed the mood of the poem, then danced to Fats Waller's 'Ain't Misbehavin' (1929). Bach 'Ave Maria' for violin and piano and a Chopin waltz, followed by Cole Porter's 'Night and Day' (1932) and the Mozart E minor sonata stimulated mood swings. As Kokila sang in English and Italian 'Summertime in Venice' (1955) jaws quivered, a participant danced, her hands balletic. The musicians performed a skittish Beethoven 'Scherzo' and a participant stood to read 'A Little Mixed Up' and other poems. He and another participant amused each other reading from 'Verse and Worse'. Dancing to 'Oh, Look at Me' from 'Salad Days'.

'Oh, my dear, it's ravishing!'

'Now I think, 'Yes, I can! I haven't sung for a while. Things are coming back.' Carer, 'It really lifts my mother. I love the music.'

7 Kokila and Craig began with a colourful sonata by Debussy before vocal exercises began.

Participants rocked, bowed, smiled and joined in singing Gershwin's duet 'Let's Call the Whole Thing Off' (1937). As Craig played Fats Waller's 'Clothesline Ballet' (1934), a participant performed an exotic dance, responding most keenly in this now very large group to the emotional

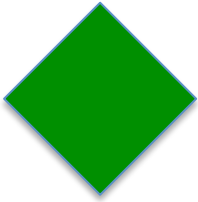


Let's dance!

It's given me the get up and go. It gives me a new life.'

Kokila, 'Today in her dancing she went further, doing actual jazz steps.'

'It energises me. I have complete confidence when I come here.'



'This is the best project for her' Her carer says. 'It's wonderful to look around and see everyone's faces, their interaction.'

'It's the first time I've listened to two violins. I've never experienced anything like this before. The sound that came out was overwhelming.'

'I feel I have done something.'

'It really is uplifting. I just want to come back and do more.'

'I'd like to go to more concerts and perhaps dance more.'

Featured in the *Evening Standard* and *Observer*

Recitativo-Fantasia from César Franck's Sonata for Violin and Piano (1886). Shaking maracas to Frank Sinatra's 'I've Got You Under My Skin', they seemed to dance in their seats and play imaginary pianos to Chopin's Grand Valse Brillante (1833) All rose to dance to Ella Fitzgerald's 'Imagination' (1940). The session closed with the final movement of Brahms Second Sonata in A Major, and a last dance.

8 This session, a summary of the course, began with vocal exercises and was filmed. Participants sang and danced to a reprise of 'Down by the Sally Gardens'. Cervelló's 'March' (1935) was replayed for its rhythmic qualities. Tears sprang to the eyes of one participant as Kokila sang 'Winter' from Vivaldi's 'Four Seasons.' All danced to 'Moon River'. A photojournalist who had resumed photography at LAC photography workshops for the first time for five years, photographed as Kokila and Anya played Shostakovitch, a Telemann Canon and sang 'Summertime'. They shook maracas to Bartok's folk melodies, recited poems by Walter De La Mare, sang Charlie Chaplin's 'Smile' (1954) waltzed to Strauss, then sang, hummed and conducted Schubert's 'Ave Maria'. Finally, all joined Kokila to sing 'Somewhere over the Rainbow', she and Anya played a Mozart violin sonata, and they sang and danced to 'As Time Goes By'.

Participants Eleven PWD, ten carers, four musicians, two Cadogan Hall front of house team, A4D intern.

Impact: Participants were energised by the music. Vocal exercises were extremely effective as a cognitive boost, lifting their spirits, so that all sang with increasing confidence, worked on improving their phrasing. All but one was moved to waltz. He preferred to sing and listen, yet danced as he walked in to Beethoven. He was very moved by the music, opening up to the songs and their meanings and shedding quiet tears on several occasions. The actions of those who danced became more fluid much more fluid. The keenest dancer was the only one unable to read. All others rose to this unexpected challenge. Carers noted their loved ones remained happy and energised long afterwards.

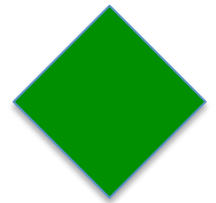
Best practice Inspirational venue, increasingly challenging vocal exercises, encouragement to conduct and dance as well as sing. Performers trained by Live Music Now. Evacuation procedure sheet.

Equipment Piano, violins, baton, maracas, amplifiers.

Incentive to revisit Participants invited to see the show.

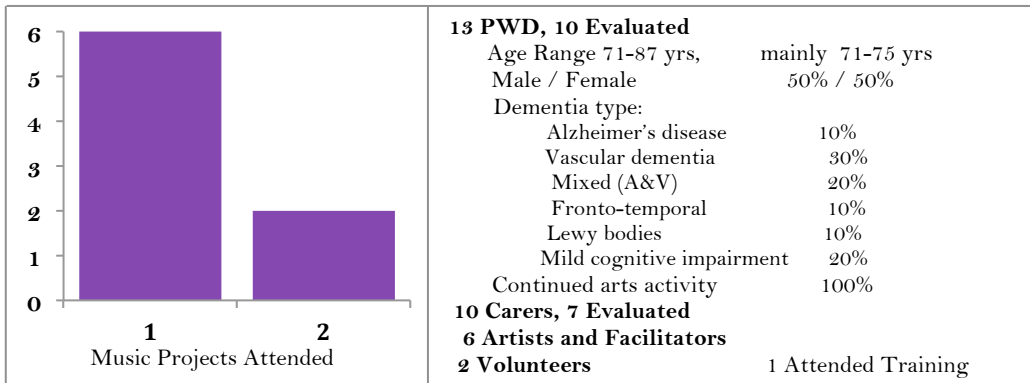
Funder The D'Oyly Carte Charitable Trust.

