

A close-up photograph of a bouquet of flowers. The bouquet features large, vibrant red roses in the foreground and yellow flowers in the background. A white, oval-shaped tag is attached to one of the red roses, with the name 'Marine L' written in black cursive. The background is dark, making the colors of the flowers stand out.

MAGIC ME'S ARTISTS RESIDENCIES IN CARE HOMES

**LOIS WEAVER
PUNCHDRUNK ENRICHMENT
UPSWING
DUCKIE &
ANCHOR
2015-17**

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1. AIMS OF THE PROGRAMME AND OF THIS REPORT

During 2015/17, arts charity Magic Me ran a two year programme of Artists' Residencies in care homes, in partnership with Anchor, England's largest not-for-profit care home provider and four arts partners, all leaders in their field: Punchdrunk Enrichment, Lois Weaver, Upswing and Duckie

AIMS OF THE PROGRAMME

Starting in April 2015 the project aimed:

To show that artists can create excellent work with older people in a care home environment, bringing multiple benefits to residents and to the wider care home community.

To develop new tools and techniques to support artists in such activity and to open the door on new possibilities for care homes, as places where inspiring and important art is created.

Bringing together the expertise of the care homes and the arts partners, Magic Me aimed to:

Provide residents with access to top-level arts experience, even if they are physically or mentally frail and unable to visit galleries or performance venues.

Challenge the ageist attitude that, being old, residents would not wish to enjoy up-to-date work, and would focus on reminiscing not imaginative themes.

Challenge and support the arts partners to bring their practice into a completely new setting, working with the care home dynamics as they would with any new context or host, but not 'dumbing down' their practice in any way.

Challenge and develop Magic Me's own practice, learning new techniques and methods from our arts partners, and their practice in the care homes, and developing our model of intergenerational practice with adults of different ages.

Challenge the wider care home community and its neighbours, and the arts audiences who already follow each arts partner, showing that care homes can be exciting, forward thinking places, where amazing things happen.

This report documents the story of the programme: the motivations for the work; the planning and preparation to set up the residencies; the roles of each partner; the activity and arts work made during the four residencies; and the challenges, learning and many questions raised. This report does not aim to give details of all the benefits to residents, although their reactions and comments are included throughout.

Our aim is to inspire care homes and artists to work together for the benefit of all involved, by presenting the richness and variety of the arts work made and enjoyed during the residencies, by the artists, residents and staff. At the same time we want artists and care home managers to understand what it took to make the programme work so well and share some of the on-going questions that artists wrestled with.

“PUNCHDRUNK? THIS IS THE FIRST TIME I HAVE EVER THOUGHT I WOULD WANT TO LIVE IN A CARE HOME”

Magic Me Facebook Comment

The report is aimed at artists, arts organisations, care home providers, potential funders or commissioners of similar projects and anyone who is interested in quality of life in care homes.

THE CONTEXT FOR THIS REPORT

At the time of writing, the adult social care sector, including care homes for older people, is on the brink of crisis. The number of older people requiring care continues to rise, and their needs are more complex, with 70% living with some level of dementia. Local Authorities, coping with underfunding from central government, are driving down the fees they pay for care home beds for people supported by the state. Care Home providers find their fee income dropping at a time of rising costs, including the introduction of the National Living Wage in April 2016. Care homes are closing at a worrying rate.

At the same time, the importance of meaningful, purposeful activity has never been so well recognized by care providers, the regulator (the Quality Care Commission) residents and families. Many care homes are already providing great care, and are ambitious to offer opportunities and activities which meet individual residents' wishes, tastes and situations.

The Artists' Residencies programme contributed much to the quality of life for residents and staff at the four participating homes. We are pleased to share our journey and what we learned.

Thank you to everyone who participated in and supported the residencies, including those who funded the work and this report.

We are particularly grateful for the honest feedback and discussions we have had with our care home and arts partners, and people's willingness to share their stories and questions.

Susan Langford MBE, Director, Magic Me
February 2017



2. THE PARTNERS

MAGIC ME

Magic Me's mission is to bring together younger and older people in our community, for mutual benefit, learning and enjoyment. We do this primarily through high-quality arts projects, where people of different generations learn together and from one another.

Magic Me arts projects challenge young and older people to stretch themselves and what they think they can do, and be. Working with highly skilled and experienced artists, they learn new skills, share their ideas and feelings, and become comfortable collaborating with people who are different in age, ethnicity or life experience.

Since its founding in 1989, Magic Me has pioneered intergenerational arts practice. Our story for the past 27 years has been one of innovation and constant evolution in the field of intergenerational practice, in direct response to the specific needs of the culturally diverse community we serve in London's East End. At the same time our award-winning approach and published research have earned us recognition across the country and internationally.

All our activities are run in partnership with other organisations, large and small; we have run hundreds of projects with thousands of people in schools, care homes, galleries, museums, open spaces and community centres. We are a learning organisation. Time for participants to reflect on their progress and Continued Professional Development for artists are both integral to our approach and we regularly publish research and evaluation reports.

Arts projects with care homes and schools have been part of Magic Me's programme since our founding. Sometimes these lead to intergenerational public performances or exhibitions of work. For other groups it is more appropriate to have the aim of sharing work with an invited audience, or enjoying the artform together for its own sake.

In 2010 Magic Me piloted *Cocktails in Care Homes*, in response to residents requests for evening activities. *Cocktails* runs monthly parties, from 6-7.30pm, bringing adult volunteers to socialise with residents and staff, over a drink. With parties now in five London Boroughs and 200+ volunteers, Magic Me has a four year plan to scale up *Cocktails* across London and beyond.

The Magic Me team:

Director – Susan Langford

Programme Director – Kate Hodson

Project Manager – Ellie Watmough

Project Manager and Evaluation Coordinator –
Marine Begault

General Manager – Sarah Dean

Project Coordinator – Katherine Eves

Magic Me Mentors –

Julian West and Surya Turner

Evaluation placement

students and volunteer –

Victoria Hogg, Anna Shelmerdine

and Sarah Watson

OUR CARE PARTNER ANCHOR

With almost 40,000 customers in 1,000 locations, Anchor is a charity and England's largest not-for-profit provider of housing and care to older people. Anchor provides a range of services from rented and leasehold retirement properties to residential care homes, specialist dementia care homes and retirement villages. With nearly 50 years of experience providing quality forward thinking care, *Happy Living* is not only Anchor's strapline, but it's reason for being. Anchor was the winner of Best Care Home category in the National Care Awards 2015.

Anchor believes that active participation in the arts offers tremendous benefits to isolated older people, improving health and well being while bringing new meaning, friendships and enjoyment. The dynamic of the arts is 'no right or wrong'; there are many ways to respond or participate, embedding individual expression, and offering an inclusive approach.

Arts engagement enables staff and families to see older people in a new light, learn more about them, building better relationships and improving care. Anchor recognises these benefits, from current and previous arts residencies and projects with, amongst others, Arts in the Park, the British Museum, Manchester Age Friendly with Manchester City Council and Radio AllFM. Anchor also know that arts activities needs to be carefully designed, run and evaluated, in collaboration with older people, staff and families, to deliver these benefits, and have lasting impact within homes.

Greenhive in Peckham, is a purpose built home with 48 en-suite rooms, providing residential care and specialist care for residents with dementia. In 2014 Greenhive was London's first care home to be rated 'outstanding' by the Care Quality Commission.

Manager – Connie Oppong, Deputy Manager – Edna Rafferty
Activities Coordinators – Marie Bogui, Leila Fitzpatrick
Administrator – Ashford Mensah

Rose Court in Surrey Quays, is a purpose-built residence with 64 en-suite rooms providing 24-hour residential care and respite specialist care for residents with dementia.

Manager – Patrick Umerah, Activities Coordinator – Shawl Shewarkabish

Silk Court in Bethnal Green is a 51 bed home offering residential and dementia care, with specialised services for older people who have increasing physical and mental frailties and varying mental health needs.

Manager – Marcia Forsythe
Activities Coordinator – Silvana Belmonte Hibell
Care Assistant – Alan Miller

Waterside in Peckham is a residential care home for 26 residents with specialised services for older people who have dementia and physical disabilities

Manager – Kanyiswa Tanda, Deputy Manager – Gerard Balo
Activities Coordinator – Faye Alleyne

PUNCHDRUNK ENRICHMENT



Since its formation in 2000, Punchdrunk has established an international reputation as a ground-breaking theatre company, creating epic worlds and immersive theatrical experiences that have won the company awards and a popular following. Their 2013-14 London production *The Drowned Man: A Hollywood Fable*, was seen by over 200,000 people. Punchdrunk's *Sleep No More* is currently showing in audiences in New York and Shanghai.

Since 2008, Punchdrunk Enrichment has taken this innovative practice into communities and schools, creating experiences for children, young people and community participants. Integral to the creation of this work is the same commitment to exemplary design and performance that defines Punchdrunk's large-scale productions for adult audiences. Punchdrunk Enrichment has reached audiences of over 85,000 and worked with over 250 schools since its inception.

Against Captain's Orders, their biggest production to date in partnership with the National Maritime Museum, was experienced by family audiences of over 33,000 and was nominated for the Museum and Heritage Awards 2016. Previous productions include *Beneath the Streets – Lost & Found*, the 2015 sequel to the 2014 collaboration between Punchdrunk Enrichment and inclusive theatre company Hijinx Theatre. Halloween 2015 saw Punchdrunk Enrichment commissioned by Creative Barking & Dagenham to work with residents on St Ethelburgas Hallowtide Fair, a magical reimagining of local traditions and legends at Eastbury Manor House.

2016–17 sees Punchdrunk Enrichment continuing to deliver their flagship primary school project, *The Lost Lending Library*, and focus on developing new projects in Punchdrunks research and development space in Tottenham Hale.

