



cARTrefu

**Evaluation Report
2015-2017**

CREATING ARTISTS IN RESIDENTS

**A national arts in care
homes participatory and
mentoring programme**

A DSDC Wales Evaluation on behalf of Age Cymru

“ I HAVEN'T HAD
SUCH A DELIGHTFUL
TIME SINCE MY
WEDDING NIGHT. ”



The Baring Foundation



Published October 2017

Full report available to download at www.agecymru.org.uk/cARTrefu/

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FOREWORD

Since 2010, the Baring Foundation has focussed its arts programme on participatory work with older people – creative ageing. We are pleased to be in a partnership with the Arts Council Wales to support Age Cymru to deliver cARTrefu. In our view, it is one of the most inspiring examples anywhere of work of creativity in care homes, as well as one of the largest programmes. This report gives hard evidence of the significance of its impact on all involved.

Our congratulations to all involved.

David Cutler
Director

The Baring Foundation



In April this year, I shared a platform with David Cutler, Director of the Baring Foundation at our conference on Arts and Older People. It was with immense pride, and not a little surprise, that I heard him say that Wales led the world in this crucial area of arts provision.

If that's the case, then the work of cARTrefu is certainly a jewel in the crown of Welsh achievement. It's been such a powerful partnership between Arts Council of Wales, Baring, Age Cymru and Gwanwyn. From 2015 to 2017, we've seen a rich programme of residencies and workshops in care homes across the length and breadth of Wales. And now we've begun a new and exciting phase of the work.

The arts offering to residents has been rich and varied and has clearly had a major impact on well-being and personal expression. The importance of these activities for those living with dementia is hard to overstate. The triggering of memories and the reclamation of personhood is powerful and deeply moving to witness. Artists have been humbled, challenged and stimulated by their encounters with residents.

All this is captured in this report. But the shared concern of all the partners in cARTrefu has always been to secure the legacy of the programme by embedding arts practice and awareness in the culture of care homes. It is therefore hugely encouraging to see the evidence in this report of major impacts on the perceptions, skills and approach of care home staff. We see how their own lives have been enriched as well as the service they provide.

At the Arts Council of Wales, we are working closely with Assembly politicians and with Cabinet Secretaries and Ministers to grow the provision of Arts and Health interventions in the lives of the people of Wales. The contribution of the arts to the social care of our older fellow citizens will be a central feature of our efforts and vision for the future.

It is a great pleasure to welcome and commend this important Evaluation Report. If you want evidence of the difference the arts can make, it's richly present in these pages.

Phil George

Chair

Arts Council of Wales



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EXECUTIVE SUMMARY

In April 2015, Age Cymru began delivering a new project, cARTrefu, across care homes in Wales. The project was jointly funded by the Baring Foundation and Arts Council Wales.

'cARTrefu' means to reside in Welsh and the project was run through Age Cymru's Gwanwyn programme which celebrates creativity in older people. The aims of the cARTrefu project were to increase opportunities for residents and staff to participate in the arts and to develop and mentor artists to deliver sessions for older people in care settings.

Four lead mentors from each of the following art forms were recruited: Performing Arts (Dance/Drama), Music, Visual Arts, Words (Poetry/Prose). These four mentors mentored and supported a further four artists within each art form; meaning a total of 16 artists received mentoring and went on to deliver art sessions in care homes. Each of the 16 artists delivered weekly two-hour sessions over a period of eight weeks so that residents and staff in each residency received a total of 16 hours of artistic input. Each artist delivered 8 residencies.

The project aimed to offer high quality participatory arts activities to care home residents and in so doing to contribute to improved well-being. It was also intended that care home staff would acquire new skills and the confidence to share them, and that the artist practitioners would develop their professional practice. Therefore, it was important that an evaluation explored the impact of the art residencies on all involved.



16



ARTISTS DELIVERED
RESIDENCIES /
HOURS FOR EACH
RESIDENCY

The numbers involved in cARTrefu demonstrate the impressive scale of the project, making it the largest scale project of its kind in Wales:

1,952

hours of free arts provision in care homes



976

cARTrefu workshops were delivered over the two years

1,543

residents attended one or more cARTrefu sessions

793

residents and

272

staff members took part in the main evaluation.