34 Music - Evaluation

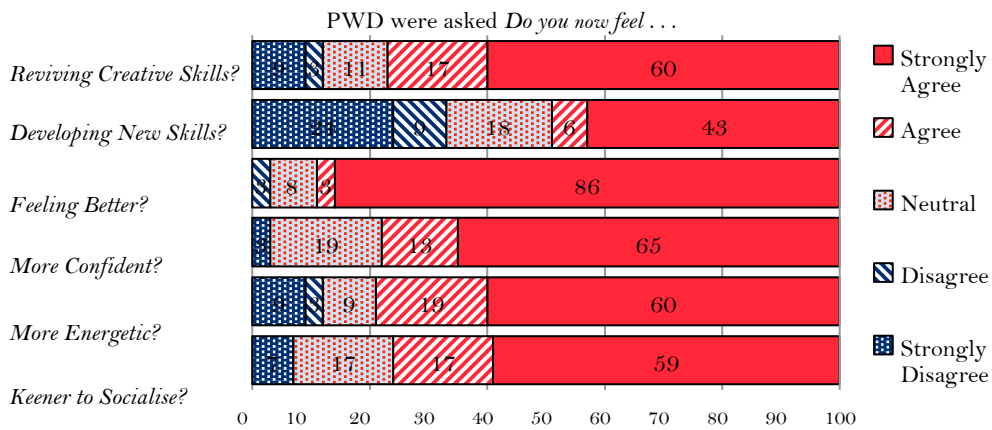


PWD Attendance at 1-2 Music Projects

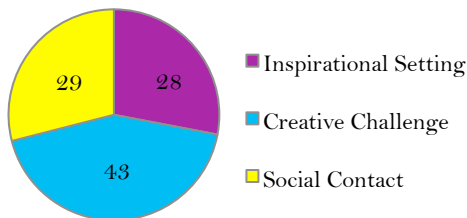
PWD = Participants with dementia



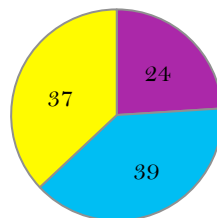
Quality of Life Outcomes: PWD %



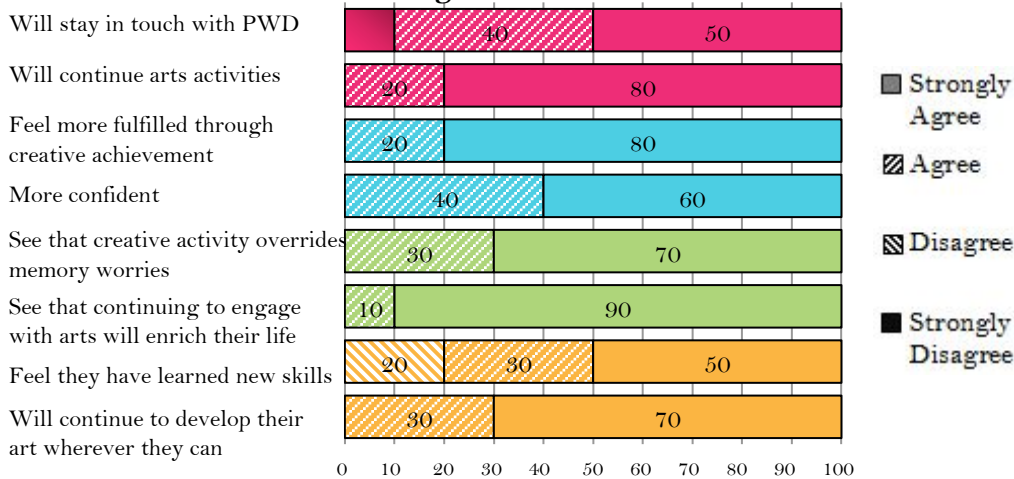
What PWD Valued Most %

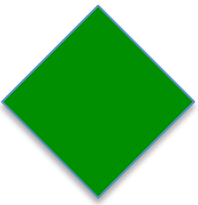


What Carers Valued Most %



Wellbeing Outcomes: PWD %





35 Music – Impact

The two music projects were the Prince of Wales choral workshop and the eight participatory music sessions at run by Kokila Gillett and her Live Music Now trained team at Cadogan Hall.

Two PWD and two carers attended both projects. The latter was attended by eleven PWD and ten carers. All PWD – whether diagnosed with Alzheimer’s disease, vascular and mixed dementia, dementia with Lewy bodies or mild cognitive impairment – were energised by the musical stimulation, some quite challenging and responded well to the vocal warm-ups, singing and dancing. Two PWD not in the early stages, one diagnosed with vascular dementia five years earlier, the other six years earlier with fronto-temporal dementia are included in this evaluation for their responses. The former, though needing encouragement to dance, when he did so went further and twirled his partner. He photographed the final session. Both responded well, as did the PWD with Lewy bodies, to the unexpected challenge to recite poetry. One with a mixed diagnosis preferred not to read. A PWD with fronto-temporal dementia experimented especially powerfully and in time, when conducting the musician.

PWD Quality of Life Impact

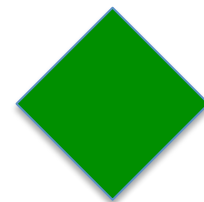
All strongly agreed that LAC had enhanced their lives and were inspired by the musical venue and creative challenge. 77% of PWD felt that they were reviving creative skills, 49% that they were developing new skills. 89% felt better in themselves, 78% more confident, 79% more energetic and 76% were now keener to socialise – some had not lost the eagerness to interact.

PWD Behavioural Observations

Arts teams observed that 96% of PWD were engaged, 2% were interested and 2% neutral on arrival. After ten minutes 100% were engaged and remained engaged throughout the session. 95% were seen to have increased confidence and 87% increased creativity. 84% spoke more than three times to educators and volunteers, 16% one to three times. 100% responded individually. 74% interacted with more than three participants, 26% with one to three participants, this includes one with more advanced dementia, who spoke very little on one occasion, had arrived late alone and was increasingly engaged throughout the session, singing and dancing, but spoke little, except to A4D.

Cognitive Effect

Carers observed that PWD remained happier, more energised, less tired or aggressive after LAC workshops. The effect lasted three days for 10% and a week or more for 80%, participants enjoying music and talking about the workshops long after. The 10% for whom the cognitive effects did not last had more advanced dementia, their memory loss and concentration more severe.



