

A woman is captured in a dynamic pose, wearing a traditional Indigenous Australian headdress with large orange feathers and a tiger-print band. She has a grey and black patterned scarf and a wide, ornate belt with a central circular motif. Her expression is one of intense focus or emotion. The background is dark, with some yellow circular patterns visible on the left.

**The Baring
Foundation**

TOWARDS THE END

**The Baring Foundation's Arts and Older
People Programme 2010-2017**

by David Cutler

About the author

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Play Resource Warehouse Strut and Stroll project, part of the Arts Council of Northern Ireland's Arts and Older People's programme. Photo © Brian Morrison

Purpose

This report explains *why* the Baring Foundation has been funding arts and older people activity and describes *what* we have funded for the first eight years of our grant making. We are aware that we are just one piece of the jigsaw in a much broader picture of creative ageing. A number of examples outside our funding programme are mentioned by way of illustration. *Towards the End* updates our 2015 publication *Getting On* and concludes with our plans for the final two years of the programme, 2018 and 2019.

Origins

The Baring Foundation was established by Baring Brothers Bank in 1969 and since the collapse of the bank has operated independently using an endowment. Since then we have been generously hosted by ING bank in London. The mission of the Foundation is to tackle discrimination and disadvantage through strengthening civil society at home and overseas. We have supported the arts since our inception, funding across all art forms. In recent years, the arts have received one third of our funding. We have largely supported 'participatory arts'; that is, where professional artists engage the public in creativity, rather than where the public is purely an audience.

Our arts programme has changed over time. From 2003-9 it focused on arts and refugees, largely through core costs grants. In considering potential programme areas, we asked where funding on a modest scale (we assumed £3 million over the period 2010 – 2014) might have a catalytic effect. It was decided that the grantmaking style of the Foundation should be flexible and allowed to evolve as needed. We looked at a number of alternatives before settling on arts and older people with the objective:

'TO INCREASE THE QUANTITY AND QUALITY OF ARTS FOR OLDER PEOPLE, ESPECIALLY VULNERABLE OLDER PEOPLE'.

Focus on care homes and people living with dementia

There are approximately 850,000 people living with dementia in the UK out of a total of over 11 million people aged 65 and over. Around four fifths of the 400,000 people living in care homes will have a diagnosis of dementia. Arts activity in care homes should therefore always be dementia-friendly, and rather more people with dementia live in the community than in care homes. It should be noted that most older people will not personally experience dementia. The Foundation has had a strong emphasis on work in care homes as it is generally more difficult for people to choose to participate in the arts than when living in the community. There is also a wealth of evidence that well managed arts projects help everyone in the care home, including by increasing job satisfaction among care staff and reducing staff turn-over.

Our work began with the publication of a good practice guide with the National Care Forum and the National Activity Providers Association. We went on to run a number of major specific funds for work in care homes, including our own open

programme called Creative Homes, a £1 million fund with Arts Council England, and the cARTrefu programme of artists in residence with the Arts Council of Wales. In addition, broader programmes have often also supported work in care homes, such as the Social Sofa at Hemsworth Court sheltered accommodation for people living with dementia jointly funded with Arts Council Northern Ireland. Work in care homes is a significant part of the Luminare Festival in Scotland and a 2014 conference in Perth led to a resource pack produced in collaboration with the Care Commission for all Scottish care homes.



Our major joint grant with the Arts Council England to Arts and Health Cornwall and the Isles of Scilly is for arts including dance in a wide range of care homes in the South West. Photo courtesy of John Freddy Jones.

We have sponsored a number of conferences and resources both for work in care homes and for people living with dementia. The Foundation convened a group of arts organisations on the behalf of the Alzheimer's Society which resulted in a publication and a follow-up how-to guide by West Yorkshire Playhouse on dementia-friendly performances. Supported by a grant, the Social Care Institute

for Excellence (SCIE) has promoted the use of the arts on its website, which is the go-to source of advice for care homes. Another way we hoped to incentivise good practice has been by funding an annual award for the arts delivered by the National Care Forum.

Beyond our funding, a great deal is happening both in and outside care homes for people living with dementia. The Life Changes Trust in Scotland has made a number of major grants in Scotland, for instance to promote dementia-friendly theatres and dance initiatives. The Wellcome Trust has given a £1 million grant for collaboration between artists, clinicians and researchers, which will, among other things, result in new online resources. Dementia and Imagination has been a major programme on the impact of visual arts funded by the Research Councils and coordinated by Bangor University. Although much more needs to be done in care homes, some providers have begun to think more systematically about their arts offer, including the Abbeyfield Society, Barchester Homes and Central and Cecil. Highly transferable practice also exists outside the UK, for instance in the work of the Vitalis and Humanitas groups in the Netherlands and the Comprehensive Service Centres in Finland.

The case for arts and older people

The Foundation is clear that the arts have an intrinsic value. They are fundamentally important for their ability to give joy and express our need to understand ourselves and the world. So everyone has a human right to participate in the arts, as recognised by the UN. However research shows that participation in culture and the arts declines steeply in our seventies.

There is good evidence that exposure to the arts in childhood helps to develop a lifelong interest. All four of the administrations around the UK have wisely invested in this over a number of years. But it is not enough and, at least at government level, arts and older people policy has been neglected.

“There is ample evidence of the broader benefits of participation in the arts for older people.”

Beyond this fundamental right, there is ample evidence of the broader benefits of participation for older people. This was shown in a review of scientific evidence by the Mental Health Foundation which we funded in 2011.

This has been further developed by a review of evidence by the All Party Parliamentary Group for Arts, Well-being and Mental Health called *Creative Health*, published in Summer 2017.

These benefits principally revolve around improved physical and mental health and cognition. Aligned to this is a greater sense of purpose and inclusion in wider society.

The deleterious effect of loneliness and its particular impact on older people is becoming increasingly recognised and understood, in no small part due to the work of the Campaign to End Loneliness. These effects can be as threatening to health as obesity and heavy cigarette smoking. In 2012 we jointly published a pamphlet about our mutual concerns called *Tackling loneliness in older age – the role of the arts*.

Focus on dance

The crowning glory of recent work on dance and older people must be the Elixir Festivals by Sadler’s Wells which so far have taken place in 2014 and 2017. Arising out of their long standing work with their renowned Company of Elders and the less well known Lilian Baylis Arts Club, where older people come to watch rehearsals and discuss pieces with performers and choreographers, the Elixir

Festival has both brought older performers to sold-out main stage performances and supported the development of community dance groups across the country. As Alistair Spalding, Artistic Director and Chief Executive of Sadler's Wells, puts it, 'Irrespective of background and age everybody can dance – and whatever an older dancer may lack in physical prowess is more than outweighed by the interpretative nuance of their performance acquired through years of performance'.