The Punchdrunk Enrichment team on Artists Residencies were:

Director – Matthew Blake

Designer – Julie Landau

Sound & Graphic Designer – Stephen Dobbie

Production Manager – Ben Hosford

Enrichment Director – Peter Higgin

Enrichment Producer – Alex Rowse

Enrichment Officer – Elin Moore Williams

LOIS WEAVER



Lois Weaver created *TAMMYWHYNOT* for a Spiderwoman Theater performance in 1979, and has been through many incarnations in the intervening years. In her iconic blonde wig and pink boots she has hosted discussions, held workshops, and starred in her own shows, exploring myriad social and political issues. As part of her most recent work on ageing and wellbeing, Tammy has collaborated with elders across the world, including during a week-long residency in Zagreb, and throughout the ongoing tour of *What Tammy Needs To Know About Getting Old And Having Sex* in New York, Poland, and throughout the UK.

Lois Weaver is an artist, activist and part time professor of Contemporary Performance at Queen Mary, University of London. Lois was co-founder of Spiderwoman Theater, WOW and Artistic Director of Gay Sweatshop in London. She has been a writer, director and performer with Peggy Shaw and Split Britches since 1980. Lois was named a Senior Fellow by the Hemispheric Institute of Performance and Politics in 2014 and is a 2014 Guggenheim Fellow.

Her collection of performance texts, methodologies and biography *The Only Way Home Is Through The Show: Performance Work of Lois Weaver*, eds. Weaver and Jen Harvie, was published by Intellect in 2015.

Lois's Artist Residency at Rose Court was especially informed by her work with performance as a means for public engagement. Not only as Tammy, her facilitating persona, but also with the use of the Long Table format for public discussion.

Lois's work at Rose Court contributed to her surrounding research of a new project in development: 'Unexploded Ordnances', about the risks of unexplored potential in elders. Lois and Peggy conducted R&D in residence at the Barbican Centre in April 2016, straight after the Residency, inviting contributions from an international family of elders and experts from New York, London, Glasgow, Tasmania, Alaska and Poland.

Follow Tammy's antics on Twitter @whynottammy or friend her on Facebook

Lois Weaver's team on Artists Residencies were:

Lead artist – Lois Weaver

Artist Assistant – Hannah Maxwell

Filmmaker – Claire Nolan

PHD candidate at Queen Mary University of London – Melissa Bliss

DUCKIE

Duckie is an arts enterprise that makes performance clubs for diverse populations and creates good nights out and culture clubs that bring communities together. From their 21-year weekly residency at the Royal Vauxhall Tavern to winning Olivier awards at the Barbican, they describe themselves as 'purveyors of progressive working class entertainment' who mix live art and light entertainment.

Duckie combine vintage queer clubbing, LGBT heritage & social archeology & quirky performance art shows with a quartet of socially engaged culture clubs including *The Posh Club* (a weekly glamorous cabaret for older working class folk), *The Slaughterhouse Club* (arts programme for homeless & vulnerable Londoners struggling



with booze and addiction issues), *Duckie Family* (a culture club with queer people of colour) and *D.H.S.S* (London's premier LGBT youth theatre).

Duckie have long-term relationships with a few major venues including Barbican Centre, Rich Mix, Southbank Centre and the Brighton Dome, but they mostly put on their quirky events in pubs, nightclubs, church halls and community centres. They are a National Portfolio Organisation of Arts Council England and revenue funded by the Big Lottery Fund.

Duckie believe in giving a class analysis to culture, in order to make the best work available to communities that might not otherwise have access to it. They use popular forms entertainment, volunteer participation and the poetics of partying to make our shows accessible to communities that are sometimes marginalized from the arts. Duckie produce about 100 events and 100 workshops each year – mostly in London and the South East – for an annual audience of about 26,000 people.

Duckie's team on Artists' Residencies were:

Artistic Director – Robin Whitmore
Supporting Artists – Sheila Ghelani and Lucille Power
Producer – Dicky Eton
Producer – Simon Casson
Volunteer – Martin Ashton
Volunteer – Fritha Jenkins

UPSWING



Upswing was founded in 2006 and has quickly become one of Britain's leading circus companies. Driven by values of innovation, excellence and inclusion, Upswing's central vision is to use the potential of circus through participatory processes and performances to create temporary communities in which individuals can flourish and discover potential in themselves and others.

The company creates multi-disciplinary performance that celebrates the playfulness of circus and excavates its emotional depths and physical possibilities. They aim to provoke dialogue and make work that transforms the perception of contemporary circus into an art form that is diverse in its audience, ideology and practice.

Through imaginative, strategic interventions Upswing aims to inspire people from all backgrounds to engage with contemporary circus. As a company, Upswing cares deeply about nurturing new talent and developing new audiences and participants for this art form.

Upswing passionately believes in the universal and empowering effect of circus. Subsequently, their work is inherently inclusive and intergenerational. Upswing creates work to appeal to different ages, genders, communities and marginalised groups.

In 2013 Upswing began engaging with older people through the creation of a show that profiled older women and celebrated aging from an unusual perspective. Research took place with people aged 55+ to develop this production. *What Happens in the Winter* was

ultimately inspired by the lives of physical performers in the circus and dance industry. The show asked a poignant question:

What happens as you get older, when your profession requires super human strength and skills but ageing has gradually taken away the tools of your trade?

Bedtime Stories is a show aimed at children aged 3+ and family audiences, which combines circus, theatre, narrative, dance, music and projections. In 2015 *Bedtime Stories* was the winner of the 'Best Family Event' Award in the Get Creative Family Arts Festival and recently, the Arts Council funded a UK tour of the production. The production has now reached over 12,000 people.

Upswing regularly works with Heart n Soul, a creative arts company that engages with adults with learning disabilities and their carers. Upswing delivered a project that helped adults with learning disabilities to build better relationships with their bodies through creative play.

Step Up and *Inflight* were free professional development programmes designed to increase diversity in the circus industry. A combination of training and mentorship was offered to emerging, physical performers and circus practitioners. Over 30% of those artists are using the skills gained professionally and since 2011 Upswing have supported 75 artists.

Story Box Circus was developed by Upswing's Artistic Director Vicki Amedume and Lead Artist and 'Ringmaster' Krista Vuori, supported by Camille Bensoussan, Executive Director and Genevieve Raghu, Marketing and Audience Development Manager, Upswing.

Working with:

Jon M Armstrong – Magician

Sam Veale – Juggler

Mike Corr – Acrobat

Joana Dias – Acrobat

Elena Casotto – Clown

Cina Aissa – Composer / Musician

Suzie Inglis – Residency Designer

The Party: Stage Manager – Sally Hardcastle

Volunteers – Steph Connell and Bethanie Harrison

3. SETTING UP THE RESIDENCIES



THE ARTS PARTNERS

We invited our partners to participate because of their strong artistic track record, their commitment to socially engaged practice (ie. making art or performances in collaboration with the public) and their desire to extend this practice into care homes for older people.

Our aim of bringing high quality arts into care homes was undoubtedly going to be challenging. We needed to know that the arts organisations would keep the essence and standard of their work when faced with the practical obstacles and challenges of a new audience, which the residency would present.

During the process of securing funding and setting up the project, two initial partners chose not to go ahead, one for practical timing and strategic reasons. The other artist, although very keen on the idea, felt ultimately the match was not quite right. An artist's practice may rely on participation from the public, but remain very much in the hands and the control of the artist. Work with people with dementia needs to be person-centred, with each resident setting the pace, and constantly choosing and negotiating how and when to participate.

The four arts partners were all prepared to take on the challenge of making work with, and for, this very different audience, in a very particular environment, whilst keeping the integrity of their own practice and its unique aesthetic.

THE CARE HOMES

Artists' Residencies was co-designed by Magic Me staff with Debbie Sharples Kirkbride MBE, then Customer Engagement Advisor at Anchor, to bring unlikely and perhaps more challenging arts practitioners to Anchor homes and customers. It was vital to have support and understanding from Anchor from the outset and the project's timing was ideal. Anchor had a renewed focus on enabling all staff, not just their Activities Coordinators, to enable older people to have meaningful activity throughout the day – rather than the traditional view of 'activity' as group sessions, or outings. Staff training and coaching were being developed to support this new emphasis.

The changing emphasis and tone of Anchor was important in colouring the ways in which the care homes responded to the project. Participating care home staff were excited by the prospect of having artists immerse themselves within their home and provide top-level arts experiences to their residents. Whilst some homes were initially a little bit fearful, as they leaped into what sometimes felt like the unknown, as residencies got underway a shared sense of trust and adventure was developed.

Anchor has six care homes in greater London and the original plan was to work with each over three years. When funds were raised only for four residencies, Debbie Sharples Kirkbride identified the four homes to participate and began discussions to match each with an arts partner. In mid 2016 when the first pair of residencies were complete and the second pair in development, it became clear that one home did not have the capacity to host a residency of this scale in a way which made best use of the opportunity. A different home was invited to join the project and was keen and very able to do so.

Strong leadership and support for the project from each care home Manager was vital. As one stated “We lead by example” and indeed, it was important for Managers to get involved in and outside of the sessions, as care staff were expected to take time out of their usual schedules to support the artists and the residents to participate.

MAGIC ME’S ROLE AND BUILDING PARTNERSHIPS

Magic Me set up and managed each of the four partnerships. Matching the arts partners and homes was difficult, and eventually based mainly on practicalities for all involved: timing and existing commitments, geography, rooms and spaces within the homes which would work for the different art forms. Managers and homes were not always matched with their first choice of arts partner, and it was a long wait for homes chosen to host artists in the second phase.

The arts partners invited care homes to view their work, to better understand their practice. Greenhive staff attended Punchdrunk’s *Against Captain’s Orders* at the National Maritime Museum, Greenwich, a show designed for children, which demonstrated the kind of total world, which the company is known for. Silk Court staff and residents attended Upswing’s *Bedtime Stories*, at Stratford Circus, another family show, which raised many questions about how to introduce aerobatics, magic and aerial work into a care home.

Although all are part of Anchor, each home has its own personality. Magic Me was already running *Cocktails in Care Homes* monthly parties at two of the host homes, Silk Court and Rose Court, so had existing relationships with residents, managers and staff and was familiar with how each home operated. For this reason Magic Me chose to run parties at Greenhive too, to facilitate the development of the residency.