122

care homes took part in cARTrefu

20%



(nearly 20% of the care homes in Wales)

208

residents and

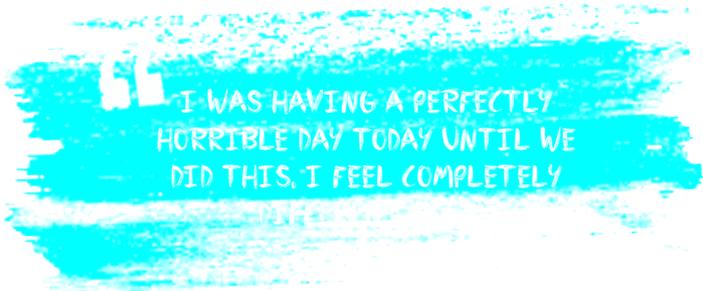
60 

staff members took part in the pilot phase of the evaluation.

Highlights from the evaluation results include:

Residents

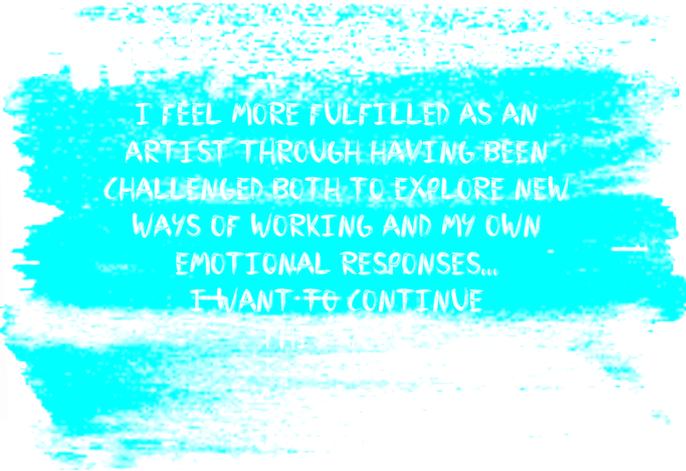
- A statistically significant improvement in well-being scores after attending cARTrefu sessions
- Rated 86% of sessions as highly enjoyable (4 or 5 on a 5 point scale)
- Wider impact such as socialising more and regaining skills such as using a knife and fork.



I WAS HAVING A PERFECTLY HORRIBLE DAY TODAY UNTIL WE DID THIS. I FEEL COMPLETELY

Artist practitioners

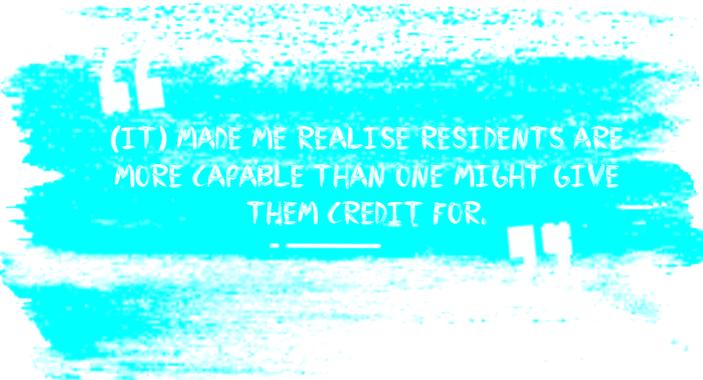
- A statistically significant improvement in attitudes, including hope and recognition of person-hood towards residents
- Personal development and the development of new skills.



I FEEL MORE FULFILLED AS AN ARTIST THROUGH HAVING BEEN CHALLENGED BOTH TO EXPLORE NEW WAYS OF WORKING AND MY OWN EMOTIONAL RESPONSES... I WANT TO CONTINUE

Staff participants

- A statistically significant improvement in attitudes towards residents, especially those living with dementia
- A statistically significant increase in confidence to lead a creative arts session in the home.
- Statistically more likely to seek out participatory or spectator cultural experiences (ie arts classes, visiting gallery/theatre) outside of work.



(IT) MADE ME REALISE RESIDENTS ARE MORE CAPABLE THAN ONE MIGHT GIVE THEM CREDIT FOR.