< **Connect** >

- *'It's nice doing something together with my grandmother that's invigorating. It was good when they asked what emotions she was feeling from the music. It's not just passive. It's stimulating.'*

< **Be Active** >

- *'Music with dance – yes! yes! yes!'*
- Musician, *'Her confidence in conducting is growing and she is engaging now more with pieces of music that are less familiar and possibly more challenging.'*
- *'Listening to the music I forget I've got dementia.'* Daughter, *'Instead of being tired you are more happy, as a mood elevator, cognitively.'*
- *'I tried the waltz. Oh my God that music is fantastic!'*

< **Take Notice** >

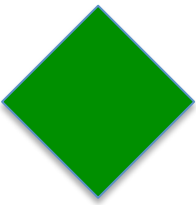
- *'It really is uplifting.'*
- Carer, *'I thought you were singing with a lot more confidence than you do at home, better pitch control I noticed.'* Mother, *'I'm getting the voice.'*
- *'I just want to come back and do more. It's the first time I've listened to violins. I've never experienced anything like this. The sound that came out was overwhelming. It's given me the get up and go.'*
- Musician, *'He concentrated very hard on the listening items'*

< **Keep Learning** >

- *'I enjoyed that. I've never conducted before.'*
- PWD stopped from singing by parent, *'I'm practising now to get better.'*
- *'It's coming, my phrasing.'*
- Musician, *'Today in her dancing she went further, doing actual jazz steps.'*
- Musician, *'Initially reluctant to conduct, her movements were very fluid and expressive, responding to the character of the music. She likes to maximise every opportunity.'*

< **Give** >

- Intern as carer at choral workshop, *'With our guidance, he was able to follow and sing, and by the end of the session sang solo.'*



Carers' Quality of Life Impact

Carers strongly agreed that the music projects enhanced their quality of life and looked forward to these sessions with family or client with dementia, as relaxation and as an uplifting distraction from the worries of dementia. The enduring benefit of musical stimulation lifting the spirits of their loved ones and enabling them to sleep better, makes a real difference to their home lives.

- *'It's nice doing something together with my grandmother besides just socialising. We are doing something invigorating.'*
- *'In terms of my mother, it really lifts her. I love the music.'*
- *'We love dancing.'*
- *'Music brightens up our day.'*
- *'I nearly cried while enjoying Kokila's singing. My husband is more cheerful and sociable after the music.'*

Arts Workshop Leaders' Impact

The musicians were the workshop leaders most interested in participant interaction, noting each response and choosing music they particularly liked for the next session, and especially pleased by their development.

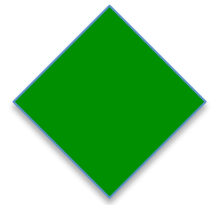
- *'He comes in when the tempo picks up. His face – the whole room – came alive even more.'* *'He was articulate about how we played.'*
- *'She responds to challenging music, and has a lovely mezzo voice.'*
- *'He is getting more involved. He is very good with rhythm starting. He is opening up to the songs and the meanings. You can see that's resonating with him. He's making more eye contact.'*
- *'Initially reluctant to conduct, her movements were very fluid and expressive responding to the character of the music.'*
- *'Today in her dancing she went that further, doing jazz steps. I thoroughly enjoyed dancing with her. I got the feel this was especially her thing.'*
- *'We sensed that he would like to do more of the conducting where we improvise and respond to his body movements, so we'll do that. He was concentrating very hard on the listening items indicative of a love of classical music.'*

Volunteers' Impact

A4D's American intern volunteered for the music sessions.

- *'In the US I work with older adults who have dementia, so it was interesting for me to do these activities because I usually just visit with or assist.'*
- *'She just loves it. Can't stop her. She said 'wow' after the Wieniawsky and Prokofiev.'*

36 Music – Outcomes



< Connect >

- 90% of PWD – 50% strongly agree, 40% agree that they will keep in touch with others on their courses.
- .All PWD – 80% of PWD strongly agree and 20% agree – plan to continue activities at music venues.
- 100% of PWD are continuing arts activity – 10% three or more times a week, 30% twice a week and 60% once a week.

< Be Active >

- 100% of PWD - 80% strongly agree, 20% agree – feel more fulfilled through their creative achievement at LAC projects.
- 100% of PWD – 60% strongly agree, 40% agree – feel more confident through their creative achievement at LAC projects.

< Take Notice >

- 100% of PWD – 70% strongly agree, 30% agree – see that engaging in arts activity overrides memory worries and that their creative skills are vibrant.
- 100% of PWD – 90% strongly agree, 10% agree – see that continuing arts activity will enrich their lives.
-

< Keep Learning >

- 80% of PWD – 50% strongly agree, 30% agree – feel they have learned new skills.
- 100% of PWD – 70% strongly agree, 30% agree – will continue to develop their art wherever they can.

37 A4D Best Practice Project Tips

A4D Training Understand the abilities and communication needs of people in the early stages of dementia.

Workshop Format Weekly re-energising workshops for PWD and carer.

- Six to ten PWD, ideally each with companion.
- One to two hours.
- Six to ten weeks, ideally on-going.
- Preparatory on-site training for arts volunteers.
- Avoid rows of chairs, to ensure all participants have eye contact, can see the artworks well.

Workshop Content

- Look to the best of the past to inspire the new.
- Brief interactive warm-up exercises.
- Be clear, direct and avoid complex sentences.
- Vary exercise techniques to encourage new skills.
- Content to stimulate interest throughout – challenging, but achievable, person-centred, failure-free and rewarding for all.
- Each workshop to achieve sense of personal achievement.
- Refreshments at the end rather than beginning.
- Provide sketchbook for sense of achievement and on-going stimulation.
- Set homework for maximum stimulation.

Venue The artistic setting or studio space inspires participants. Enclose space to be safe and secure.

Referrals See Culture and Health Framework, page 126.

Participants Encourage carer to accompany PWD for mutual wellbeing both at and outside workshops, and to enable PWD to arrive safely and without stress.

- **Tips for Workshop Leaders**

- If you try the challenge of reading, which may suit participants with fronto-temporal dementia, do make sure this will not upset those with Alzheimer's disease.
- For museum educators more used to working with schoolchildren, it may be helpful to be conscious that whereas children are acquiring new knowledge, PWD have the knowledge, which these workshops aim to reawaken – as well as offer new learning. .