Monthly *Cocktails* parties were a good opportunity for the partners’ artists and staff to come into the home, spend time with the residents and staff in a relaxed way and get used to communicating with people with dementia or sensory impairments. Arts partners joined in Residents Meetings, met with Activities Coordinators and found other ways to get to know the home in the build-up to their residencies. For example Upswing facilitated an induction session introducing the care home staff to some circus skills, whilst Duckie artists spent time in the home informally chatting with residents and attending regular activities led by the Activities Coordinator.

Magic Me was keen for our own pool of freelance artists to learn from the Artists' Residencies and partners' practice. We therefore commissioned Punchdrunk Enrichment to lead a day-long workshop about their approaches and techniques, part of our on-going series of CPD (Continuing Professional Development) days for Magic Me artists, which was attended by 15 people.

CONTRACTS AND AGREEMENTS

Outlining the roles and responsibilities of each partner prior to the residencies was key to establishing a strong partnership. A three-way agreement (Magic Me, arts partner and care home) was drafted and re-drafted with all partners involved until all were happy with their roles, rights and responsibilities. Amongst other things the agreement outlined the agreed aims of the project, safeguarding procedures, the protocol for press and communications and copyright of any artworks made. Contracts between Magic Me and each arts partner were also signed.

PREPARATION AND SUPPORT FOR THE ARTISTS

In July 2015 we launched the project with a daylong event for the Magic Me Project Managers, Debbie Sharples Kirkbride from Anchor and representatives from the four arts partners. Our aim was to agree the scope of the project and a framework for how we would measure success, and to discuss our hopes and fears.

Sally Knocker of Dementia Care Matters co-facilitated the day with Susan Langford of Magic Me, enabling partners to examine care home dynamics, building partnerships with staff, the role of meaningful activity and how to design and present activities to groups which may include people with dementia, those who have sensory impairments or low energy or confidence levels. Each arts partner was offered an Artist Mentor, selected by Magic Me from their pool of experienced artists. Julian West and Surya Turner were available to support planning, reflection and problem-solving, or to observe sessions and give feedback. The general feedback from the arts partners was that the mentor's expert voice on dementia and care homes was very useful.

We planned for Sally Knocker to run further training sessions, once the residencies got underway, however scheduling dates which all partners could attend proved impossible. Instead, Sally visited activities in progress and offered verbal and written feedback to the artists and Activities Coordinators involved.

By September 2016, Duckie and Upswing had selected artists to lead their residencies, some of whom had not been involved in earlier training and discussions. Sally Knocker facilitated a session with them looking specifically at different ways of approaching risk

**“I FEEL INSPIRED AND INTRIGUED
IN THE POSSIBILITIES OF USING
CREATIVITY AS A WAY TO CONNECT
WITH PEOPLE THAT MIGHT BYPASS
MEMORY. CONNECTION IN THE HERE
AND NOW.”**

Duckie Artist

assessments, which was particularly important for Upswing’s circus work. Additionally, she ran a new dementia awareness session. With their residencies due to start in the following couple of weeks, this training gave artists the opportunity to dissect and discuss their plans in real detail.

EVALUATION PROCESS

It was important to find ways to capture what happened during the activities and their impact on individual older people, care home staff, and life at the care home more generally.

All arts partners kept a project diary or wrote weekly show reports, noting the activities, people’s responses and any questions raised for them.

A Magic Me evaluation volunteer/placement student took the role of observer and was assigned to one residency to follow the activities and write up their observations each week. They also sometimes supported individual residents to participate, when one-to-one support was needed. Being in every session, observers got to know the artists, the staff and the residents, whilst also maintaining an outsider’s eye and providing a detailed journey of the residency.

Marine Begault for Magic Me, gathered and organised the data that was collected, interviewed staff at different key points in the project, observed sessions and talked to residents and relatives in each care home.

Finally, an end of residency evaluation session between the care home key staff involved in the project (Managers and Activities Coordinators in most cases), the arts partner team and Magic Me was set up at each home, specifically looking at the impact of the work on residents and care home staff as well as thinking about the learning for future partnerships. A second evaluation session was then hosted by Magic Me inviting the art’s partners to reflect on their time in the care home and the impact of the residency on their organisation and practice.



4. THE ARTISTS RESIDENCIES

The residencies took place between January 2016 – December 2016. Each arts partner spent around 3 months working regularly within the care home and its community. The descriptions that follow were written by the arts partners about their residency.

PUNCHDRUNK ENRICHMENT AND GREENHIVE CARE HOME

Punchdrunk Enrichment transformed a room in Greenhive Care Home, with the company's trademark design-led attention to detail. Over 8 weeks residents came together as the village committee of 'Greenhive Green', participated in activities and enjoyed magical theatrical moments as the story of two villages unfolded. We began describing the project as part game and part soap-opera.

DESIGN

Punchdrunk's work is immersive in design – space is totally transformed visually, with atmospheric soundtracks, smells, textures and lighting. The ambition was to create a beautiful space for residents that would enhance their environment and provide a point of interest in the home, but also transport residents to a different environment that was part of our story world.

The world of Greenhive Green was an English village square, pretty and calm. Each wall featured a part of village life – the castle wall, post box, police telephone box, pub, village noticeboard, hedgerows, a park bench, and a florist's called ButterCUPS (which was never open). Paving circled a grassy centre, on which a large long white table with inviting seats was placed. Overhead was a colourful canopy with festoon lighting strung across.

We were excited by placing a Punchdrunk environment in a context where participants would benefit from the multi-sensory design.

NARRATIVE

Each one hour session would begin with the ritual of 'waking up' the room. The head speaker of the committee (our lead facilitator) would slowly circle the room, drawing attention to the lights in the houses as they brightened, the police telephone box as it lit up, opening the pub door and hearing the patrons inside. This was accompanied by a classical soundtrack that crescendo-ed with all the lights in the room, and the arrival of the (toy) train from a neighbouring village.

The activity each week grew from the unfolding story of life in Greenhive Green. The discovery of another local town called Blarford in Week 1, led to the arrival of a letter in Week 2 challenging the Committee to participate in a Villages in Bloom competition. A phone call from our Mayor then alerted us to plants, soil and tools left in the potting shed.

The planned narrative about the history of the two villages was made simpler shortly after we began the 8 week residency, as we realised

that it was unnecessary and hard for many residents to retain from week to week. The story became about two neighbouring villages becoming friends through exchanges – from sending Diplomacy Cakes, to choosing a village anthem.

The recurring motifs of the absent Greenhive Green Mayor and the abandoned ButterCUPS culminated in the finale week where a party was thrown to celebrate the achievements of our Committee. The party was attended by 89 residents, staff, family and friends. The Mayor finally appeared in person to congratulate the Committee, coincidentally at the same time as the window of ButterCUPS was transformed into a beautiful display. In the following days, each member of the Committee was invited to a personalized performance in Greenhive Green, to have a cup of tea with the Punchdrunk Enrichment team, where they reflected on their time together, enjoyed some theatrical surprises, and the Mayor told a love story that led to the opening of ButterCUPS to retrieve a gift for the committee member.

THE PRACTICALITIES

Greenhive Green was built off-site as much as possible and installed at Greenhive over 6 days, in such a way that it could be removed later with scarcely a trace. The Punchdrunk Enrichment team of five, hosted the weekly workshop every Tuesday morning for up to 8 residents, and then repeated it, in the afternoon with another group. They also experimented with engaging one to one residents in their bedrooms, people who would not be able to join the sessions due to poor health, but given the time and energy required to find a new way of working to do this properly, it was decided to focus on the activity within Greenhive Green itself.

A total of 21 residents participated, with an average of 8 residents at each session. The two Activities Co-ordinators supported older people throughout, often joined by the Manager, and other staff as necessary.

REACHING A WIDER AUDIENCE

The room itself also provided a calm, welcoming and stimulating space, and an ongoing project presence and resource between activities. Residents, visitors and staff used it to relax or hold meetings. 38 external Anchor staff and suppliers visited at least once. Punchdrunk Enrichment created a weekly Greenhive Green newsletter, reporting on the Committee's activities, and sharing other news from the village. This was printed by Greenhive staff and used to stimulate conversations with people who had attended the activities, and to engage with other residents and staff.



A twitter account @Greenhive Green attracted 1,193 followers, bringing weekly news from the Committee to a public audience, and inviting interaction. Visit <https://twitter.com/GreenhiveGreen> to view the full story and photos of the project and read all the newsletters.

DEVISING THE STORY

The project was devised collectively by the project team and Enrichment team and was in response to the room and Greenhive Care Home. The home is like a mini community and world, so it felt logical to re-lense the home as a village and all residents as members of this community. We felt like we wanted to explore a rural village setting as this allowed us to transport residents from an urban environment, taking them out of the everyday. In terms of design this also offered us a bright colourful and natural palette to respond to and use, meaning we could bring in natural plant materials.

We had to find a reason to bring residents together, to make sense of this and within the world of Greenhive Green: Why would they meet, what would they talk about, who would they be in relation to the world? Importantly how could we build on the experience week by week, making it familiar but yet new and different? Once we had an idea of a village, the village committee followed quickly. It was easy to make sense of this in our world, where participants were required to make decisions and also allowed for greater agency and character to be developed if the appetite to do so existed. A committee table became vital and this set-up allowed for a sense of community and a democratic approach to flourish. This 'feeling

part of something', being on an equal footing and having a space where your voice (as a participant) was important helped to build group and community. Importantly for us it was all through the narrative lense of the world of Greenhive Green.

BRINGING PUNCHDRUNK'S AESTHETIC AND EXPERIENCE TO THE HOME



The most exciting and challenging thing about this project was moulding our practice to fit into this setting. Although we spoke early on about not creating an installation, we very soon decided that an installation was vital. As always, we strive to keep the quality and integrity and complexity of the worlds we create at the same level as any work the company approaches. One challenge was to create something which would physically allow us all to fit into the space and to embody a much bigger world than the footprint of the space suggested. In terms of activities and narrative we wanted to remain flexible and responsive, avoiding dumbing down based on unfounded levels of expectation.