Dance is a universal language and the Dance with Parkinson's Partnership UK grew out of work by the Mark Morris Dance Company in Brooklyn, New York. Based at People Dancing, it is promoting a network of individual teachers as well as Ballet Rambert, English National Ballet and Scottish National Ballet, among others.

As well as this more strategic work, the Foundation has given a number of individual grants to dance agencies including Green Candle, Cheshire Dance, Take Art, East London Dance and Akademi.

Dance has also played a prominent role in many of our more generic projects, such as the Arts in Care Home programme with the Arts Council England (ACE), Luminate and cARTrefu in Wales. Partnership grants include the work by Re:Bourne in our joint grant to Farnham Maltings with ACE and the Age on Stage Craigavon tour with the Arts Council Northern Ireland.

Beyond our funding, the field has strengthened and grown rapidly. AESOP's concentration on rigorously proving the clinical benefits of dance for older people in the Dance for Health programme is especially notable.

you should dance till your teeth
fall out



Elders Project (at the Elixir Festival). Photo © Tony Nandi courtesy of Sadler's Wells Theatre

When you have met one older person, you have met one older person

None of us like being pigeonholed, including by our chronological age. The abilities, situation and ambitions of older people will vary immensely. This can include through interests, experience and outlook, gender and sexual orientation, ethnicity, income, family circumstances, physical disability, and cognitive impairment. The Foundation is always intent on giving funding for work which is going to widen cultural participation and reduce barriers of whatever nature. There have been many instances where our funding has tried to explicitly consider this. The Whitworth

“The golden rule in creative ageing is to be flexible, responsive and person-centred.”

Gallery publication, *A handbook for cultural engagement with older men*, written by Ed Watts, gives practical advice to counter the under-representation of older men in our programmes. The Scottish *Luminate* festival has had a strand of work by older LGBT people, which included a cabaret in 2017. *The Interwoven Histories* project run by Pavilion has engaged Caribbean and Asian

women who worked in the textile industry in Leeds. Any work in care homes needs to be dementia-friendly as around 80 per cent of residents will have this diagnosis. Dance and movement work, in particular, needs to be sensitive to the physical limitations of participants.

So the golden rule in creative ageing, as in any participative work, is for artists and arts organisations to be flexible, responsive and person-centred in their practice.

Focus on digital arts

We have published several reports on the relationship of digital arts to creative ageing by Joe Randall, most recently *Technically Older*. As well as bringing together case studies, the reports provide a helpful distinction between technology as a tool enhancing more traditional media such as apps to access arts collections, and technology as a medium where it is essential to the creative process, such as an iPad recording or manipulating sounds and images in a way that couldn't otherwise be achieved.

Digital arts are interesting for creative ageing for a number of reasons. They may, for example, be able to reduce the digital divide between generations by introducing technology in an unthreatening and playful way, and they may achieve

scale through remote on-demand access to arts.

Digital arts have either been the focus of, or an aspect of, a number of grants that we have given. These include to B-Arts in Stoke-on Trent; the Foundation for Arts and Creative Technology in Liverpool; the Imagine programme by City Arts in Nottingham (for live streaming and an app for Chatsworth House); the use of iPad engAGE in a grant to Rural Arts North Yorkshire; and Michal Iwanowski's playful digital images as part of the cARTrefu artist residencies in care homes in Wales.

Feeling, however, that there is more potential in this field, we joined forces with the Nominet Trust, a specialist foundation in the use of digital technology for social good. Together, we offered grants up to £90,000 from a joint fund for £500,000 in a dedicated funding round in 2016. Once again, we were overwhelmed with demand with 129 applications. We gave five grants of up to two years duration to: 64 Million Artists for work in Leicester; Ladder to the Moon



William's laser cut artwork, Digital Makers project. Photo © Fab Lab Belfast

to create a digital tool kit for drama work in care homes; FabLab's Digital Makers project in Belfast; and Moving Memory Dance Theatre Company for Digital Doris, which will enhance dance work in care homes. This work will be independently evaluated by Imogen Blood Associates.

Beyond our programme, STRP Senior provides an example of international good practice in Eindhoven with its intergenerational projects for young artists and retired engineers. Scotland has notable examples, including Drake Music and Playlist for Life, while in England, National Museums Liverpool has created an app for its House of Memories programme and the Whitworth Gallery in Manchester has developed an app called Art Sense.

And the arts are, almost always, local

The vast majority of the grants we have given are ultimately to individual arts organisations working in a local area that they know intimately. Again these areas vary tremendously. Living in a major city will be very different in many respects to living in remote rural locations with invariably poor public transport. We have funded a number of programmes in remoter areas, including by organisations such as Rural Media, Rural Arts North Yorkshire, Big Telly Theatre Co. (the Machinations Tour), and An Lanntair on the Isle of Lewis, amongst others.

One implication of this groundedness is the importance of local authorities. We have written about this twice, most recently in *The role of local authorities in creative ageing*, which was launched at a conference we funded for local authorities in September 2017. We view local authorities as ideally placed to champion this work due to their unique combination of five relevant roles and responsibilities for: older people's services; health and wellbeing including public health; arts and culture; social inclusion and community leadership. This is not to gainsay the immense financial pressures facing local authorities. We have tried to support their search for good practice through exchanges between age-friendly cities and hope that it might be possible soon to support exchanges with some exemplary cities in the Netherlands.

Beyond our funding, the Arts Council England has funded a multi-year initiative to look at the potential of public commissioning at the local level which has been led by the National Council for Voluntary Organisations (NCVO). It has a specific focus on arts and older people.

Focus on singing and music

There is particularly strong evidence as to the benefits of singing for people living with dementia. This was demonstrated in a systematic review by Professor Stephen Clift of Canterbury Christ Church University as part of an initiative we commissioned called *A Choir In Every Care Home*. A second stage of the initiative led by Live Music Now has produced online resources for care home staff and artists, as well as a series of demonstration projects which will be thoroughly evaluated.

We have made a small number of individual grants which have focused on singing and/or music, for example to the Oxford Concert Party and to Sage Gateshead which runs a series of Silver Clubs. I have seldom seen a happier group of people than the Silver Ukulele Band.