38 Challenges and Resolutions

- 1) PWD who come alone may forget the day of the event they long to long to attend – despite reminders – or arrive late, stressed or disorientated.
Recommendation: Independent Age, some branches of Age UK and the Alzheimer’s Society’s new Dementia Friends scheme provide a befriending service, a volunteer companion for activities such as A4D.
- 2) A general question to the group tends to be answered only by carers.
Recommendation: Address a question to PWD by name. Ask a short, searching question rather than tell too much information.
- 3) No response. PWD need more time to respond.
Recommendation: To restore the balance
 - Allowing time for PWD to articulate thoughts.
 - Wait, don’t finish their sentence, a moment of silence may encourage a constructive response and lead to vibrant exchanges of ideas between participants.
- 4) Questions that challenge the memory can be stressful.
Recommendation: Gear questions to stimulate creative responses.
- 5) Beware of patronisation. PWD have knowledge and experience their difficulty is in following and expressing thoughts.
Recommendation: Speak clearly, not simplistically, not too fast.
- 6) Small, tightly knit figures in a large group portrait are too complex for PWD to appreciate.
Recommendation: Close-up, emotional groups engage empathy.
- 7) Lists of subjects, names may be difficult to read, and distract PWD.
Recommendation: Avoid checklists. Focus on the art itself.
- 8) A simplistic medium discourages inspired modelling.
Recommendation: use good quality modelling clay or plaster, or vary the medium to provide challenge for participants.
- 9) In a large class, when the artist is giving personal attention to individuals, some participants may revert to familiar figurative art unless the artist or a volunteer is at hand to help with concentration.
Recommendation: The ideal number for A4D’s person-centred courses is six PWD, each with a companion. Where there are more, volunteers can help those who need guidance to keep focus.
- 10) Where a participant tends to dominate discussion and deter others – a difficulty with fronto-temporal dementia.
Recommendation: Invite the participant to demonstrate task or idea, which gives him/her confidence and encourages input from others
- 11) A person with more advanced dementia joins the group.
Recommendation: Ask the carer to assist. Be prepared to give more individual attention to people with more advanced dementia.

Appendix 1: LAC First Contact Form



First Contact Form (telephone record for background info, giving advance notice of Evaluation and consent)

ARTS ORGANISATION.

ADDRESS

.....

weekly arts workshops for people in the early stages of dementia, with carers

Weekday Date Time ..

PARTICIPANTS' NAMES

ARTS 4 DEMENTIA TEAM

Veronica Franklin Gould, mob:
Tel:
Email: veronica@arts4dementia.org.uk
A4D assistant:
Tel:
Email:
Volunteer:
Email:

ARTS TEAM

Project Manager:
Tel:
Email:
Workshop Leader
Tel:
Email:
Volunteer
Email:

PARTICIPANT WITH MEMORY LOSS

Name:
Age:
Address:
Career:
Arts training:
Diagnosis:
Date of diagnosis:
Other symptoms:
Need wheelchair?
*Ethnicity (note later):
Arts interests:
Recent art activities:
How long was your journey here?
By bus/train/car? circle/delete as appropriate

CARER (family, friend or professional)

Name:
Relation to participant:
Career: part-time retired
Arts training:
Tel:
Email:
Health issues

Ethnicity (note later):
Arts interests:
Recent art activities:
How long was your journey here?
By bus/train/car/taxi?

EVALUATION AND CONSENT (note - just so that participants know in advance)

Engaging in arts activity elevates people above symptoms of memory loss.
Please seek participants' consent to quote their words and take their photographs, for Arts 4 Dementia's programme report to encourage more people to enjoy arts activity.

NOTES TO ARTS VENUE

Evaluation of the Arts 4 Dementia London 2012 Programme has been organised in partnership with Canterbury Christ Church University, and is funded by the Baring Foundation and another funder (under negotiation). Providing the first significant evidence - qualitative and quantitative - of the impact of multiple-art form activities for people in the early stages of dementia and carers, this involves 4 questionnaires, plus register:

First Contact Form above:

Register of Attendance.

Team Evaluation Questionnaire

Participants' Follow-Up Questionnaire monthly after close of project.

Arts Organisation questionnaire Volunteer Questionnaire Arts Facilitator Questionnaire

We recommend the use of video and voice recordings for quotations and visual evidence - (for this, please ensure explicit informed consent has been obtained).

Appendix 2: Team Evaluation Questionnaire



ARTS ORGANISATION

Team Evaluation Questionnaire

For completion with PWD and carer at the end of each workshop, the notice of Evaluation and Declaration of Consent to be completed at the start of first workshop, weekly debrief for completion with arts team.

[0] weekly arts workshops for people in the early stages of dementia, with carers

PARTICIPANT'S NAME

Weekday Date Time

ARTS 4 DEMENTIA TEAM

Veronica Franklin Gould
Tel: 020 8780 5217
Email: veronica@arts4dementia.org.uk

ARTS TEAM

Project Manager:
Tel:
Email:

A4D assistant:

Tel: Email:

Volunteer:

Tel: Email:

Workshop Leader Name:

Tel: Email:

Volunteer

Tel: Email:

PARTICIPANT WITH MEMORY LOSS CARER (family, friend or professional)

CONSENT: We ask that you give your consent for your photograph or words to be used by us to encourage more people with memory loss to benefit from arts activity. I give my consent for Arts 4 Dementia and the Royal Central School of Speech & Drama to show my photograph and quote my words.

Signature Date

Signature Witness name

PARTICIPANT'S NAME

CARER'S NAME

DATE

What did you like most about coming here today? Best ✓✓✓. 2nd = ✓✓. 3rd = ✓

INSPIRATIONAL ARTS SETTING

Coming to an arts setting

CREATIVE CHALLENGE

CREATIVE CHALLENGE

SOCIAL CONTACT

SOCIAL CONTACT

Meeting others in a similar situation? / Artistic contacts

QUOTES

QUOTES

.....
.....
.....

CREATIVE RESPONSE, quotes. F= favourite L = least favourite

CREATIVE PROJECT: Theme/idea

Disliked Neutral Liked Enthusiastic

Disliked Neutral Liked Enthusiastic

QUOTES

QUOTES

.....
.....

CREATIVE RESPONSE, quotes. F= favourite L = least favourite

CREATIVE PROJECT: Theme/idea

Disliked Neutral Liked Enthusiastic

Disliked Neutral Liked Enthusiastic

QUOTES

QUOTES

.....
.....

CREATIVE RESPONSE, quotes. F= favourite L = least favourite

CREATIVE PROJECT: Theme/idea

Disliked Neutral Liked Enthusiastic

Disliked Neutral Liked Enthusiastic

QUOTES

QUOTES

.....
.....