This became a participant led conversation involving the care home and other stakeholders and ultimately our responses to how work was received by residents. The key to unlocking this project for us, was creating a set-up where participants could be themselves, but had the potential to take on character. A space that was friendly and unthreatening, a place where you want to spend time. There needed to be an unfolding narrative that could be impacted and changed and challenged by participants, but that didn't rely on them doing this or even understanding it to be successful. At its simplest the project was a nice space which we could meet in each week and share a cup of tea and do a fulfilling activity. On a more complex level it was a place where a narrative was unfolding, a narrative of which they are at the centre and are the protagonists, a world of mystery and detail. The key was to create a sliding scale of engagement that allowed for residents to enter into the project at a point appropriate to their abilities. Importantly we always tried to put the group and where possible individuals at the heart of any decision that was made.

LOIS WEAVER AND ROSE COURT CARE HOME



Lois Weaver aka country-western singer turned performance artist Tammy WhyNot was in residence for 10 full days of activity at Rose Court, designing and hosting weekly 'Tammy in the House' workshops with the assistance of PhD candidate Melissa Bliss (researching digital technologies and ageing at Queen Mary, University of London), project assistant Hannah Maxwell and filmmaker Claire Nolan.

IMPULSE

Lois's performance practice employs a variety of workshop techniques focused on 'impulse' as a means to reveal desires and create persona and fantasy. For the residents of Rose Court, these methodologies were transmuted into gentle prompts for creative expression, agency and storytelling. The environment and materials were curated to encourage spontaneous acts of imagination and articulation of forgotten desires, ambitions and idiosyncrasy.

SPACE

Each activity day of the Residency (Mondays), Lois and her team occupied a downstairs lounge, leading just off reception, opening on to the garden, and used primarily for group activities. The workshop room was set up around the idea of the Long Table, drawn from Lois's performance research project Public Address Systems (a series of open-source experimental formats for public discussion).

Rose Court staff would bring 8-12 residents down to the lounge and they sat around a narrow table, allowing them to hear and interact with one another. The table was covered in a white paper tablecloth, with pens and crayons within reaching distance; participants were encouraged to write and draw on the table, as prompted and spontaneously. The table would also feature the materials to be used in the session, adding to a sense of anticipation, as well as materials created in previous weeks – pictures, photos, objects etc.

For each session, Tammy's 'fantasy wardrobe' – an array of bright and glitzy dressing up clothes, hats and jewellery – was on display in the room, and participants were welcome to interact with the items whenever and however they pleased. Participants would be welcomed into the room from 11 in the morning, by Lois as Tammy, Melissa, Hannah, and on three occasions videographer Claire.

ACTIVITY

Sessions began with a round of 'Body Hoo-Hah', a call-and-respond impulse game which even the more 'passive' residents were able to engage with. This was followed by 'Tammy's Tiny Yoga', a series of gentle and positive movements and gestures repeated by the group. This activity encouraged interaction and collaboration between the participants and focused them on Tammy as a group.

The main body of each session followed a different theme and featured a different creative stimulus, but all of them were designed to encourage storytelling, imagination/fantasy and personal revelation.

Round the Houses

Using a pre-cut stencil, participants drew a house on the table cloth and were encouraged to illustrate it however they liked using the pens, stickers, stamps and pasting materials available. Tammy prompted stories with questions about particular memories, drawing from creative decisions they had made in making their houses. These were included in individual scrapbooks created for each resident and photos of the artworks were displayed at the final showing. Later sessions followed up on the houses, providing fold-out card versions which could be personalised and include a photo of the participant 'inside' the house.

Sending a letter

Participants were handed a blank envelope and asked to imagine who they would send a letter to if they could send one to anyone at all. Deceased family, long-lost friends and celebrities provided the majority of responses, followed up on by Tammy asking what they would say and why.

Hidden treasures

Tammy set up a tray of 'Kinetic sand', a satisfyingly tactile substance, which concealed a selection of miniature objects (including a broom, a sewing machine, a newspaper, a piece of cake and a toy soldier). Participants passed the tray around the table and dug around in the sand – the actions of their hands was captured as video portrait by Claire. Upon 'discovering' an object, Tammy asked the finder what the object reminded them of and encouraged a memory or story inspired by the object; though after a few examples, participants no longer required prompting.

Porch Sitting

Afternoons at Rose Court were usually spent in the lounge, with the doors open, working on participant's scrapbooks and writing up their contributions of the day. Residents were welcome to come and go and engage with the creative materials at the Table, chat to Tammy and each other. Within and alongside these sessions, Tammy employed some of the techniques of 'Porch Sitting' to encourage contributions from the residents; the act of simply sitting together, musing on a particular subject, commenting on what you notice or wonder. This provided a more genteel, less results-focused conversational style, which allowed residents to relax into the workshop environment and each other's company.

CHALLENGES

The personal nature of Lois's practice required the collaboration of a consistent, small group of about 10 residents. The staff at Rose Court understandably wanted as many of their residents to enjoy the workshops as possible and the need for continuity within the group had to be negotiated and renegotiated carefully. Additionally, and inevitably, illness, practicalities and changes in mood precluded most members of the group from making it to every session.

Residents exhibited vastly varying physical and mental abilities, so it was particularly complicated to tailor workshops that would engage everyone all the time. It was necessary to involve much more one-on-one work than was expected before the residency and the completion of activities required constant individual supervision from all members of the team and Rose Court staff in attendance.

UPSWING AND SILK COURT CARE HOME

This has been written by Genevieve Raghu, Marketing and Audience Development Manager at Upswing

In partnership with Magic Me, Upswing developed a 10-week programme, which brought the circus to Silk Court Care Home in Bethnal Green. Upswing's artists ran sessions in juggling, acrobatics, magic, music, clowning, crafts and even aerial. They wanted to give staff and residents new, playful ways to interact together and to offer new perspectives on each other's abilities.

STORY BOX CIRCUS

Upswing were interested in making circus as accessible as possible to the residents and staff. They were keen to not simply provide spectacle and entertainment but also find the ways in which different areas of circus practice could involve participants in a new experience; asking them to be active and playful and providing something that might be useful and therefore that might live in the home beyond the duration of our residency.

Even with the obvious challenges of circus in a care home environment Upswing felt there were some key qualities that could be combined within a creative experience using the form of contemporary circus that might be of real value:

Risk taking (in a controlled environment)
Negotiating failure and success, learning new skills is a process
Going beyond the limitations we place on ourselves

An additional advantage of the form is that it relies on touch and other non verbal methods of communication and that it uses body memory and physical pathways rather than focussing on verbal instruction.

At the very beginning of the project, before Upswing's workshops commenced a considerable amount of time was spent risk assessing activities and inducting staff to be collaboratively develop this project with all three organisations (Upswing, Silk Court and Magic Me) offering knowledge and expertise to design the programme.

Upswing encouraged their circus artists to consider how they could share their practice with staff and residents and to consider how they could use the experience to create a bespoke piece of performance to bring back to the care home for a moment of celebration at the end of the project.



Upswing placed great importance on designing an environment that was both inspiring and inviting, within which the activities would take place. As a contemporary circus company, Upswing wanted to find a balance between meeting the expectations and nostalgia evoked by traditional circus whilst also linking to the more contemporary flavour of their work. Red and yellow silks were draped across the ceiling to create the effect of a circus top, costumes were an eclectic mix of old and new, elements of vibrant circus costumes were worn alongside modern clothing.

There was no single narrative, which extended through across the project; instead each session was a new and separate occasion, a different act, yet moments of familiarity were inherently woven into the fabric of the work delivered. This was achieved through the workshops adopting a cyclical structure, with the intention of creating a memorable framing device for each session. The lead artist, Krista Vuori would open and close each workshop in the same way providing a level of consistency over the eight weeks. She achieved this through a tactile, visual and aural ritual.

At the beginning of a workshop, participants sat in a circle and Krista began the ritual by opening the story box and pulling out colourful bunting. She passed the bunting around the room, so it slid through each person's fingers, around the circle; each participant integrally involved and connected from the start. At the end of the session a similar closing ritual took place, the bunting was passed back from the participants to Krista and it was then put away back in the box, along with any items used in the workshop. The lid of the story box was then closed, only to be opened again at the start of the next workshop.

A balance between spoken word, visual and sensory elements within the opening ritual proved important in gaining participants initial focus, it also offered a clear beginning and end to each session. This recognisable opening and closing activity gave Upswing space to vary the core content of each session.

All activities that took place incorporated performances from artists as a moment of inspiration and entertainment, demonstrations of activities, individual, partner and group work and offering residents the chance to share and perform skills to the rest of the group. When possible, after an activity was set, care home and Magic Me staff would try and work with a resident on a one-to-one basis to build up their confidence in mastering that specific activity; this also offered the chance to personalise activities based on the physical capabilities of each individual.

CHALLENGES

It was crucial to Upswing to have the support and participation of staff at the care home. There was a degree of concern at first about how successful circus activities would be in a care home as the art-form was immediately linked to agility and activities associated with risk.

To counter this, staff were brought in to take part in sessions with key artists to get a sense of the activity and help us to plan sessions and alleviate concerns about appropriateness. It was also important to Upswing that care staff were not observers but participants. One of the aims of the workshops was to provide intergenerational bonding opportunities and to offer staff and residents new ways of spending time together, helping them look at each other in a different light.

This project became popular at Silk Court. A regular group of residents attended on a weekly basis and this number consistently grew throughout the project. Evaluation showed that small groups were undoubtedly more effective than larger groups but Upswing were keen for this project to be completely inclusive so turning residents away was not an option. In the light of larger groups wishing to participate, care home staff were compelled and required to become more actively involved which was something Upswing had, of course, hoped to achieve from the outset.

Moving away from stereotypes of what circus 'should' be and balancing this with a desire to ensure their work felt modern and offered new experiences, was something Upswing gave much thought and attention to throughout this project. An understanding existed of what traditional circus was but very little was known about contemporary circus. There seemed to be an expectation and demand for traditional circus practice and for Upswing to live up

to these stereotypes; this was what residents and staff knew about. Upswing had to find ways to meet this expectation whilst simultaneously introducing elements of contemporary circus, Upswing's area of specialism, which gives focus to multidisciplinary arts, subjects with relevance and meaning today and storytelling.