Our partnership grants programmes have funded a number of music-focused projects, for example, Wiltshire Music Centre through the Celebrating Age Arts Council England programme, and the Oh Yeah Music Centre in Belfast with the Arts Council Northern Ireland. Again music and singing are integrated into programmes that are not art form specific, such as festivals and a lot of the work in care homes.

Much more work is happening outside our funding. For example, the Altogether Opera Company set up by the Royal Opera House, the newly created Six Characters in Search of an Opera, Turtle Song, and the Strokestra run by the Royal Philharmonic Orchestra. The City of London Sinfonia and Wigmore Hall both have long standing programmes of musicians working in care homes. The Alzheimer's Society also runs a Singing for the Brain programme.



Live Music Now, New Age Music 2 - 27 July 2016, Townsend House, Gloucestershire. Photo © Evan Dawson

Open grant programmes run by the Foundation

The Foundation has run four open grants programmes so far under this theme. We began our exploration of arts and older people through offering core costs grants in a call made in 2010. We received 129 eligible applications and were only able to offer ten grants. This very high rejection rate caused us to re-think our strategy and combine smaller more targeted open grants rounds with more strategic grants normally by invitation, along with partnerships with the UK's four Arts Councils (see page 16). In the case of the Arts Council Northern Ireland and the Arts Council England, these were in turn open grants programmes but not administered directly by us.



Our Late Style grant to Bluecoat in Liverpool has commissioned artist Bisakha Sarker. Photo courtesy of Bluecoat.

The following year the open grants round moved to offering smaller projects grants. These were to support exemplary approaches to the involvement of older people in the arts. Ninety-six applications were received and 17 grants made. Much of this work was discussed in a subsequent publication *After you are two*, written by the Foundation's Arts Adviser, Kate Organ.

The third open grants round in 2012 took as its purpose to fund partnerships between arts organisations and care homes which would connect them to the wider community. Seventeen grants were made after receiving 98 applications. This work has influenced a number of further developments by the Foundation, including our joint funds with the Arts Council England, both *Arts in Care Homes* and *Celebrating Age*.

In 2014, we ran a funding round called *Late Style*, whereby arts organisations were funded to commission significant older artists aged 70 and over to work on the theme of ageing. Eleven grants were made on the basis of 32 applications. The work funded was deliberately varied. Professor Black made carnival costumes on the theme of Black hair styles in Liverpool and Ursula von Rydingsvard, a world renowned sculptor has been exhibited in a group show at the Turner Contemporary. This work will be showcased in a specific publication towards the end of 2017.

Focus on festivals

Creative ageing festivals are effective in throwing a spotlight on work and have therefore been an important strand of our funding. The most significant example has been Luminate, the festival for Scotland. We commissioned this jointly with Creative Scotland in 2011. Luminate is now an independent charity and has achieved the coveted status of a Regularly Funded Organisation with Creative Scotland. There have now been five annual editions, taking place throughout October across all art forms and from the Borders to the Hebrides. There are at least 300 events each year. Luminate is evolving into a development agency for creative ageing, with diverse projects on supporting emerging older artists, veterans and digital arts.

Our partnership with the Arts Council Northern Ireland also supports an annual festival and our grant to Age UK Oxfordshire has resulted in a new festival across England, with Age UK local brand partners as the core participants. For three years, we funded the Capital Age Festival in London.

There will be a number of festivals as a result of the first round of funding in our joint Celebrating Age fund with the Arts Council England, including Live Age in Stoke-on-Trent and a festival of theatre and dementia at the West Yorkshire Playhouse in 2018. In May 2018, we will also be funding a major creative ageing festival at the Southbank Centre.

Another approach is to incorporate creative ageing in broader festivals and we did just this in the case of the Manchester International Festival in 2017. This resulted in both greater representation of older people, for example the inclusion of older men in the community choir at the Royal Exchange in *Fathers and Sons*, and taking the festival directly into care homes through streaming and scaled-down performances by artists. We have recently funded Upswing, an aerial circus arts company, to work in care homes as part of the Hull City of Culture 2017 programme.

Beyond our funding, there has been an ever increasing interest in creative ageing festivals. Luminare itself was modelled on the Bealtaine Festival in the Republic of Ireland, which continues today. Finnish colleagues in turn were so impressed by Luminare that they have created a new national festival called Armas. Wales has a long standing national festival throughout May called Gwanwyn run by Age Cymru.



The All or Nothing Aerial Dance & Theatre Scottish Ballet Regenerate performed at the Luminare Creative Ageing Festival, supported by our grant. Photo © Erin Carey

Arts Council partnerships

Along with local authorities, the four national Arts Councils in the UK are the most important institutional funders of the arts. During this period we are delighted to have had funding partnerships with all four – something we believe is unique among independent funders. This has greatly magnified our impact. These partnerships also underscore the critical importance of devolution in this field.

“Partnerships with all four Arts Councils have greatly magnified our impact.”

Our first partnership was in 2011 with Creative Scotland. We co-commissioned a national creative ageing festival *Luminate*. This joint grant ran until 2017. We hope to find a new area of cooperation with Creative Scotland before the completion of our programme.

We followed this up with a partnership with the Arts Council England. This created a £1 million pot (£250k from the Foundation) for arts in residential care homes. Forty-four applications resulted in four grants of equal size over three years. The lead arts organisations were: Arts and Health in Cornwall and the Isles of Scilly (later transferring to Creative Kernow); City Arts in Nottingham; the Courtyard Theatre in Hereford; and We Do based in Huddersfield. In effect, each grant tested a different approach to working in care homes. This programme has now ended. An independent evaluation by consultancy 509 Arts will be published before the end of 2017.

The Arts Council England and the Foundation have entered into a new partnership for a fund called *Celebrating Age* (comprising £3 million over two annual grants rounds, of which we have donated £500,000). The essence of the fund is for the creation of partnerships between arts organisations and older people's organisations in order to enhance the local offer of arts to older people, inside and outside arts venues and including through commissioning older artists. The first grants went to: Artcore in Derby; The Albany in South London; City Arts in Nottingham; Cubitt Arts in North London; Hoot in Huddersfield; Farnham Maltings; Independent Arts on the Isle of Wight; West Yorkshire Playhouse; Live Theatre Winchester; Middlesbrough Institute of Modern Art; Pavilion in Leeds; the Posh Clubs in Brighton and Hastings; Rural Arts North Yorkshire; the Live Age Festival in Stoke-on-Trent; Wiltshire Music Centre and Wolverhampton Art Gallery. The fund is enormously over-subscribed (with 134 applications in the first round and 159 in the second), which shows the level of appetite for this work among arts organisations. The programme is being independently evaluated by Imogen Blood Associates.