Have you engaged in arts activity between sessions? Yes No

CARER: Yes No

Has this enhanced your **quality of life**?



If yes, are you

- Reviving your creative skill?



QUOTES

QUOTES

.....
.....

- Developing new skills?



QUOTES

QUOTES

.....
.....

- Feeling better in yourself?



QUOTES

QUOTES

.....
.....

- More confident?



QUOTES

QUOTES

.....
.....

- More energetic?



- Keener to socialise?



Do you think these or any other

changes are a direct result of taking part? : Yes No

If other changes, please list

QUOTES

QUOTES

.....
.....

THEME TO PRACTISE FOR NEXT SESSION :

.....
.....

ARTS TEAM'S OBSERVATIONS

Presentation

Person on arrival: Agitated Neutral Interested/curious Engaged
Person after 10 mins. Agitated Neutral Interested/curious Engaged
Person End session Agitated Neutral Interested/curious Engaged

Carer on arrival: Stressed Neutral Interested/curious Engaged
Carer after 10 mins: Stressed Neutral Interested/curious Engaged
Carer end session: Stressed Neutral Interested/curious Engaged

COMMENT
.....
.....
.....
.....

Behavioural Differences (weekly observation):

- Physical behaviour (Difficulty/ease in creative technique: eg humming not singing, tapping not moving, use of paintbrush/camera/mobility etc – specify per art form).
Personal Challenge: None:
Resolution:
- Increased confidence: Strongly Agree Agree Disagree Strongly disagree **P**
- Increased creativity: Strongly Agree Agree Disagree Strongly disagree **P**
Strongly Agree Agree Disagree Strongly disagree **C**

Group Interaction

How responsive is person with dementia to educators and volunteers?
Silent Spoke 1-3 times Spoke more than 3 times

COMMENT
.....
.....

Did person respond individually or with partner ? Separately Together

COMMENT
.....

Interaction with other participants:
Not at all With 1-3 participants With more than 3 participants

Do participants meet between sessions? Yes No
COMMENT
.....

PROJECT / THEME or INDIVIDUAL ISSUE

Challenge
Resolution

Challenge
Resolution

Challenge
Resolution

PLAN FOR NEXT SESSION
.....

VENUE INCENTIVE TO RETURN: PASS/FREE ACTIVITY
.....

PARTICIPANTS' LAST SESSION

CONNECT - Will you stay in touch with people you have met here?

Strongly Agree Agree Disagree Strongly disagree **P**
Strongly Agree Agree Disagree Strongly disagree **C**

.....
.....

Would you like to continue with artistic projects?

Strongly Agree Agree Disagree Strongly disagree **P**
art comedy dance drama music photography poetry garden visits
Strongly Agree Agree Disagree Strongly disagree **C**
art comedy dance drama music photography poetry garden visits

.....
.....

BE ACTIVE - Do you feel more fulfilled as a result of this course?

Strongly Agree Agree Disagree Strongly disagree **P**
Strongly Agree Agree Disagree Strongly disagree **C**

.....
.....

Do you feel more confident through your creative achievement?

Strongly Agree Agree Disagree Strongly disagree **P**
Strongly Agree Agree Disagree Strongly disagree **C**

.....
.....

TAKE NOTICE – Have you seen how engaging in arts activity overrides your memory worries, that your creative skills are vibrant?

Strongly Agree Agree Disagree Strongly disagree **P**
Strongly Agree Agree Disagree Strongly disagree **C**

.....
.....

Have you seen that continuing artistic activity will enrich your life?

Strongly Agree Agree Disagree Strongly disagree **P**
Strongly Agree Agree Disagree Strongly disagree **C**

.....
.....

KEEP LEARNING – This has been a pioneering project for us all. Have you learned new skills?

Strongly Agree Agree Disagree Strongly disagree **P**
Strongly Agree Agree Disagree Strongly disagree **C**

.....
.....

Will you continue to develop your art wherever you can?

Strongly Agree Agree Disagree Strongly disagree **P**
Strongly Agree Agree Disagree Strongly disagree **C**

.....
.....

How long after each workshop did the cognitive effect last:

No effect One day Two days Three days Week till next session

.....
.....

Appendix 3: Volunteer Questionnaire



ART FORM

Volunteer Questionnaire

Thank you for taking part In Arts 4 Dementia’s London Arts Challenge in 2012, for helping us to develop and provide artistic opportunities to re-energise people in the early stages of dementia and their carers, to trigger their natural creative impulse to help bypass the stresses of memory loss. In our quest to formulate best practice, Arts 4 Dementia would be grateful if you could answer the questions below. [Please circle in order of preference, one being the highest).

Why did you volunteer to take part in an A4D project?

Opportunity to extend your experience in your chosen art form? 1 2 3 4 5

COMMENT:

Opportunity to work with people living with dementia? 1 2 3 4 5

COMMENT:

To enable you to facilitate A4D activities in future? 1 2 3 4 5

COMMENT:

To give as a volunteer? 1 2 3 4 5

COMMENT:

A Pioneering opportunity: to take part in and help develop best-practice to help re-energise and inspire people in the early stages of dementia 1 2 3 4 5

COMMENT:

What did you learn from the project:

A greater understanding of the condition of dementia?

COMMENT:

Did giving additional (silent) time after your questions help some participants with dementia to respond?

COMMENT:

How did you find people in the early stages of dementia responded to developing new skills?

COMMENT:

Please circle your art form Art and Design, Dance, Drama, Music, Poetry, Photography

Thank you. We shall do all we can to support your future projects for people living with dementia in the community through the Arts 4 Dementia website, training and advice.

Appendix 4: Arts Organisation Questionnaire



ARTS ORGANISATION NAME

Arts Organisation Questionnaire

ARTS 4 DEMENTIA TEAM

Veronica Franklin Gould, mob: 07713 636381
Tel: 020 8780 5217
Email: veronica@arts4dementia.org.uk
A4D co-ordinator
Tel:
Email:
Volunteer

ARTS TEAM

Name:
Tel:
Email:
Name:
Tel:
Email:
Other names

ORGANISATIONAL IMPACT:

Organisational and artistic quality. Was this project

- Well co-ordinated between the arts, community mental health teams and care services?