"I WANT TO RUN AWAY WITH THE CIRCUS"

Silk Court Care Home Resident

SUCSESSES

Circus is a great leveller, everyone who participated in this project was a beginner and people surprised themselves and each other with their capacity to learn something new. Around the activities delivered, residents were often asked to link magic tricks or objects to stories and memories that gave a heightened meaning and value to that activity. It vividly brought the group closer together, and created a greater intimacy between incoming artists and participants. Initially, artists were keen to keep activities happy and upbeat but over the course of their work they learnt that it was actually a good thing to create space for deeper emotional reactions and experiences through the art forms.

As the engagement continued, residents remembered individual artists and connected them to activities from previous weeks, which helped Upswing's relationship with residents deepen and develop. Staff also became more invested in the project, their confidence grew as they realised activities were safe, appropriately pitched and run by highly skilled and professional artists; they gradually saw for themselves that Upswing has something special to offer them all. One member of staff even wrote a poem that was delivered at the final party, which highlighted how magical the experience had been and the "excitement and thrill" which was brought to the care home via this project.

By the end, both staff and residents had fully bought into our artistic offering and were disappointed to see it conclude. We were told by one resident that "It makes your day a lot happier, it's so wonderful to have you here" and another adamantly stated "I want to run away with the circus". This project grew from some initial uncertainty about the appropriateness of the content into an eagerly anticipated, highlight of the week for residents and staff alike; which allowed them to play, learns, share, create and experiment.

DUCKIE AND WATERSIDE CARE HOME



The Palace of Varieties
by Martin Aston, project volunteer

Intergenerational work and play has long been on Duckie's agenda, most recently at The Posh Club parties for "swanky senior citizens, elegant elders and glamorous golden girls." But there is another community – often physically disabled and living with dementia – in arguably even greater need for connection, because they rarely leave the care home where they live. So, Duckie must go to them – which heralded a new era of *The Palace of Varieties*, at Waterside Care Home in Peckham over ten weeks in autumn 2016.

Waterside is home to 26 residents, ages 69 to 95, with varying levels of dementia. Among the ways to engage the aspect of ageing and memory by way of art, entertainment and conversation, the team chose to host a party-cum-cabaret, much like its own Saturday night institution at the Royal Vauxhall Tavern.

Team leader was Robin Whitmore, a long-time resident of Duckie's own multi-media arts care home, with able support from visual artists-showgirls Lucille Power and Sheila Ghelani, and a revolving cast of volunteers drawn to the Palace's heady mix of social purpose and profound fun.

During basic training in Waterside, "to get to know the people who lived and worked there, what interested them and how we might best communicate with them," says Robin, they heard several

Martin Aston wrote this piece based on his experience and speaking with Robin Whitmore, Duckie's lead artist on the project.
Image: Duckie at Waterside Care Home, Roxene Anderson

residents who'd lived in the Peckham/Camberwell vicinity speak fondly of the original Palace of Varieties on Denmark Hill, a striking music hall (and later, a pioneering cinema and a repertory theatre, and in its twilight years, a house of burlesque!) that ran from 1899 to 1956. "The way they described the festivities and community spirit sounded like a night at the Royal Vauxhall Tavern!"

Passionate about local heritage and historical entertainment, and to awaken some distant memories of heady days, the name and the spirit of the Palace of Varieties were revived, for a season of themed parties, every Friday, such as *The Palace of Varieties Goes to the Countryside*, or *Palace of Varieties Goes International*, based on chats with the residents. There was a Fireworks Night, with a fire-eater, and to finish, a Christmas extravaganza.

But just as importantly, there were 'making' days on each Thursday, creating art for the walls, and decorations, for the party the following afternoon. Though reminiscing about the past is a recommended approach with dementia, Robin wanted the residents to be, "active participants in making art and appreciating music rather than passive consumers, to breathe life and a sense of magic into their home, and to leave a legacy at the end of the ten weeks."

To this end, a drab room that was under-used as a spare dining room or for staff meetings was transformed by paint, into a vista of blue sky and white clouds surrounding ample white space to pin up artwork as it was made, to mirror that week's theme. A party playlist of songs followed the same changing theme – which is where I came in. I'd wanted to do voluntary work with the elderly, and reading online about Duckie's Waterside project, I'd got in touch. Alongside volunteers to generally assist, someone was specifically needed to organise the music – and as a music journalist, the role was like carrying coals to Newcastle.

But then came the hard part, to work with dementia; as Robin says, "to understand how to interact meaningfully with someone whose memory has fragmented, who may seem to inhabit a parallel reality. How treacherous the world must seem when words themselves become slippery – it's not like you can have the usual conversations. And yet people really wanted to engage with us, to connect with life outside of themselves. Dementia makes that difficult but the impulse is still there."

It was also vital that staff members got involved, giving them a different relationship to the residents than their routine care. So, they'd join in the Thursday sessions too, "quieter, more concentrated, involving one-to-one chat and careful work," Robin recalls. "The pace could be slow and intense, with residents absorbed in the minutiae of making the simplest moves. Painting could be a matter of fascination, as if every movement of the brush was new. Communication was often half-formed sentences that resembled a poetic language. But marks on a page, threads of a song, globules of paint, it all helped expand the vocabulary."

Few residents had drawn or painted since childhood, yet some seemed born to the task. One man who'd never had an art lesson at school had an innate sense of design, and was clearly proud of his work.

One woman similarly lacking experience showed the subtlest understanding of colour, from years as a dressmaker. For a handful of Thursday sessions, local schoolchildren joined in (we also had a very popular dog visitor). "Among some beautiful moments," Robin recalls, "one boy of 13 and a woman of 90 painted together for two hours, giggling and just enjoying each other's company, and handiwork. The boy couldn't wait to come back and see his friend the next week."

Surrounded by their art and decorations, each Friday party, the residents were entertained by music and film projections, but also guest artistes, both volunteers and professional, from a fire-eater to flapper girls, from violinists to pianists, from opera singers to raconteurs; each week, a new surprise. But at the same time, each week kept to a familiar, almost ritualised format, "like a TV gameshow, with catch phrases and theme tunes," says Robin. "Where you got to know exactly what to expect but which allowed for different content."

The new *Palace of Varieties'* theme song was Frank Sinatra's barnstorming version of Irving Berlin's "Let's Face the Music and Dance" as in "There may be trouble ahead..." a teasing warning that formed part of Robin's spoken introduction, before lights were dimmed and the entertainment began. Residents, family members, staff and performers were encouraged to mingle, and dance; we also handed out lyric sheets for singalongs. As one of our most formative memories, and so one of the last things we forget, music can have an astonishing impact on dementia. Seeing one resident unable to converse but still mouth the words to a familiar song, or another who sat silent, his eyes permanently closed, suddenly stand up and move to the rhythm, was unforgettable. "This level of interaction was really important, as some of the residents move little". "There was a lively buzz every Friday which grew from week to week."

Our official residency at Waterside is over, but the enormous impact on everyone involved is clear, not least the permanent artwork on the walls, such as 'rockpools' from seashells, paint and glitter for *Palace of Varieties Goes to the Seaside*, a vivid riot of colour and texture and a reminder of a unique collaborative moment in time. A group of us are helping Waterside's activities co-ordinator to continue a scaled-down party, to keep the Varieties alive. But her workload is full-on, so potential volunteers, please get in touch. Time to face the music again and dance...

5. WHAT ARTISTS AND THE ARTS CAN OFFER CARE HOMES



The arts partners were at different times, artists, performers, teachers and facilitators. This flexibility in their roles and approach was important in their abilities to reach different participants at different points in the project, but also in involving the care staff and visitors. Across the residencies, working in many different art forms, the arts partners offered techniques, skills, materials and approaches, which were new to the care homes. Over and above this, they brought those elements of the arts, which are harder to define: imagination, creativity, emotional response and sense of wonder.

ARTS AND THE RESIDENTS

Being able to connect with people living with dementia requires an ability to understand and work with non-verbal channels of communication. Each arts partner found ways by which to communicate with residents, through music or paint, or physically through touch or the body. Their art forms presented endless opportunities, using all five senses, for interaction and communication that did not require verbal or cognitive abilities.

I like the circus it is all so unbelievable, you get out of life for a little while. Oh I would love to run away with the circus. As well as a costume I'll need a stage name, something very go-ey!... Miss Wizz! I found my name! (Silk Court resident)

It was a magical hour and a half, which clearly affected the residents deeply. Mark had recently been saying that since his deteriorating eye-sight, the loss of use of his limbs and his failing memory he saw no joy in life and just wanted to die. After Jenny's (opera singer) performance he said this was the best day of his life. (Duckie, diary, week 1)



*Duckie at Waterside Care Home, Roxene Anderson
Previous page: Upswing at Silk Court Care Home, Marcus Hessenberg*

IMPACT ON CARE HOME MANAGERS, ACTIVITIES COORDINATORS AND STAFF

Overwhelmingly, the feedback from the care homes has been around changed perceptions of residents' abilities and attitudes. They reconsidered what it is possible to do with residents as a result of the arts organisations coming in.

It's usually hard for me to bring her down to activities. But here, no one has to tell her to come. All I say in the morning is "Tammy is coming" and she comes down herself. (Rose Court, Activities Coordinator)

He normally doesn't go to activities. And he went to every session, he never missed one. He will talk about having gone to Greenhive Green and talk about what he did. He is usually not a talkative person. (Greenhive Activities Coordinator)

He has gone from being disinterested to being really engaged. He is still wearing his party hat. He is the first person in the room at a party. His memory has changed quite a lot. (Waterside Activities Coordinator)

We've got people who are living with dementia, who have limited ability who are willing to come out of their comfort zone and try something different...Don't underestimate the dementia patients – being brave with ideas can be very rewarding (Silk Court Manager)

Care home Managers and Activities Coordinators gained new ideas for simple ways to change the environment. For example, there have been ideas of having different themes for each floor in Silk Court. They also gained new ideas and skills for leading activities.

I liked each one of the workshops but there were some of them that I took out more of. Me and Lila we are going to try some of them. That is something I'm really looking forward to. (Greenhive Activities Coordinator)

Across the residencies, one of the strengths of the artists were in their ability to model different ways of being and communicating with residents.