Our partnership with the Arts Council Northern Ireland (ACNI) has been rather different as it had already run a dedicated funding programme on arts and older people, part funded by Atlantic Philanthropies. With the winding down of Atlantic Philanthropies, a new and larger partnership was established in 2013 between the Public Health Agency and the Department of Culture, Arts and Leisure, as well as ourselves. This gave £1 million in its first iteration and £700,000 in a second iteration starting in 2016 (the reduction being due to cut backs in public finances). The fund has three strands: an open community grants programme, an annual festival and training for artists. The fund is open to a variety of bodies as well as arts organisations, including local authorities and voluntary organisations. To date, the joint fund has made 87 grants worth a total of £890,000 to a wide variety of projects with a series of clear social justice objectives, such as promoting positive mental health and giving voice to older people. The fund's focus on combating loneliness resulted in a report based on a series of case studies called *Not so cut off*.



We are joint funding with the Arts Council Wales artists in residence in care homes – the cARTrefu project run by Age Cymru. Photo © Age Cymru.

In 2014, we entered a partnership with the Arts Council of Wales (ACW). Our funding is for an artists in residence scheme based on the model developed by Courtyard Hereford. The scheme is called cARTrefu (meaning 'to reside' in Welsh). The project is based at Age Cymru which for some years has been running the annual creative ageing festival Gwanwyn throughout May. A resource pack for care staff based on the work of the artists has been disseminated by Age Cymru to all care homes. In its first phase, cARTrefu worked in 120 care homes making it one of the largest arts and dementia projects in Europe. A highly positive evaluation of the programme by Bangor University was launched at the Senedd in October 2017. In 2017, the Arts Council of Wales ran a national conference on creative ageing at the Royal College of Music and Drama, with cARTrefu at its centre.

Focus on drama and spoken word

It is noticeable that quite a large proportion of our individual grants have been to companies who have mainly focused on drama and theatre work. These have included Big Telly in Northern Ireland for its Spring Chickens Company; acta in Bristol for the Malcolm X Elders; Collective Encounters in Liverpool which created a Third Age Actors Theatre group for people living with dementia; Entelechy Arts; Ladder to the Moon; Spare Tyre Company; the Anderson Community Theatre project The Bus Run in Northern Ireland; and London Bubble. Geraldine Pilgrim and the Complicite theatre company created a wonderful immersive theatre piece with residents in a care home in North London called Tea.

Inspired by both this body of work and the magnificent Saitama Theatre Company created by the Japanese auteur, Ninagawa, we decided in 2016 to look more at the issue of older people's theatre companies. Kate Organ's report, *A new kind of theatre*, confirmed the growing interest in this field and found over thirty local companies which were professionally led. This resulted in the first national symposium for this work, which was brilliantly staged by the West Yorkshire Playhouse. This has in turn inspired the creation of a network for such groups initially led by the Royal Exchange Theatre.

Individual grants for theatre work are well represented in our partnerships with Arts Councils. Grants have been made with the Arts Council England, for example, to Live Theatre in Winchester and to the Posh Clubs for cabaret in the South East and West Yorkshire, and to the Waterside Theatre Derry with the Arts Council Northern Ireland, for example.

Grants to the Scottish Poetry Library have explored two contrasting strands of spoken word work. With the Saltire Society, three eminent older Scottish poets produced new work on the theme of ageing under the title *Second Wind*. The Living Voices project took poetry, story and song to care homes in partnership with the Scottish Storytelling Centre. Poetry is also a part of much of the work

funded through our collaboration with Arts Council England in care homes and the cARTrefu programme with the Arts Council of Wales. Libraries are very important centres for the community, including for older people, and this is recognised in the partnership grants we are making to the Play Resource Warehouse in Belfast and the Wiltshire Music Centre, amongst others.



**'Ticky Picky Boom Boom', performed by Malcolm X Theatre Company and Acta community theatre,
Photo © Graham Burke**

Building a movement – networking and learning

Arts and older people's organisations tend to live in different worlds. We have tried in a number different ways to bring them together, for instance through grant

“We have tried in a number of different ways to bring arts and older people's organisations together.”

requirements. We have also run or commissioned a number of roundtable discussions, conferences and symposia both at home and abroad. For instance, major national conferences have been hosted by Manchester City Council in 2011 and 2014, the two umbrella bodies for care homes ran an arts conference

in London in 2016, and conferences have been run by the relevant Arts Councils in Cardiff and in Belfast.



We have both funded grantees to publish work and commissioned or published a number of reports ourselves. A full list can be found later in this report.

Quite early on in this programme, after a competition, we funded Age UK Oxfordshire to create a dedicated website to showcase work, issues and opportunities for arts and older people – www.ageofcreativity.org. This has continued to run after our grant ended.

Focus on visual arts, galleries and museums

The Foundation has made many grants to arts organisations primarily concerned with visual arts, either broadly – for example, to Arts in Hospital in Scotland, Gallery Oldham, Void Gallery in Derry/Londonderry and the Serpentine Gallery, or more specifically – for example, for the use of photography including to B3 Media, Talking Birds and the Ikon Gallery.

A number of the Late Style commissions were for visual artists including Eric Geddes (with Superact) Ron Haselden (with Fabrica), Elizabeth Ogilvie (with Artlink Central) and Hilary Paynter (with the Devon Guild of Craftsmen).

The visual arts have been prominent in a number of our partnership programmes. For example, Newlyn Arts Gallery and The Exchange in Cornwall and Nottingham Contemporary received grants through the Arts and Care Homes programme with Arts Council England; and the Middlesbrough Institute for Modern Arts and Wolverhampton Gallery through the first round of Celebrating Age funding, again with the Arts Council England.

Museums and galleries are important civic centres, offering that rarity – free and beautiful public spaces. They share in common that they are homes (either temporary or permanent) for objects that can stimulate curiosity and the imagination. We have also supported galleries and museums to become more attuned to older participants through two grants to the Age Friendly Museums Network. This offers training and good practice materials and is driven by a national steering group based at the British Museum. It now has around 500 members, both institutions and members.

Beyond our funding, many museums and galleries have developed programmes for older people, often inspired by the Meet Me at MOMA programme in New York. One of the largest is the House of Memories programme by the National Museums of Liverpool. Others include the long standing programme at Dulwich Picture Gallery, evaluated by Oxford University, the In Mind workshops at the Royal Academy, Soap Box at Tate Modern, and the National Galleries of Scotland programme for people living with dementia. You can even take a dementia-friendly trip down the Big Pit National Coal Museum in Wales.