Strongly agree Agree Disagree Strongly disagree

COMMENT

- Well publicised, enough to:

- Achieve referrals for the course?
Strongly agree Agree Disagree Strongly disagree
- Raise the profile of your organisation?
Strongly agree Agree Disagree Strongly disagree
- Meet the needs of the community?
Strongly agree Agree Disagree Strongly disagree

COMMENT

- Did partners and participants know what was going on?

Strongly agree Agree Disagree Strongly disagree

COMMENT

- Did each part of the session link together at the right time?

Strongly agree Agree Disagree Strongly disagree

COMMENT

- Was the project in keeping with the high quality of your organisation's brand?

Strongly agree Agree Disagree Strongly disagree

COMMENT

Creative Content Fit for Purpose:

- Was the technique appropriate for participants in the early stages of dementia?
Strongly agree Agree Disagree Strongly disagree
- Did the technique accommodate the diversity of experience among participants?
Strongly agree Agree Disagree Strongly disagree
 - Within the grasp for how many participants with dementia? carers?
 - Not challenging enough for how many participants with dementia? ... carers?
 - Too challenging for how many participants with dementia? ... carers?
 - Did it allow for individual creative fulfilment?

Strongly agree Agree Disagree Strongly disagree

COMMENT
.....

- Did you feel project enabled any participants to achieve magic?

Strongly agree Agree Disagree Strongly disagree

COMMENT
.....

- **Innovation:** Was the content, mode of expression innovative?

Strongly agree Agree Disagree Strongly disagree

COMMENT
.....

- Has the project established the basis for
○ an in-house model of practice for future projects?

Strongly agree Agree Disagree Strongly disagree

COMMENT
.....

- a model of practice that can be disseminated for use by other organisations?

Strongly agree Agree Disagree Strongly disagree

COMMENT
.....

Will your partnership with A4D help development of a new learning stream for dementia?

- For people in the early stages of dementia? Y N mid-stage dementia Y N
- With carers Y N Without carers Y N
- Weekly? Y N Monthly? Y N
- Special project Y N Ongoing? Y N
- Arts training for carers and volunteers? Y N
- CPD: Dementia training for artists and volunteer art students? Y N
- Free entry or discount card for people with dementia and carers? Y N
- Stimulate and signpost development of similar project at nearby venue? Y N

COMMENT
.....

Did the project help develop your organisation's creative learning skills? Y N

- **Dementia awareness training for staff:** How many had a greater understanding of the early stages of dementia through
 - Attendance the A4D training day:
 - How many attended? 1 2 3 4
 - Passed on guidance as a result? 1-5 6-10 11-19 20+
 - A4D meetings for memory services, participants and arts organisations 1-5 6-10 11-19 20+
 - Observing performance/display at other A4D project? 1-5 6-10 11-19 20+
 - Participation in this A4D project? 1-5 6-10 11-19 20+
- **Monitoring and Evaluation?** Strongly agree Agree Disagree Strongly disagree
- **Audience development?** Y N If yes, How did you develop new audience?

COMMENT
.....

Did the project develop your network capacity?

- Artists? Strongly agree Agree Disagree Strongly disagree
- Older adults? Strongly agree Agree Disagree Strongly disagree
- Volunteers? Strongly agree Agree Disagree Strongly disagree
- Community mental health teams, carers, elderly?

- Strongly agree Agree Disagree Strongly disagree
- Local council? Strongly agree Agree Disagree Strongly disagree
- Social services? Strongly agree Agree Disagree Strongly disagree
- other organisations relevant to dementia

COMMENT

.....

What was the impact on your audience base?

Increase in existing audience base by how many? 20-39 people 40-59 60-100
 Developed new audience base? 0-19 people 20-39 40-59 60-100

How did the project develop your reputation?

- Enhanced accessibility? Strongly agree Agree Disagree Strongly disagree
- Diversity enhances interest? Strongly agree Agree Disagree Strongly disagree
- More socially inclusive? Strongly agree Agree Disagree Strongly disagree
- Intergenerational aspect? Strongly agree Agree Disagree Strongly disagree
- Greater sense of wellbeing? Strongly agree Agree Disagree Strongly disagree
- High quality project? Strongly agree Agree Disagree Strongly disagree
- Inspirational project? Strongly agree Agree Disagree Strongly disagree
- Innovative reputation? Strongly agree Agree Disagree Strongly disagree

COMMENT

.....

FINANCIAL IMPACT:

How will this project help build a case for future funding proposals?

- Best practice project Strongly agree Agree Disagree Strongly disagree
- Evidence-based activity Strongly agree Agree Disagree Strongly disagree
- Community opportunities Strongly agree Agree Disagree Strongly disagree
- Intergenerational practice Strongly agree Agree Disagree Strongly disagree
- Wider audience Strongly agree Agree Disagree Strongly disagree
- VFG Check funding applications for other issues

COMMENT

.....

Would future projects remain free? Strongly agree Agree Disagree Strongly disagree
Chargeable? Strongly agree Agree Disagree Strongly disagree

How much did you spend on

- Materials?
- Equipment
- Artist's fees?
- Photography?
- Marketing and printing costs?
- Refreshments?
- Venue/studio space?
- Other costs
- Did you develop resources for this project?

Would establishment of arts activities for early dementia lead to increased resources for

- Space Strongly agree Agree Disagree Strongly disagree
- Money Strongly agree Agree Disagree Strongly disagree
- Staff Strongly agree Agree Disagree Strongly disagree
- Materials Strongly agree Agree Disagree Strongly disagree
- Equipment Strongly agree Agree Disagree Strongly disagree

Appendix 5: Arts Facilitator Questionnaire



ART FORM

Arts Facilitator Questionnaire

Thank you for taking part In Arts 4 Dementia’s London Arts Challenge in 2012, for helping us to develop and provide artistic opportunities to re-energise people in the early stages of dementia and their carers, to trigger their natural creative impulse to help bypass the stresses of memory loss.

In our quest to formulate best practice, Arts 4 Dementia would be grateful if you could answer the questions below:

A4D’s London Arts Challenge in 2012 pilot programme has been a learning curve for us all. The dementia awareness training we offer through Dementia UK, from half a day, to a full day focusing on communication tips and for the early stages of dementia. As well as on-site advisory visits, is this enough to give a clear understanding of the condition at this early stage, for you to feel confident to run projects for this population?