It makes my job worthwhile. It's a bonus; it's a lift for the customers and me. We look forward to it every Friday. Robin is fantastic – he loves people. He really cares. (Waterside Activities Coordinator)

They make us want to be part of it because they are so nice and so naturally caring to our customers. (Waterside Deputy Manager)

We're looking at all sorts of opportunities that this might bring... sometimes it's something small that you see in a person, which can actually help you to have a full picture and provide adequate care to that person. (Greenhive Manager)

“THE TEN WEEKS WITH DUCKIE WAS ONE OF THE BEST THINGS I’VE EVER BEEN PART OF. BOTH PROFOUND AND FUN”

Duckie Volunteer

IMPACT ON FAMILY, VISITORS AND VOLUNTEERS

Managers are keen to involve relatives as much as possible in the care home community but this is not always easy. Arts partners were able to involve some relatives and families in their activities, with some then returning specifically for sessions or final sharings. Some relatives have told the care homes they want to be more involved as a result of their experiences on these projects. The activities were fun and playful. They were practical and provided opportunities for relatives to interact and communicate with their family member differently.

It was great to see one of the residents’ son come into the workshop with his mother and stay the entire duration of the session. His mother has very advanced dementia. You could tell he enjoyed the session (Magic) and having quite clear activities/ things to do with his mother.

(Upswing, observer, week 1)

His daughter is present for most of the morning activity – and likes to get involved herself – making her own lantern. She likes to take pictures of her father to send to her brothers and sisters as they always like to see what he’s doing (Duckie, observer, week 4)

The arts partners also managed to involve volunteers through the environment and activities they created. Many have said they would like to continue volunteering in this setting.

The ten weeks with Duckie was one of the best things I’ve ever been part of. Both profound and fun, and seeing people react to music is always special for me: especially when it has a palpable effect on people living with dementia. It’s why I want to carry on doing this kind of volunteering. (Duckie volunteer)

Waterside had visits from a group of children from a local referral unit which already had a connection with the home. These particular visits were positive in that they involved the children and residents in a shared activity where verbal communication was not necessary. One boy said he had marked his next visit in his calendar and that he was counting down the days.



**6. QUESTIONS AND
CHALLENGES RAISED
BY THE ARTISTS**

When starting out to work in a care home, many artists are searching for a particular set of skills or a particular framework within which they can practice. In fact, there is no one set way; project artists and arts partners each found their own approaches. They also reflected on the constant negotiations and balances they needed to manage in order to respond to the realities of working in this environment with this particular community.

We have highlighted some of these questions and challenges below and illustrated them with examples from the artists' diaries and observers' notes, quotes from residents and care home staff, interviews with staff and evaluation session notes.

WORKING IN SOMEONE ELSE'S HOME

Artists aimed to bring something new to the care home and to enable a creative process to take place. They needed to balance coming into someone's home as a guest with their need and desire to have some kind of ownership over their own workspace. Some residents could be destabilised by changes in their home. The arts partners remained sensitive and aware that these transformations (whether to the room, schedules or routines) had to be negotiated with the residents.

The noticeboard was brought in but designer Suzie was unable to hang it up due to a resident getting upset for it being put on the wall of her home. It was left in the storage room for the care staff to put it up later if possible. (Upswing, session report, week 2)

It felt like we were kicking residents out of their dining room when we asked them to leave so that the team could set up for the final party. However, it also invited a certain curiosity and sense of expectation from some people.

(Upswing, observer, final party)

THE PRACTICALITIES OF BEING AN ARTIST IN A CARE HOME

Artists had to negotiate with staff and residents about many practicalities: timing, rooms and furniture. Extra chairs and tables were often 'borrowed' for activities, but these needed to be back in the dining room in time for the residents' lunch. Sessions or parties had to work around meal times and staff rotas.

The rooms artists worked in were sometimes difficult to manage, particularly for a company like Upswing, where the acrobats and juggler found they needed to adapt to low ceilings. Punchdrunk Enrichment, through much initial negotiation and the installation of Greenhive Green, were most able to take and maintain ownership of a space into which to invite people for the period of their residency.

Staff needed to support residents to come to and from the room, reminding them about the project sessions and encouraging them to attend. It was really important to get the entire staff team on board as they were able to get the residents excited and into the session.

Something went a bit awry at the end, but just as I was reading the closing poem which everyone listens to so carefully, a couple of members of staff suddenly took centre stage clearing away all the crockery.

(Duckie, diary, week 7)

SETTING UP THE SPACE

All of the arts partners took tremendous care in the ways they set up their room for each activity. This involved thinking about: where specific residents, volunteers and supporting care staff should be seated; the layout of the room; the way the activities were set up; how the residents were introduced into the room and considerations around making the room feel “safe,” yet special.

When people arrive late they tend to be seated at the end and for the residents that need more support this can leave them feeling on the outside of the group. We need to encourage staff to think about where they are seating people so the quieter members of the group don't feel left out. (Upswing, session report, week 5)

As Matthew wheeled Edna around the space to her spot, he named everyone else he passed in the room – this seemed like a good way to welcome her and give her a sense of the space and the people in it.

(Punchdrunk Enrichment, observer, week 4)

We should change the room layout to suit us more and as a change to usual activities. I'm aware of need to make the space more dynamic – more room to move around the table and perhaps another table to give us all more shared space. (Lois Weaver, diary, week 2)

THE AESTHETICS OF THE ROOMS

Overwhelmingly, across all four residencies, the artists' chosen aesthetics reflected the desire to create a playful space in which the residents wanted to be. They showed real attention to detail in their choices around colour, objects and textures, an important factor in bringing the space to life and creating a sense of occasion, feelings of excitement and pleasure for the residents as they came in. There was a sense that the rooms needed to be transformed in order to allow for creative interactions.

Part of the magic was around playing with scale: the miniature train and hot air balloon. Having doors to the pub and a phone booth were about making their world bigger. It also made it obvious that was not a 'real' world, that it was a playful space. The design had to make sense in the

'story world' but also needed to be somewhere that residents wanted to be in. (Punchdrunk Enrichment, observer, Magic Me)

Vicki's purple dress with red balls echoed the red noses from the clowning and this was picked up by the residents. The colourful drapes along the ceiling were a constant source of enchantment, with one participant commenting on it every session.

(Upswing, observer, week 4)

Lois paid particular attention to the way she set out the costumes on the table, making sure they were all visible but also organising them in a way that made each wig, crown or scarf look special.

(Lois Weaver, observer, week 8)

We spent a long time setting up the room for the party, placing blue satin curtains in front of the door and windows, decorative table clothes on tables, a carefully selected playlist, sparkly outfits for all volunteers – all these details were important in creating a magical atmosphere. (Duckie, observer, week 7)

REACHING THE REST OF THE CARE HOME

For the duration of their residency, artists were assigned to a particular room on a particular day, and finding ways to spread into other parts of the care home, reaching those who did not directly engage with the sessions, was a challenge. The arts partners had different approaches and strategies to do this, including putting a special sign board in reception on project days, giving residents physical objects to take back into their rooms, allowing the art and artists to spill into the rest of the care home and supporting staff to continue and engage with the “magic” outside and beyond the session.

Residents were given a peacock feather to take back into their rooms after the sessions. They put the feathers into their hair, chest pockets, Jean hid it under her shirt. Charles was holding it in his hands still long after the session had ended. (Upswing, observer, week 4)

Dolly arrived today wearing the green juggling scarf on her head that she was given a few weeks ago. Apparently she has been wearing it a lot. (Upswing, observer, week 6)

Some musicians followed the residents into their dining room allowing the party atmosphere to continue. (Duckie, observer, week 6)

'Porch sitting' provided us with the opportunity to get to know them. It felt important to see them in their space and continue the Tammy character/session beyond the room itself. (Lois Weaver, diary, Week 1)

Karen took her dog around the home allowing residents who do not attend the session to engage. The dog created a sense of connection to the outside world – with Karen explaining their itinerary for the day – going to the shops, to the park etc. (Duckie, observer, week 4)

The newsletter was a very powerful way of communicating to the residents what actually happened. Also for those who did not attend.

(Greenhive Activities Coordinator)

One care staff was given a pink cowboy hat to wear around the home and through that let residents' know that Tammy was there.

(Lois Weaver, observer, week 4)

It is also important to pay attention to residents' interactions with the room outside of the sessions. For example, one resident in Rose Court never took part in the session but would always be in the room before and after to help Lois and her team set and clean up. This was her way of engaging with the residency.

NEGOTIATING THE NEED FOR INDIVIDUAL SUPPORT AND GROUP DYNAMICS

Artists had to negotiate between supporting residents individually whilst keeping the rest of the group engaged.

Arts partners found that particular activities needed more one to one support for residents than others and that they needed to find ways to engage care home staff, relatives and volunteers to do this. Peer learning and finding ways for the residents to support each other was also important. Importantly, they experimented with, and found ways to have moments of one-to-one individual connections whilst simultaneously building the group.

It was clear from last week that in order to engage them in this imaginative exercise we had to be up close and hands on and as one to one as possible. (Lois Weaver diary, week 3)

Grace eagerly volunteered to read out the poem and did it beautifully. Residents listened carefully. This was a great moment as residents' attention shifted from their own personal activity to somebody else around the table. (Punchdrunk Enrichment, observer, week 4)

The arts works were brought together in beautiful collages elevating the work of the participants. There was always a sense of surprise seeing what they had helped create, and how their individual efforts came together collectively. There is a sense of accomplishment and community. (Duckie, observer, week 7)

The session began with Krista opening the story box and pulling out some bunting. She passed the bunting around the circle to all the residents, one by one, acknowledging them individually and threading them together into one big loop. It brought the whole room together, making them aware of each other through the tension of the rope around the circle. (Upswing, observer, week 1)

FINDING WAYS TO ENGAGE THE RESIDENTS AS BOTH AUDIENCE AND PARTICIPANTS

The sessions across all four residencies alternated between moments of performance and moments of participation. Interaction between artists and residents was central to both. Sometimes the audience and participant roles became blurred, with residents (in the 'audience') participating actively during performances. Artists often responded directly to the residents during these performative moments, letting the residents and their various ways of engaging with the performance, impact them. Julian West, Magic Me mentor, calls this "engaging in a feedback loop".