An international perspective

The goal of the Foundation's programme is to benefit the UK, but we have sought to learn from best practice abroad. Ageing societies are an international trend and the arts can transcend cultural and linguistic boundaries. Britain has a deserved and growing reputation in creative ageing.

Our first and most important partnership has been with the Winston Churchill Memorial Trust (WCMT). This partnership funded almost 50 travelling fellows through its prestigious bursary scheme to travel abroad to see creative ageing practice. Their full reports from each Fellow on the Trust's website, and some of the highlights of the scheme are included in a summary report by Alice Thwaite, *Growing the creative ageing movement: international lessons for the UK*, published in 2017.

A further opportunity arose in 2013 to collaborate with partners in the Netherlands, Belgium and Germany in a series of exchanges which led to the *Long Live Arts Manifesto*. After further research, we are publishing short accounts of some of the impressive work on creative ageing happening in the Netherlands and in Germany.



We hope that a further stage of this partnership might be possible (on a reduced scale) to fund exchanges between cities in the Netherlands and the UK.

A further opportunity arose in 2013 to collaborate with partners in the Netherlands, Belgium and Germany in a series of exchanges which led to the *Long Live Arts Manifesto*. After further research, we are publishing short accounts of some of the impressive work on creative ageing happening in the Netherlands and in Germany. We hope that a further stage of this partnership might be possible (on a reduced scale) to fund exchanges between cities in the Netherlands and the UK.

Our most recent major partnership has been with the British Council. In 2015 we jointly funded a short research trip to Japan with the Calouste Gulbenkian Foundation (UK). This was described in our pamphlet *Living national treasure: arts and older people in Japan*. This has led to a further grant to support exchanges on the theme of creative ageing between British artists and several countries in North East Asia, including South Korea, Taiwan and Japan.

In addition, the Foundation has supported a small number of opportunities for arts practitioners and others to carry out research trips or speak abroad. Examples include international conferences in Dublin, Finland, Washington DC and Australia.

Focus on – the unexpected...

We have not confined ourselves to traditional definitions of the arts and have tried to look at creative ageing in many different ways.

The relationship of crafts to the arts has become distinctly blurry with a potter winning the Turner Prize, and we have made a number of grants for crafts focused projects, such as several to New Brewery Arts, including a commission for Robert Race's splendid automaton.

The radio is important in many older people's lives and we have funded work by the now defunct Aune arts organisation at Dartington Hall, and All FM radio. The latter is a community station which has trained older people to be arts critics and how to make their own radio programmes. It has been applauded by many for its authentic Mancunian voice.

Comedy might not be included as a category by many arts funders, but we funded Women and Theatre (Birmingham) Ltd to develop stand-up comedy in care homes. (The social enterprise, Silver Comedy, has been ploughing a similar furrow for some time.)

The many different types of carnival and circus arts have also found a home in our programme, including through grants to Brouhaha International in Liverpool, Streetwise Community Circus in Belfast and Upswing. There is always room for more innovation – how about replicating the wonderful literary festivals run in care homes by Vitalis care group and Wintertuin literary agency in the Netherlands?



Street circus skills in action as part of our collaboration with the Arts Council Northern Ireland's funding programme

Conclusion – the last chapters

The Foundation's funding programme for arts and older people will conclude at the end of 2019 and we will announce a new focus for our arts programme for work starting in 2020. We are exploring a range of options for the next theme, but it will continue to have as a framing principle how to overcome disadvantage and discrimination through the arts.

We hope that this report shows that our partners have achieved a great deal over the last eight years through our funding. Well before our intervention there

“We believe that the passion of the few has expanded to the many.”

were exceptional pioneering artists and arts organisations who concerned themselves with working with older people, especially the most vulnerable. However, we believe that the passion of the few has expanded to the many. It is becoming the norm for arts organisations to ask themselves how they are working with older people, not

unusual or faddish. This represents significant progress which needs to be maintained and extended.

Our plans for 2018 are to continue to make a small number of strategic grants by invitation to continue very high-quality work, to pioneer new approaches and to fill gaps. We are conscious that more needs to be done to engage the many different types of older people's organisations and services, whether that be Age UK partners, medical charities or care homes, among others. In our final year of funding we are considering making grants in each of the four nations in collaboration with partners to sustain work beyond the end of our programme. One model for this would be to nurture national development bodies, but it is very likely other opportunities will also be considered.

We are coming towards the end and hope that we are in sight of achieving our end.

The Blue Wave

'Do it now, say it now, don't be afraid'

Wilhelmina Barnes-Graham

Your home with its lovely
light studio overlooking the sea
is sold, your work dispersed.

But in my head there's a painting
done in your nineties
when just to lift your arm

was an effort: a single brave
upwards sweep with a wide
distemper brush so loaded

with paint the canvas filled
with the glistening blue wall
of a wave before it falls.

Vicki Feaver

Excerpt from *Second Wind* published by Saltire Society Scotland in association with the Scottish Poetry Centre, 2016.



We funded with Creative Scotland the fifth edition of Luminate, the national creative ageing festival – Burl & Purl Club Nite, Livingston. Photo © Tiu Makkonen

Publications

PUBLISHED BY THE BARING FOUNDATION UNLESS OTHERWISE INDICATED

Ageing artfully: Older people and professional participatory arts in the UK, David Cutler, 2009.

An evidence review of the impact of participatory arts on older people, Mental Health Foundation, 2011.

Creative homes: How the arts can contribute to quality of life in residential care, 2011.

Digital arts and older people: what is distinctive about working with older people using creative technology? Joe Randall, 2012

A new age: an examination of the changing state of health funding for arts activity with, by and for older people in England, London Arts and Health Forum, 2012.

Winter fires: Art and agency in old age, François Matarasso, 2012.

Tackling loneliness in older age – the role of the arts, David Cutler, Campaign to End Loneliness/Baring Foundation, 2012.

After you are two, Kate Organ, 2013.

A handbook for cultural engagement with older men, Ed Watts, Whitworth Gallery 2015.

Getting on – arts and older people, David Cutler, 2015.

Living national treasure – arts and older people in Japan, David Cutler, 2015.

Technically older – an update on digital arts and creative ageing, Joe Randall, 2015

Becoming a dementia-friendly arts venue: a practical guide, Alzheimer's Society, 2015.

A new form of theatre – older people's involvement in theatre and drama, Kate Organ, 2016.

Ageing in public – creative practice in ageing and the public realm from across the UK, Cubitt Arts, 2016.