Mentoring process

cARTrefu's mentoring model provided another important element to the project. Themes identified from interviews with artist practitioners and mentors included support and reassurance from the mentor; practical guidance and advice of the mentor; influence on artist practitioners' creative practice; and professional development of the mentor. The project has facilitated the development of artist practitioners who have become more confident in working with older people in care homes and are hoped to continue the work in the future.

The following recommendations were made for future projects:

1. Mentors and artist practitioners to be grouped based on geographical location
2. Less emphasis on the four distinctive art forms
3. More focus on staff involvement
4. Consider alternative evaluation methods
5. Consider strengthening and extending the format of the residency

Legacy

The impact of cARTrefu on residents, staff, and artist practitioners has been clearly demonstrated in this evaluation and the project continues to leave a legacy on those involved and beyond.

- The legacy of cARTrefu in the care homes goes beyond an increased appreciation of the arts, and into fundamental elements of person-centred care. Staff spoke about how the sessions had improved their relationships with residents and a statistically significant increase in staff's perception of 'Hope' for residents living with dementia was found.
- cARTrefu influenced artist practitioners' own practice and resulted in several short films, sound recordings and a visual art exhibition. cARTrefu was an access point for the wider arts community.
- Sharing of results on national and international academic stage.
- A cARTrefu activity pack was developed and distributed to all care homes in Wales. The pack will be made available online so it can be shared more widely and to meet demand from health and care professionals across Wales, the UK and wider.

Conclusion

cARTrefu is an exciting project and as far as we know, is the largest project of its kind in Europe. It is an inspiring and significant project that has shown many positive impacts of the arts in care setting for care home residents, staff, and artist practitioners. As a pioneering project working at such a huge scale, important implications have also been learned for future projects.

Following the huge success of cARTrefu, a second phase, cARTrefu II, has been funded by the Baring Foundation and Arts Council Wales until 2019. Taking on recommendations from this evaluation report, cARTrefu II has more of an emphasis on sustainability and supporting staff to continue providing creative and cultural

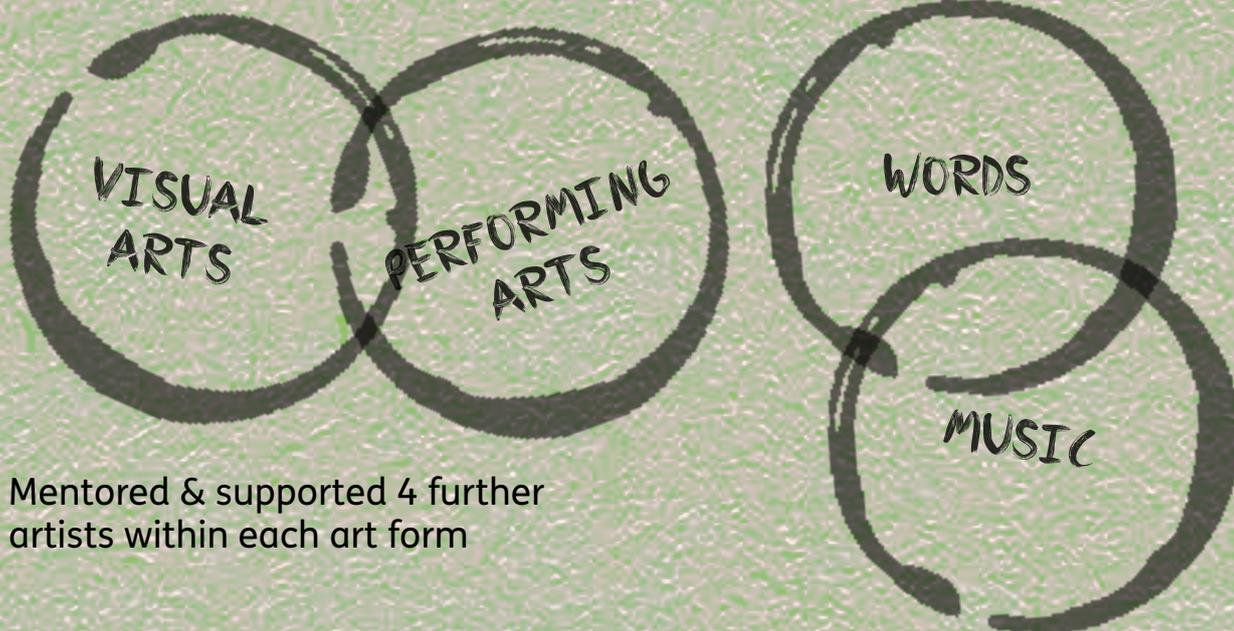
activities for residents after the artist practitioner has moved on. This brings with it new challenges, new possibilities, new art forms to engage with and more emphasis on showcasing the work and engaging with the public.

cARTrefu has left a huge legacy on care home residents and staff across Wales and has paved the way for the future with cARTrefu II which aims to push the boundaries of arts in care homes even further.