Negotiating these 'participant' and 'audience' roles was sometimes challenging for the arts partners and questioned elements of their practice. Artists reflected on the ways in which spectacle could be used to reinvigorate the room and sustain participation. They devised activities where residents maintained ownership and control over the performance. They reflected on the ways in which performances and performers responded to residents, and the ways in which their participation impacted the narrative. Importantly, they observed that participation and agency, with this community, can be very simple or occur on a small scale. Finally, they also considered the scope for further participation.

You can allow yourself to spend more time focusing on 'mining' or gathering stories from one participant if you reinvigorate the room with a moment of spectacle – like watching someone dress up in a silly wig or singing a familiar song. (Lois Weaver, diary, week 3)

Each participant named a body part to which Joana and Mike (acrobats) responded with an acrobalance move. This became a longer physical sequence, where residents had all directed a position. It created a lovely connection between the artists and resident and engaged them on different levels; power and control over what is happening and enjoying the performative element of the beautiful sequence. (Upswing, observer, week 2)

A resident stood up during the last opera song, she placed her hands out as if she wanted to be danced with and the opera singer began to dance with her whilst still singing. (Duckie, observer, week 1)

The initial plan of having the individual performances inside the flower shop and performed by the two lovers was changed. It felt inappropriate to have the story around the two lovers when the residents did not fully connect to this story.

(Punchdrunk Enrichment, observer, week 8)

CREATING FAMILIARITY AND SURPRISES

The artists were careful to ensure that their sessions incorporated some kind of ritualised welcoming and interacting with the residents. All four arts partners were also very sensitive to the ways they ended the sessions, often with a closing ritual. Upswing would “bring the magic back into the story box” through the repeated bunting activity, Punchdrunk would put the space back to sleep and gently turn the house lights back on, Lois would finish either with a song or by sharing photos from the previous week and at the Duckie Friday matinees, Robin would turn off the music and read a poem, gently allowing residents to settle back into a calmer energy.

It was important to recognise that people who are frail or living with dementia may be more fearful of the unknown. The artists balanced ritual (helping residents settle in and out of the sessions) with change (encouraging residents to get out of their comfort zones). They opened and closed their sessions in the same way and kept a familiar format each week with different content and ‘surprises’ within it.

Everybody was asked to choose a silk flower onto which I wrote their name. We had planned a few details to be repeated each week as part of a ritualised beginning to the show. (Duckie, diary, week 1)

The closing ritual’s slower paced, soft music and taking the bunting back to the box has a calming impact on the residents and strengthens the closing element (Upswing, session report, week 4)

...as Matthew wakes up the room, we get some proper ‘oohs and ahs’ with the ritual of the change in lighting and the music – more than previously. (Punchdrunk Enrichment, observer, week 6)

Christine asked for music – there is a sense of expectation as to what should happen in the space. Francis was given her crown, everyone is given their prop. There is a sense of ritual in this.

(Lois Weaver, observer, week 4)

PROVIDING DIFFERENT ENTRY POINTS AND LEVELS OF ACCESS

Artists devised activities that took into account the wide range of needs and abilities within the group. They needed to give everyone the opportunity to participate, but remain challenging and exciting enough for those who were more able. The arts partners provided different phases and approaches into the activity with which residents could engage on different levels, involving different senses.

The activity began with a bag from ‘lost property’ with different objects to inspire poem writing. The lavender bag: residents could engage with

the smell of lavender on a sensory level, but also with the embroidery on the bag 'to my love on the day we met in the lavender fields' with narrative. (Punchdrunk Enrichment, observer, week 3)

Traffic lights game had a good combination of either visual or sensory. Movement and colour work very well together.

(Upswing, session report, week 7)

A lot of stages are involved in preparing food so participants were all able to get involved. The process involved smelling, tasting, touching, and making design choices when cutting out shapes, and lots of funny stories, so a truly multi sensory experience. (Duckie, diary, week 6)



STRUCTURED AND ABSTRACT ACTIVITIES

By providing activities with different access points and levels of engagement, the arts partners continuously negotiated between structure (providing narrative, meaning, physical objects) and freedom (more abstract, less result focused forms of interaction).

Tom Kitwood in outlining 12 types of positive interaction when working with people with dementia highlights that play 'in its purest form, has no goal that lies outside the activity itself. It is simply an exercise in spontaneity and self-expression, and an experience that has value in itself.'¹

1. Kitwood, Tom, *Dementia Reconsidered*, Open University Press, (1997).
Image: Punchdrunk Enrichment, *Greenhiv Green*, Paul Cochrane

Some residents benefited from indulging in such moments of activity. Robin from Duckie describes this as “enjoying the colours mixing on the page and delighting in the process of the colours doing their own thing.” Other residents wanted to have a journey or narrative and needed to know ‘what the point’ of the activity was.

There was a lot of learning in terms of the variations in the group, where some participants were relating to the narrative and engaging with more complex stimulus, others were engaging with what is in front of them at that point. Artists found that the use of objects provided opportunities for sensory engagement as well as engagement in narrative. Objects and physical things were also a good way to access less tangible concepts or aspects of the narrative or activity.

Ronald is more concerned and content with the physical act of painting rather than the final product or collective goal. He experimented with paint rollers and brushes to create new effects. (Duckie, observer, week 4)

They brought a map of Greenhive Green village and it's neighbouring village Blarford. Each resident was given a copy of the image whilst they discussed the villages. Dixie entered the narrative as he said 'just got my feet wet' when discussing the river on the map. Others indulged in the image itself, following the river with their fingers.
(Punchdrunk Enrichment, observer, week 1)

Drawing on the tablecloth created a surprising sense of focus and slight sense of naughty transgression. (Lois Weaver, diary, week 4)

Residents were given the stencil of a human to decorate as a way into asking them about their hero. Having a structured activity with something tangible in front of the residents made it possible to access those more conceptual themes like 'my hero'. Lois called this 'letting the character in front of them do the talking'.
(Lois Weaver, observer, week 4)

DIFFERENT FORMS OF COMMUNICATION

Arts partners created opportunities for the residents to communicate in different ways. Non-verbal communications and negotiations were recognised and affirmed by the artist.

Words are not the only route to a conversation ... sharing paint or painting around each other's work becomes another way to communicate. Ronald clearly enjoyed making Katherine laugh and by the end of their time together there was a natural warmth with each relaxed in the others company. (Duckie, diary, week 8)

The activity started with hand-to-hand contact working in partners. Using touch as a tool to communicate and listen. One is leader, whilst one follows. This negotiation takes place silently.
(Upswing, session report, week 2)

FINDING WAYS TO SUPPORT AND CONNECT WITH INDIVIDUALS

Over time, the artists got to know the participants and found ways to communicate and tune in to them and how they preferred to work so could better support them and adapt the activities for them. This continuing relationship with the residents was important and enabled them to, as Robin called it: 'find what is their hook'.

Robin was concerned beforehand that June would consider this too childish and accommodated her accordingly – not so much guidance – more freedom to experiment with materials provided.

(Duckie, observer, week 4)

One of the facilitators described Valerie's cup as "bright like Valerie." She seemed really happy to have that said about her and responded "very colourful like me!" They continue to make individuals feel special and respond to them in the way that reaffirms the image they have of themselves. (Punchdrunk Enrichment, observer, week 7)

With encouragement she was able to place the cellophane carefully on the plastic... She clearly found the exercise difficult ... but she did seem to enjoy creating different patterns and organising the shapes. She smiled when I mentioned the shapes looking like a Matisse collage. (Duckie, diary, week 4)

Alvira is hard of hearing but is able to read questions or instructions and is good at copying. (Upswing, Activities Coordinator)

She was resistant again and I realised that this may have to do with her eyesight. It seemed she couldn't see the detail, which would make sense of her not liking these visual exercises even though she is quite engaged with reality. (Lois Weaver, diary, week 5)

VALUING DIFFERENT EMOTIONAL RESPONSES

The artists' diaries and the observers' notes point towards moments or "high points" when residents experienced emotional connection with an activity, narrative or object. The arts partners experimented with different approaches to provide these opportunities such as the use of non-narrative film, powerful songs or beautiful performances. The artists were alert to residents' responses, including subtle body language or by displaying pride in their work.

A projector showed films themed around the seaside - rocks, shells, and starfish being washed up on the shore. Their non-narrative structure enabled the residents to connect to their own stories whereas in narrative film you are watching someone else's story.

(Duckie, observer, week 8)

We had three sing-alongs ending with “You’ll Never Walk Alone” when everyone joined in singing at the top of their voices, waving their arms and it was tremendously emotional and heart warming. (Duckie, diary, week 5)

This morning went well, we saw one resident crying during ‘Thinking For Two’. Good to be able to be happy and sad.

(Punchdrunk Enrichment, Activities Coordinator, week 6)

John is very independent in this exercise and narrates out loud what he is doing and establishing connections with objects by talking directly to them- calling the cookie cutter his “dear” – and 4 cookies that he cut out his “four little lovelies.” (Duckie, observer, week 6)

Pauline is showing pride in what she has made and says in a really confident affirmation: “So this is MY cup!”

(Punchdrunk Enrichment, observer, week 7)

BEING IN THE MOMENT

Care home staff often use reminiscence techniques to connect with residents and such activities are common within care homes.

Whilst there were elements of reminiscence in the artists residencies, the arts partners tended to focus on participants’ being in, and connecting with, the moment.

The aesthetic of the residency was not stuck in one era. The fact that [it] was contemporary rather than heritage circus meant that it was a new experience for the residents but not completely disconnected from The Circus they had experienced before. (Upswing, final evaluation)

Greenhive Green was not about taking the residents back to something they used to know but to a world where there were enough connections and opportunities for the residents to enter it.