Not so cut off, Arts Council Northern Ireland, 2016.

West Yorkshire Playhouse guide to dementia friendly performances, 2016.

Long Live Arts manifesto – feel the arts, Baring Foundation, ibk kubia, Flanders State of the Art, 2016.

Growing the creative ageing movement: international lessons for the UK, Alice Thwaite, 2017.

The role of local authorities in creative ageing, David Cutler 2017.

Late opening; arts and older people in Scotland by Andrew Eaton-Lewis, Baring Foundation and Luminare, 2017.

Dutch old masters – and mistresses: creative ageing in the Netherlands, David Cutler, 2017.

Creative ageing in Germany: the view from North Rhine-Westphalia, Harriet Lowe, 2017.

Grants awarded 2010 – 2017

ARTS AND OLDER PEOPLE GRANTS APPROVED 2010 – 2017

Organisation	Amount (£)	Description
2010		
Akademi South Asian Dance in the UK	60,000	To support a 1 day a week salary for a co-ordinator of dance with older people; 2 annual events for senior artists; documentation and evaluation of work to produce a support pack and film for wider dissemination.
Art in Hospital	75,000	To enable them to employ an artist co-ordinator and support documentation, evaluation and publication on website as an accessible resource for others and professional development for artists.
Big Telly Theatre Company	45,000	Core funding over three years, to support a mentoring and training programme for practitioners and older people as facilitators and to create an impact on public awareness of the often unrealised creative potential of the ageing population.
Capital Age Festival	66,000	Towards salary for the Director.

Organisation	Amount (£)	Description
Chapter (Cardiff) Ltd	75,000	Core funding over three years to allow Chapter the opportunity to plan its work with older people effectively and to design a programme of theatre and memory work which will benefit and challenge the local and wider community.
Entelechy Arts Ltd	58,365	For support towards extending the hours of the currently part-time Director in order to extend the company's capacity, stability and position as a leader in the field. To extend partnerships with Southbank Centre and Battersea Arts Centre and to develop a regional hub of older people's arts in South East London with the Albany acting as a centre of exploration of practice.
Equal Arts	60,600	Core funding, over three years, enabling the development of partnerships with other organisations.
Greater Manchester Arts Centre Development Trust Limited	75,000	Core funding, over three years, to support the appointment of a development post, for a consortium of cultural organisations in Manchester.
Green Candle Dance Company	45,000	The grant is requested for core support towards core staff costs to underpin the projects that benefit a wide range of London-based elders and many existing and emerging practitioners across the country.

Organisation	Amount (£)	Description
Suffolk Artlink	75,000	Core funding over three years to contribute to the salaries of a dedicated development manager and project development officer for work with older people, to increase their capacity and ability to disseminate good practice and to extend their training and programmes.

2011

Acta Community Theatre Ltd	27,280	Towards participatory arts activities in Bristol encouraging isolated older people to develop as pro-active artists and performers and contributing to the wider community.
Age UK Oxfordshire	59,500	To create and run a website on arts and older people.
All About Audiences	10,000	For work on a national conference on arts and older people to be held in Manchester in October 2011.
An Lanntair	6,225	For a project on the Isle of Lewis involving older people exploring memories in a visual and aural form both as art and oral history using bilingual artists.
Arts for Health Cornwall and Isles of Scilly	26,200	Towards the creation of combined art works by older people facilitated by professional artists on the theme of Celebrating Age and Ambition culminating in exhibitions or performances in arts venues across Cornwall.

Organisation	Amount (£)	Description
Aune Head Arts	28,500	For work with a team of volunteer elders in Devon led by a professional artist/producer to make creative radio programmes.
B Arts Ltd	24,412	For an intergenerational electronic music composition project in care homes and rehabilitation wards in Newcastle-under-Lyme exploring benefits of multi-sensory music technology in this setting.
Clod Ensemble	30,000	For a programme of 12 monthly concerts by internationally acclaimed artists, one six week intensive arts project at two day centres in Tower Hamlets, plus a production and dissemination of a toolkit for promoters.
Collective Encounters	27,950	For a three year programme of creative work in Liverpool for and with people with dementia and their carers; led by the Third Age Theatre Group collaborating with professional artists and dementia specialists.
Creative Scotland	25,000	Contribution towards the first year of setting up and running a Festival of Arts for Older People in Scotland.
Cubitt Artists Ltd	27,000	Towards a major public art programme in London produced by and with local senior citizens from the Third and Fourth age, particularly those experiencing social exclusion, poverty or mental health problems.
East London Dance	30,000	To establish a dance company for older Londoners who will perform and deliver workshops in a range of community and high profile settings to inspire others to dance.

Organisation	Amount (£)	Description
François Matarasso	12,000	To document and publish the practice of a number of older artists.
London Arts in Health Forum	3,000	To research and write a short paper on recent funding for arts work with older people from health and social services sources in England and future prospects for these services.
Magic Me	30,000	To bring together 60 older and younger people to learn creative skills to be performed at a May Day party at Wilton Hall.
Mental Health Foundation	25,000	To review the existing evidence available on the impact of the arts on the lives of older people.
Oxford Concert Party	30,000	To run three participatory projects in rural areas: training workshops for day care staff; creative arts based around food; a concert and six weekly workshops.
Plantation Productions	27,800	For media production projects in Glasgow using writing, character development, drama, multimedia, reminiscence, animation and the arts as a way of creatively engaging seniors with artists, film professionals and the wider community.
Rural Media Company	26,185	Towards creative media activities in the West Midlands steered by and involving older people in sheltered housing and younger people with housing problems, culminating in community screenings.

Organisation	Amount (£)	Description
Skipko Arts Team	18,845	For a participatory arts project in Leeds involving three groups of older people who will devise an artwork about "Tea", visiting galleries and libraries for inspiration; culminating in an event/exhibition.
Spare Tyre Theatre Company	30,000	For a volunteer programme in London improving professional standards of future community artists working as artistic collaborators with older people.
Take Art	29,000	Towards a project supporting the lifelong creativity of older people in eight residential settings in Somerset, Devon and Dorset and producing a pioneering film as a resource contributing to excellence in national dance leadership programmes.
We Do	28,738	For a programme of artistic participatory events, workshops and short courses aimed at the cultural and mental needs of older people in Kirklees.
Winston Churchill Memorial Trust	5,000	To part-fund the costs of an adviser and travel costs for 2012-2014, relating to the Baring Foundation - Winston Churchill Memorial Trust partnership.