.....
.....
.....
.....

Has the experience of running an A4D project helped to inform or extend your practice?

.....
.....
.....

What else do you think would be useful information for artists and organisations to know before working with people in the early stages of dementia and their carers?

.....
.....
.....

Please circle your art form

Art and Design, Dance, Drama, Music, Poetry, Photography

For recruitment, we suggest approaching your local memory service, doctors’ surgeries, branches of Age UK and the Alzheimer’s Society.

Many thanks. We shall do all we can to support your future projects for people living with dementia in the community, through the Arts 4 Dementia website, advice and training.

Appendix 6: Culture and Health Framework, London Boroughs

BARNET

The Bull Theatre

Barnet Memory Services (psychology, physiotherapy, Admiral Nurse). Tel: 020 8216 5758
Alzheimer's Society Barnet. Tel: 020 8937 7171. Email: barnetbranch@alzheimers.org.uk
Age UK Barnet. Tel: 020 8203 5040. Email: mark.robinson@ageukbarnet.org.uk
Haringey Admiral Nurses. Tel: 020 8442 6149. Email: john.paul.burn@beh-mht.nhs.uk
Barnet Carers Centre. Tel: 020 8343 9698. Email: admin@barnetcarers.org

BRENT

Tricycle Theatre

Brent Memory Service (dementia assessment, psychologist, psychiatrist, occupational therapist). Tel: 020 8955 4466
Alzheimer's Society Harrow and Hillingdon. Tel 01923 823999. Email: harrowandhillindon@alzheimers.org.uk
Age UK Brent. Tel: 020 8965 7711. Email: reply@ageukbrent.org.uk
Brent Admiral Nurses. Tel: 020 8830 4459. Email: susan.drayton@nhs.net
Brent Carers Centre. Tel: 020 8795 6240. Email: email@brentcarerscentre.org.uk

CAMDEN

Kenwood House
Royal Central School of
Speech and Drama

Camden Memory Service (dementia assessment, treatment, psychology, cognitive stimulation, occupational therapist, safeguarding and carer support). Tel: 020 3317 6541 ext. 6584. Email: omobosola.asebebe@candi.nhs.uk
Alzheimer's Society Camden. Tel: 020 7833 8369. Email: muriel.sawyerr@alzheimers.org.uk
Age UK Camden. Tel: 020 7239 0400. Email: info@ageukcamden.org.uk
Kensington, Chelsea and Westminster Admiral Nurses. Tel: 020 3219 0911. Email: debbie.hawkins@nhs.net
Camden Carers Centre. Tel: 020 7428 8950. Email: admin@camdencc.org.uk

HAMMERSMITH AND FULHAM

(Leighton House)

Hammersmith and Fulham Memory Clinic (dementia assessment, carer support, psychologist). Tel: 020 8483 2564
Alzheimer's Society Hammersmith. Tel: 0208 563 0001. Email: melanie.randall@alzheimers.org.uk
Age UK Hammersmith and Fulham. Tel: 020 7386 9085. Email: info@ageukhf.org.uk
Kensington, Chelsea and Westminster Admiral Nurses. Tel: 020 3219 0911. Email: debbie.hawkins@nhs.net
H&F Carer Helpline. Tel: 020 8753 4616. Email: carersupport@lbhf.gov.uk

HOUNSLOW

Rambert Dance
Company

Hounslow Memory Clinic (dementia assessment, diagnosis, support groups incl. monthly carers support group, occupational therapy, cognitive stimulation group). Tel: 020 8483 2525
Alzheimer's Society Hounslow and Ealing. Tel: 020 8580 1057. Email: hounslow@alzheimers.org.uk
Age UK Hounslow. Tel: 020 8560 6969. Email: beverley.fyfe@ageukhounslow.org.uk
Brent Admiral Nurses. Tel: 020 8830 4459. Email: susan.drayton@nhs.net
Carers UK Hounslow. Tel: 020 8560 1501. Email: hounslowcarers@gmail.com

ISLINGTON

Angel Canal Boat

Islington Memory Service (dementia assessment, psychologist, social worker, occupational therapist). Tel: 0207 561 4198
Alzheimer's Society Islington. Tel: 020 7837 8723. Email: islington@alzheimers.org.uk
Age UK Islington. Tel: 020 7281 6018. Email: admin@ageukislington.org.uk

Kensington, Chelsea and Westminster Admiral Nurses. Tel: 020 3219 0911. Email: debbie.hawkins@nhs.net

City and Hackney Carers' Centre. Tel: 020 7923 8750. Email: info@hackneycarers.org.uk

South Kensington and Chelsea Memory Service (dementia assessment, carer support, psychologist, psychiatrist, social worker, occupational therapist). Tel: 020 8846 6063.

Alzheimer's Society Hammersmith. Tel: 0208 563 0001. Email: Hammersmith-fulham@alzheimers.org.uk

Age UK Kensington and Chelsea. Tel: 020 8969 9105. Email: webmaster@ageukkc.org.uk

Kensington, Chelsea and Westminster Admiral Nurses. Tel: 020 3219 0911. Email: debbie.hawkins@nhs.net

Carers Network Westminster. Tel: 020 8960 3033. Email: info@carers-network.co.uk

Southwark and Lambeth Memory Service (dementia assessment, diagnosis, assistant psychologist, carer support). Tel: 020 3228 0570

Alzheimer's Society Lambeth. Tel: 020 7735 5850. Email: maureen.seecharan@alzheimers.org.uk

Age UK Lewisham and Southwark. Tel: 020 7701 9700. Email: info@ageuklands.org.uk

Kensington, Chelsea and Westminster Admiral Nurses. Tel: 020 3219 0911. Email: debbie.hawkins@nhs.net

Southwark Carers. Tel: 020 7708 4497. Email: info@southwarkcarers.org.uk

Tower Hamlets Memory Clinic (dementia assessment, diagnosis, psychologist, psychiatrist). Tel: 020 7426 2300

Alzheimer's Society Tower Hamlets. Tel: 020 7392 9631. Email: towerhamlets@alzheimers.org.uk

Age UK Tower Hamlets. Tel: 0208 981 7124. Email: info@ageuktowerhamlets.org.uk

Carers Centre Tower Hamlets. Tel: 020 7790 1765. Email: enquiries@carerscentretowerhamlets.org.uk