(Punchdrunk Enrichment, Magic Me CPD, observer)

The photography created another level of engagement. Alvira moved the feather in her hand to give Krista the best angle for the picture. Ron balanced the feather multiple times so that Krista could capture the moment. Barbara posed for the camera with the feather in her hair. They seemed to enjoy the photo taking moment. (Upswing, session report, week 3)

Lois reflected on her technique of porch sitting as something quite challenging because unlike sessions where you are actively trying to get material out of the residents, “you are not trying to get anything from them, you’re just being with them.” (Lois Weaver, observer, week 1)

This deliberately didn’t involve any figurative painting so that the process was very much like making an initial mark on the page and then letting that mark grow by adding to its shape in whichever way people wanted... A painting or drawing of this kind is the result of a process of being in the present. (Duckie, diary, week 4)

NEGOTIATING BETWEEN THE ARTISTS' USUAL PRACTICE AND THE CULTURE OF THE HOME

Arts partners had to constantly find ways to remain authentic to their own practice, whilst adapting it and negotiating ways to work within a new environment and different organisational culture. Whilst all arts partners were experienced in negotiating to work in other people's venues and spaces, partnership is an ongoing discussion, and some elements remained unresolved.

An example of this was adapting to the use of the word 'customer' with many artists preferring to use the term 'resident' or 'participant'. Some artists felt that 'customer' created a barrier to the human or emotional connection that they were working hard to create. This indeed is a debate taking place across the care sector and Anchor itself, with Chief Executive Jane Ashcroft CBE commenting:

The words we use to describe the people we serve matter. And, at Anchor, we've had feedback that 'customer' is not always popular... For some, 'customer' is too impersonal, too transactional. For others it implies people have rights including, importantly, the right to complain. Use of the word also reflects a focus on measuring and trying to improve customer satisfaction – which, whatever you think of the term, has to be a good thing. The knotty subject will be one of the first things to be discussed at our new Customer Council – and clearly, will have an impact on what the Council gets called in future.

The use of staff uniforms within the care homes was another element that some artists felt could create a barrier for connection. In particular, Duckie encouraged staff to attend Friday matinees in their own clothes to help everyone in the room to participate equally. The wearing, or not, of uniforms in care homes is also an on-going debate within the care sector.

Arts organisations took different approaches to working in the new, care home setting: morning briefings with the Activities Coordinator so everyone understood each other's priorities and schedules that day; by modelling different approaches for interacting and supporting the residents and by creating opportunities for the care staff to interact with the residents in new ways.

It was a difficult session as staff were not available for the pre-session briefing. The rope trick seemed difficult to instruct as the lack of briefing made everyone feel like a participant (Upswing, session report, week 5)

There seems to be the overwhelming pressure felt by many residents to 'do it right' or complete the task properly. These feelings are often validated by the care home staff when they interact with participants during the activity. A great way to ease distress caused from splattered paint is by drawing attention to its beauty – or try to make a real world

connection with the patterns and shapes ie. "wow, this one looks like a sun!" This is an effective way to encourage experimentation and creativity – and eliminate the binary of right and wrong. (Duckie, observer, week 4)

One of the carers was included in this exercise and she spoke about her son being her hero. It was moving because you could tell she enjoyed sharing this aspect of her life with the residents. They listened carefully. It spurred some interest from residents who then went on to ask about her son. (Lois Weaver, observer, week 4)

Staff were asked to dress up for the occasion as part of the spirit of everyone coming together as equals. We wanted to dispel a little the corporate sense of 'Us and Them' that uniforms tend to convey... The staff were fantastic, joining in dancing with the residents. It was very touching to see that. (Duckie, diary, week 1)

Some really lovely moments in the photo booth - particularly with joint photos with members of the Anchor staff team – this kind of activity really helps build a sense of 'family' and community – you could really see how much individuals were enjoying this. Charles kept showing everyone his photograph at the end of the party with great delight! (Sally Knocker feedback)

Care home Managers and Activities Coordinators saw the residencies as good opportunities for their staff, providing them with fun experiences and opportunities to interact with the residents differently.

Staff can be task orientated and sometime a little resistant but actually seeing what goes into the activity, seeing the artists and how the residents respond changes this. Realising that the fun element is as important as the tasks. (Waterside Manager)

I hope it helps the staff to widen their horizon about what they think the customer can do. Because sometimes, with people living with dementia, staff have ideas about what they can do as quite limited and small. I hope it will broaden their minds, allowing them to take certain risks with the residents. (Silk Court Manager)

To have a room decorated and bright, you could see by the faces of the staff when they came into the room this morning that they were happy to see something different. And I think that will help get them engaged into the sessions. (Silk Court Activities Coordinator)

I was very impressed by this morning. They have a very good approach. She didn't impose her idea. She wants to get the idea from them. (Rose Court Activities Coordinator)

We don't have the luxury to do the one-to-one but that was something Punchdrunk did have. So when we do activities, it's quite difficult to spend time with one person, we have to think about everyone. (Greenhive Activities Coordinator)

LEAVING SOMETHING BEHIND AND CLOSING THE PROJECT

Along with the deliberate and careful end to their sessions, the partners also considered the ways in which they would leave the home at the end of the residency. Punchdrunk and Upswing had a weekly notice board, showing the journey of the project. Even if the residents did not remember they could see that there is continuity and a finished date. Similarly, by adding artwork to the walls of the room each week, Duckie's residency had a journey, but also an end point – with no more wall space to decorate.

Questions around ways to leave and end the project were present through out the residencies. What would be left behind? What is the legacy? Duckie's time in Waterside left a physical mark on the care home: the complete transformation of one of their rooms. But with the three other arts partners, their room was brought down at the end of the project.

We have been told that the residents in Greenhive continued to meet as a committee following a similar format. Robin has gone back to Waterside to support the Activities Co-ordinator in hosting similar scaled-down events and has produced activity sheets with details of the activities he ran during his residency. Lois left behind resources from her activities and Upswing left circus equipment such as juggling scarves for the staff and residents to use as they please. All artists and activities co-ordinators were keen to continue some form of activities that echoed and reflected the work that the artists had done with the residents.

Beyond the physical things left behind and the particular skills and ideas for care staff, working with this particular community posed some interesting questions around our expectations as arts organisations of wanting 'lasting change'. What happens after the arts partner goes? Is it possible to want lasting change when working with people with dementia? How do we measure the impact of a project like this? Is measuring impact desirable? Or is the work, as highlighted by the artists, about valuing the quality of that moment, interaction or connection (whether it lasts/has an impact or doesn't beyond that moment).

For the artists and the care sector this question needs to be considered more deeply as it touches upon how we think about quality of life for people living with dementia. Impact, is not around lasting change in the residents, but around providing moments of emotional connection, laughter, and positive interactions.

It is challenging for artists, or anyone who works with people living with dementia, to appreciate that their work may not be visible and may not last beyond the session or even the moment of that particular interaction or "breakthrough" with a resident. Artists and care home staff need supportive managers or mentors, and to develop their own way of living with this reality.



**7. IMPACT ON THE
ARTS PARTNERS
AND MAGIC ME**

At the end of the project, arts partners reflected on how the residency might inform future work and their practice.

PUNCHDRUNK ENRICHMENT

Working with participants with dementia over a long period of time lent itself to episodic storytelling, something Punchdrunk Enrichment was keen to explore and are now developing further in our work for primary schools. We have also developed our interest in fictional boundaries – where audiences may be in a physical space that is part of the story-world, but also able to access that wider world through their imaginations or other forms of storytelling beyond the installation.

LOIS WEAVER

Lois's work at Rose Court contributed to her surrounding research of a new project in development: 'Unexploded Ordnances', about the risks of unexplored potential in elders. Lois and Peggy conducted R&D in residence at the Barbican Centre in April 2016, straight after the Residency, inviting contributions from an international family of elders and experts from New York, London, Glasgow, Tasmania, Alaska and Poland.

UPSWING

Upswing had worked with older people before, but their project at Silk Court was the first time that Upswing had worked with people living with dementia. It highlighted two things for Upswing; firstly, this was something the company could do and secondly, that the work had a positive impact. This experience has opened up a whole new potential avenue of work for not only Upswing but the contemporary circus sector as a whole. Their work at Silk Court has captured the imagination of many and the company have already been approached about potential care home residencies on a touring basis in the future. There is no doubt in the minds of those who work for Upswing that their partnership with Magic Me will have a legacy which will go on to make a difference for many years to come and play an integral role in the company's future.

DUCKIE

After completing this pilot project with Magic Me, Duckie really have the taste for developing more residencies in care home settings. Robin Whitmore and his team loved the relationships with this client group and are hungry to do more participatory and performance work with older folks with dementia. Duckie's passion is making and sharing performance, arts and culture with people that structurally have less access to it, usually for reasons of class. The care home setting with this client group is a lovely gentle environment within which to create new forms and new relationships with artists and audiences. So let's do more of this sort of thing.

MAGIC ME

Being an artist, a guest, in a care home is never simple. This report details many of the complexities that artists have to work with and the practical choices they have to negotiate with individual residents, staff, managers and the host organisation.

Magic Me's role in this programme was to share our experience and skills, supporting the arts partners and care homes to come together in mutually beneficial ways. Collaborating with such skilled and creative practitioners, in art forms new to us, within four different care homes, meant we had to deconstruct our own practice and take stock of how we do things: what is essential, what is a choice, and what is a habit? The programme confirmed our belief that artists need the right framework and tailored support in order to do this often emotionally challenging work. They need time to build relationships and become part of the care home community, so that residents and staff can enjoy the best possible arts experiences.

Magic Me has ambitions to build on this programme alongside Anchor, and with these and new arts partners. We are particularly interested in how we design a programme that reaches more homes and more residents, without compromising the quality of the arts experience. In the immediate future, the National Activities Providers Association (NAPA) will be publishing a range of creative activities from all four residencies via their 'Living Life' magazine, helping to disseminate the learning to care staff across the UK.

We will also be taking the learnings and reflections from all four residencies forward to inform the wider Magic Me programme, including our *Cocktails in Care Homes* and *Schools and Communities* strands.

RECOMMENDED READING

Activity Sheets, from all four residencies will be available in the NAPA (National Activity Providers Association) Magazine Autumn 2017 Issue
www.napa-activities.com

Examples of other arts residencies and projects with care homes can be found at Age of Creativity: www.ageofcreativity.co.uk

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WWW.MAGICME.CO.UK

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Punchdrunk Enrichment, Lois Weaver,
Upswing and Duckie with four Anchor care homes.

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ALLEN & OVERY

This report was written by Marine Begault, Kate Hodson
and Susan Langford of Magic Me.
The sections about each partner and their residency
were written by those organisations.

Some names in the report have been changed to maintain anonymity.

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