2012

Age NI	4,718	To contribute towards the costs of an international symposium in Ireland in 2012 on arts and older people.
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Organisation	Amount (£)	Description
Arts 4 Dementia	8,000	To contribute towards the costs of an evaluation report on evidence of a programme of arts interventions from fourteen participatory arts projects at venues in London.
Arts Care Gofal Celf	27,992	To support a project involving the local community, staff and residents of a new nursing home being built in Tumble in Carmarthenshire in the creation of new works of art in collaboration with artists from Arts Care Gofal Celf.
B Arts Ltd	5,500	For research into Digital Continuing Biography in residential care settings.
B3 Media	30,000	To support Elders – a photographic and storytelling project taking place in Peckham and Southwark, involving older people of Caribbean descent sharing stories of their journeys to and lives in Britain.
Cheshire Dance	30,000	To support 'The Moment When...' – a project connecting two care homes and two primary schools in Cheshire through dance.
Creative Arts East	15,090	To support a project in Wymondham Norfolk called 'Memories and Moving Pictures' – a collaboration between two schools, a care home, community volunteers and Creative Arts East, to create short animated films.
Creative Scotland	50,000	Contribution towards the second year of setting up and running a Festival of Arts for Older People in Scotland.

Organisation	Amount (£)	Description
Foundation for Art and Creative Technology	26,000	To support Electric Blanket – a creative arts and digital media project involving residents in 10 of Arena Housing Association's sheltered housing settings across the Greater Merseyside area.
François Matarasso	5,000	For research to inform a mid-term review of the Arts and Older People Programme.
Gallery Oldham	29,920	To support a two year programme of work in care settings in Oldham, including an element of training for students in care professions, in gallery management and in visual arts; led by the artists of Arthur+Martha – specialists in arts in health.
Ikon Gallery	30,000	To support 'Life Still' – a programme of artists in residence at John Taylor Hospice in Birmingham.
Ladder to the Moon	15,000	To support Ladder to the Moon in collaboration with Jewish Care to create a programme of multi-disciplinary arts activities at Otto Schiff nursing and dementia home in London.
London Bubble Theatre Co Ltd	18,997	To support a year-long programme involving elders living in two sheltered housing settings in Rotherhithe and Bermondsey leading to performances for the wider community.
Magic Me	3,000	To contribute towards Magic Me planning the strategic direction of its Cocktails for Care Homes initiative in London.

Organisation	Amount (£)	Description
New Brewery Arts	12,280	To support a project in Gloucestershire, managed by New Brewery Arts, involving professional ceramicists collaborating with residents and staff in a residential home and with elderly carers.
Sage Gateshead	30,000	To support the artists', coordinator's and volunteers' costs in carrying out Silver Lining – a two year programme of singing in care homes and care settings for people with dementia and their families and carers in Northumbria and the NE region.
Scottish Poetry Library	28,500	To support Living Voices – an 18 month programme of work by storytellers and poets in care homes in three areas of Scotland.
Serpentine Trust	15,000	To support 'The Kindness of Strangers', an arts programme in partnership with care homes and older people's facilities in Westminster.
Studio 3 Arts	29,664	To support a project connecting elderly people with complex needs to their immediate community on the Gascoigne Estate in Barking, through the collaborative building of a sensory garden and arts structures making the Maples Residential Centre and adjacent sheltered housing more visible and better understood within the community.

Organisation	Amount (£)	Description
Talking Birds Theatre Company Limited	16,212	To support a project called 'Hurdles' to take place in Coventry involving a care home, a primary school and the Herbert Art Gallery and Museum. Resulting in an exhibition of portraits and text exploring the stories of those who built post-war Coventry.
Theatre De Complicite (Education) Ltd	12,000	To support a project called TEA, designed to bring older and younger people together to share stories at Dora House in St John's Wood.
Women and Theatre (Birmingham) Ltd	28,000	To support a project in Birmingham involving six comedy courses at three residential care homes, led by community theatre worker and stand up comedienne Janice Connolly.

2013

Arts Council England	250,000	To contribute to a funding partnership with Arts Council England. The partnership will be an England-wide programme and the focus will be on arts in residential care.
Arts Council of Northern Ireland	150,000	Towards an Arts and Older People programme.
Creative Scotland	75,000	Towards the third year of setting up and running a Festival of Arts for Older People in Scotland.
Manchester City Council	7,425	To make a series of enquiry visits to inform a report on the role of local authorities in arts and older people.

Organisation	Amount (£)	Description
Manchester City Council	9,900	Towards enquiry visits and to produce a self-assessment tool and guide for local authorities on arts and older people.
Voluntary Arts Network	10,000	To produce a report on arts and older people.
Winston Churchill Memorial Trust	750	To part-fund an adviser's travel costs to attend the Alzheimer's Summit at the Museum of Modern Art in New York in April 2013.

2014

Age Cymru	171,911	For Age Cymru to train artists to work in care homes.
Artlink Central Limited	15,000	To commission a work of public art to be sited at Forth Valley Royal Hospital, Falkirk, Scotland.
Bluecoat	25,000	To commission Bisakha Sarker to make a multi-media interactive work of art to be sited in the Vide – public space at the arts centre in Liverpool, and available for further touring.
British Council	15,000	Towards the costs of a study tour to Japan on Arts for an Ageing Society.
British Museum	60,000	To fund an Age Friendly Museums Network.
Brouhaha International	20,000	To commission Professor Black to make carnival costumes on the theme of HAIR (the traditions, memories and stories of Black hair styles throughout history). These new works will then be presented in local, regional, national and international contexts.

Organisation	Amount (£)	Description
Care England	1,500	To provide match funding for a concise publication promoting the use of the arts in care homes.
Chris Avis	2,000	To support the development of a multimedia art based production concerned with older artists.
Counterpoints Arts	60,000	Towards the work of Counterpoint Arts on arts and refugees.
Creative Scotland	75,000	Towards the costs of the Luminate Festival of Arts for Older People in Scotland for one year.
Cubitt Artists Ltd	12,000	To stage a conference and produce a report on the theme of public wisdom.
Devon Guild of Craftsmen	20,000	To commission Hilary Paynter to make new wood engravings for exhibition and tour.
Entelechy Arts Ltd	5,000	To host a national symposium at the Albany, Deptford, London.
Fabrica	25,000	To commission Ron Haselden to create new sculptures for exhibition at the gallery and in public outdoor spaces in Brighton.
Keele University	3,000	Towards the Live Age Festival in Stoke on Trent.
Live Music Now Ltd.	24,500	To commission composer, John McLeod, to compose a new work from material gathered from older people living in West Lothian in Scotland and Merthyr Tydfil in South Wales.
Luminate	5,000	To hold a symposium on arts in care in Perth, Scotland in October 2014.