Wandsworth Memory Service (Diagnosis, dementia specialist nurse, dementia assessment, psychologist, psychiatrist, social worker, occupational therapist). Tel: 020 3513 6920 (or 6320)

Alzheimer's Society South West London. Tel: 020 8877 0033. Email: swlondon@alzheimers.org.uk

Age UK Wandsworth. Tel: 020 8877 8940. Email info@ageukwandsworth.org.uk

Kensington, Chelsea and Westminster Admiral Nurses. Tel: 020 3219 0911. Email: debbie.hawkins@nhs.net

Wandsworth Carers Centre. Tel: 020 8877 1200. Email: info@wandsworthcarers.org.uk

Kensington and Chelsea Memory Service. Tel: 020 3219 0910. Email: pam.desour@nhs.net

Alzheimer's Society Westminster. Tel: 0207 837 8723. Email: ndidi.okonta@alzheimers.org.uk

Kensington, Chelsea and Westminster Admiral Nurses. Tel: 020 3219 0911. Email: debbie.hawkins@nhs.net

Age UK Camden. Tel: 020 7239 0400. Email: info@ageukcamden.org.uk

Carers Network Westminster. Tel: 020 8960 3033. Email: info@carers-network.co.uk

Westminster Arts. Tel: 020 7321 2702. Email: info@westminsterarts.org.uk

Re-Cognition Health. Tel: 020 3355 3536. Email: referrals@re-cognitionhealth.com

ROYAL BOROUGH OF KENSINGTON AND CHELSEA

Leighton House,
Museum of Brands

SOUTHWARK

Dulwich Picture Gallery

TOWER HAMLETS

Green Candle Dance

WANDSWORTH

Poetry at Putney
Library

CITY OF WESTMINSTER

Cadogan Hall, National
Portrait Gallery,
Photographers Gallery,
Prince of Wales Theatre,
The Wallace Collection

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The London Arts Challenge in 2012 Team

Arts Organisations:

| | |
|---------------------------------|---|
| Akademi South Asian Dance UK | National Portrait Gallery |
| Angel Community Canalboat Trust | Photographers Gallery |
| Bull Theatre | Prince of Wales Theatre |
| Cadogan Hall | Putney Library |
| Dulwich Picture Gallery | Rambert Dance Company |
| Green Candle Dance | Royal Central School of Speech and Drama |
| Kenwood House | Tricycle Theatre |
| Leighton House Museum | Wallace Collection |
| London Canal Museum | |
| Museum of Brands | |

Arts Workshop Leaders and Facilitators:

| | | |
|------------------|------------------|--------------------|
| Nicola Abraham | Joce Giles | Anirubbha Mukerjee |
| Lesley Barnes | Kokila Gillett | Kurt Murray |
| Joe Bor | Debbie Gjeloshaj | Emma Payne |
| Selina Busby | Natalie Gomez | Lucy Ribeiro |
| Anya Burchall | Anja Hartmann | Bisakha Sarker |
| John Checkley | Nicola Hatton | Martina Schwartz |
| Gillian Christie | Laura Harvey | Benjamin Senior |
| Emily Christou | Caroline Hill | Rebecca Stewart |
| Esther Collins | Gemma Holland | Anna Terry |
| Alex Coxall | Renu Hossain | Pavel Timofejevsky |
| Sally Cutler | Hester Jones | Alberto Tondello |
| Sara Dibb | Jane Judd | Anastasia Turkin |
| Michele Douek | Amina Khayyam | Hannah T-Duffin |
| Chris Douglas | Alan Kirwan | Craig White |
| Hannah Duckworth | Michelle Leigh | Rosie Whitney-Fish |
| Fergus Early | Jess Linton | Seta White |
| Leonie Elliott | Janice McLaren | Angela Wright |
| Hugo Foster | Edwina Mileham | |
| Jack Gardner | Cheryl Moskowitz | |

Volunteers:

| | | |
|-------------------|---------------------|------------------|
| Joanna Arlington | Elizabeth Dennis | Elizabeth Orton |
| Sohaila Beluch | Orode Faka | Will Tucker |
| Jessica Broadbent | Tarika Hidayatullah | Devawn Wilkinson |
| Rhona Clews | Anna Melillo | Meredith Wood |
| Amanda Davis | Ruth Murray | Katerina Volaka |

Dementia UK:

| | |
|---------------|-----------------|
| Sally Knocker | Aubrey Maasdorp |
|---------------|-----------------|

Arts 4 Dementia:

| | |
|------------------------------------|------------------------------|
| Veronica Franklin Gould, Evaluator | |
| Hannah Chetwynd, LAC Co-Ordinator | Rebecca Green, Administrator |

Arts 4 Dementia

Patrons

Harry Cayton OBE

Katie Derham

Sir Richard Eyre CBE

Colin Ford CBE

Baroness Greengross OBE

Dame Emma Kirkby DBE

Sir Jonathan Miller CBE

Professor Sir Andrew Motion FRSL

Rabbi Dame Julia Neuberger DBE

Charles Saumarez Smith CBE

Andrew Wilton FSA

Advisers

Professor Paul M. Camic FRSPH, FRSA

Charlotte Cunningham, Turtle Key Arts

Fergus Early OBE, Green Candle Dance

Jane Hackett, Sadler's Wells

Dr Emer MacSweeney, Re-Cognition Health

Dr Marian Naidoo, National Institute for Creative Ageing

Bisakha Sarker, Chaturangan

Trustees

Roddy Caxton Spencer, chairman

Mary Bonar, legal adviser

Nigel Franklin, chair of website

Robert Franklin, treasurer

Wendy Jones

Sara Steele, chair of finance

Veronika Weisweiller

Gillian Wolfe CBE

Veronica Franklin Gould, Chief Executive

Rebecca Green, Charity Administrator

Jessica Broadbent, Volunteer

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Arts 4 Dementia is a company limited by guarantee

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A photograph of two women in conversation. On the left, an older woman with short white hair is shown in profile, wearing a purple top and a white and blue fuzzy scarf. On the right, a younger Black woman with glasses and a pearl earring is shown in profile, wearing a black top and a white scarf with a brown patterned border. The background is a wooden door.

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