Organisation	Amount (£)	Description
National Care Forum	12,000	For National Care Forum to run a specific arts award as part of their new national awards ceremony.
New Brewery Arts	20,000	To commission Robert Race to design and make an automaton for exhibition in Orders of St John's Care homes and other public galleries and conferences. OSJCT have homes in Lincolnshire, Gloucestershire, Oxfordshire and Wiltshire.
Sadler's Wells Trust Ltd	25,000	Towards the Sadler's Wells Theatre Elixir Festival in London.
Scottish Poetry Library	20,000	To commission poets, Douglas Dunn, Vicki Feaver and Diana Hendry to write new poetry about the subject of ageing for publication by Polygon publishers, Luminate and the Saltire Society. To be widely distributed throughout Scotland.
Superact CIC	25,000	To commission Eric Geddes (environmental artist), supported by Robin Ford (poet), Colin Riches (environmental artist) and Dick Davis (photographer and graphic designer) to create a dementia-accessible digital installation at a care home on the Isle of Wight.
Turner Contemporary	20,000	To commission sculptor Ursula von Rydingsvard to create a new work as a centrepiece for an exhibition at Turner Contemporary in Margate, exploring femininity, creative making, and ageing – working title – 'Tapestry Unravelled'.

Organisation	Amount (£)	Description
University of Manchester	6,000	To fund a publication to explore the difficulties of engaging older men in arts participation, drawing on examples of practical activity.
West Yorkshire Playhouse	25,000	To commission Royston Maldoom to create a new dance theatre production involving veteran performers Namron, Tamara McLorg and Sally Owen with up to five performers from WYP's Heydays drama/dance group and Alan Lyddiard as Director.

2015

ALLFM	20,000	For a project to engage isolated older people in community radio and the arts.
Arts Council of Northern Ireland	4,750	To commission a report on arts work tackling isolation and loneliness.
Arts Council of Wales	10,000	To support a national conference in Wales on arts and older people in 2016.
Australian Centre for Arts and Health	16,000	Towards the costs of UK speakers at the Celebrate Creative Ageing Sydney.
Foundation for Community Dance	84,000	To build the capacity of the Dance for Parkinson's Network UK.
Jackson's Lane Community Association	2,520	To explore how arts centres/theatres can have more sustainable income for work with older people.
Live Music Now Ltd.	60,000	For a project to increase the participation of choirs in care homes for older people.
Luminate	75,000	Towards the costs of the Luminate Festival.

Organisation	Amount (£)	Description
Manchester Camerata Ltd	3,818	To cover the costs of the creation and recording of a new piece of music based on the theme of connections and to premiere the piece at the Long Live Arts conference in Brussels in April 2016.
National Care Forum	1,000	Towards running annual awards for two years for arts in residential care.
National Theatre Wales	20,000	Towards the 'I'll Sing this Song' project for people living with dementia and their carers.
New Economics Foundation	600	To cover costs of an arts performance at a Dementia conference.
Re-Live	5,000	Towards the costs for a Welsh national theatre tour of a bilingual dementia awareness play.
University of Manchester	5,000	To cover the publication of the partnership report on Cultural Engagement with older men.
West Yorkshire Playhouse	5,000	To mentor a series of theatres in dementia friendly performances and subsequently to produce a guide.

2016

Age Cymru	1,617	Towards the costs of two staff members' attendance at the European Alzheimer conference in Cologne.
Arts & Health South West	4,000	Towards bursaries to attend the Culture, Health and Wellbeing international conference in Bristol in June 2017.
Arts Council England	167,000	To support the Celebrating Age Fund.

Organisation	Amount (£)	Description
Arts Council of Northern Ireland	10,000	For match funding for a national conference on arts and older people to be held in Belfast.
Arts Council of Northern Ireland	180,000	Towards an Arts and Older People Programme.
Care England	10,000	Towards the costs of a one day conference on arts in care homes.
Creative Kernow Ltd.	5,000	Towards the costs of a project consultant.
Equal Arts	7,000	To produce an overview report based on the reports by Arts and Older People Fellows funded by the Winston Churchill Memorial Trust.
Live Music Now Ltd.	10,000	To develop, promote and disseminate materials produced in Phase One of A Choir in Every Care Home.
Luminate	50,000	Towards the costs of the Luminate Festival.
Luminate	10,000	To run a LGBTI cabaret project.
Manchester International Festival	40,000	For participatory work with older people.
National Center for Creative Aging	5,475	Towards the costs of UK speakers at the NCCA Leadership Exchange and Conference in Washington.
New Brewery Arts	2,276	Towards the costs of support for a tour of the Getting On automaton, a Late Style Commission.
Nominet Trust	250,000	To match fund a grants round for digital arts for older people.
Nottingham City Council	15,000	To run a conference on arts, older people and local government in 2017.

Organisation	Amount (£)	Description
West Yorkshire Playhouse	16,000	To run an event for Older People's Theatre Companies.

2017

Age Cymru	87,466	To part fund the cARTrefu programme of artists in residence in care homes in Wales.
Age UK Oxfordshire	30,000	To embed cultural participation within Age UK across England.
Arts Council of Northern Ireland	5,000	Towards the costs of an Arts and Age Conference in April 2017.
British Council	50,320	To support partnership work and artist exchange on arts and older people in North East Asia region.
British Museum	40,000	Towards the costs of the Age-Friendly Museums Network.
Courtyard Centre for the Arts	4,000	To conduct a Study of the Provision of Training for Artists in the UK working in Care Homes and for Care Home Staff to Use the Arts.
Hull UK City of Culture 2017	20,000	To support a circus arts programme to be delivered by Upswing in care homes.
Live Music Now Ltd.	25,000	To further develop a business case for A Choir in Every Care Home.
Luminate	25,000	To support the core costs of Luminate.
Luminate	5,000	To write and disseminate a publication on arts and older people in Scotland in 2017.

Organisation	Amount (£)	Description
Royal Exchange Theatre Company Limited	4,882	To support the establishment of a network of Older People's Theatre Companies.
Social Care Institute for Excellence	21,522	To curate examples of arts practice in social care throughout its resources.
Southbank Centre	100,000	For a creative ageing festival in 2018.
University of Manchester	8,000	To pilot a scheme for older emerging artists and for a re-print of the Handbook.

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