For more information about cARTrefu II, please contact the Project Coordinator, Reg Noyes: reg.noyes@agecymru.org.uk

For more information about the cARTrefu evaluation, please contact Dr Kat Algar-Skaife: k.algar@bangor.ac.uk

LEAD MENTORS RECRUITED IN:



Mentored & supported 4 further artists within each art form



16 artists delivered art sessions in care homes

Each artist delivered weekly 2 hour sessions

Each artist completed 8 residencies over two years



Received a total 16 hours artistic input

The project aimed to offer high quality participatory arts activities to care home residents and in so doing to contribute to improved well-being. It was also intended that care home staff would acquire new skills and the confidence to share them, and that the artist practitioners would develop their professional practice. Therefore, it was important that an evaluation explored the impact of the art residencies on all involved.

INTRODUCTION

cARTrefu

background

In April 2015, Age Cymru began delivering a new project, cARTrefu, across care homes in Wales. The project was jointly funded by the Baring Foundation and Arts Council Wales.

‘cARTrefu’ means to reside in Welsh and the project was run through Age Cymru’s Gwanwyn programme which celebrates creativity in older people. The aims of the cARTrefu project were to increase opportunities for residents and staff to participate in the arts and to develop and mentor artists to deliver sessions for older people in care settings.

The importance of creative interventions for people living in care homes



22,217

As of March 2017, there were 22,217 older adults in Wales living in a care home (CSSIW, 2017)¹



80%

It is estimated that 80% of people living in a care home have dementia; and less than half of relatives of care home residents with dementia who were surveyed by the Alzheimer's Society replied that their relative was being offered opportunities for activities (Alzheimer's Society, 2013)².

The importance of creative interventions is echoed by the Older People's Commissioner for Wales' (2014) review of Care Homes³, "A Place to Call Home: Life and Care of Older People living in Care Homes in Wales", which states that there is a lack of social stimulation within care homes and that residents often don't have choice or control over activities offered.

Care providers are increasingly looking for new ways to improve health and well-being, and deliver quality services across the community and in doing this have begun to consider innovative approaches such as involvement in the creative arts. In fact, the Baring Foundation report “Creative Homes” (Baring Foundation, 2011)⁴ states that the arts in care homes are “integral to the definition of excellence in social care” (p.1).

For older people in care homes, social isolation and exclusion from society is common. A key feature of the Strategy for Older People in Wales (Welsh Government, 2013)⁵ is its emphasis on the engagement, participation and empowerment of older people. The shift in policy to supporting people to achieve well-being through the Well-being of Future Generations (Wales) Act 2015⁶ and the Social Services and Wellbeing (Wales) Act 2014⁷ mean that the aims of the cARTrefu project are in line with current policy.

Participating in creative and cultural activities has been found to be the highest indicator (out of 40) contributing to the well-being of older adults in the UK (Age UK, 2017)⁸. This is supported by previous research suggesting that provision of art residencies has the potential to improve life for all older people involved. A review commissioned by the Baring Foundation and carried out by the Mental Health Foundation (2011)⁹ of the impact on older people of participatory arts such as visual arts, dance, theatre and drama, music and story-telling, found that involvement in participatory art programmes could result in benefits to mental well-being such as increased confidence and self-esteem, feelings of accomplishment, and new and positive aspects to identity and life roles. They also found evidence for the improvement of cognitive functioning, communication, self-esteem, musical skills, pleasure, enjoyment of life, memory and creative thinking for people with dementia engaged in participatory art. Impact on the physical well-being of older people, raising awareness in the wider communities and changing attitudes in society were also found.

The research demonstrating the benefits of creative interventions with older people offer an evidence-base and support for the cARTrefu project. However, it has been suggested that existing evidence lacks adequate study design, with measurement tools (if any) unspecified, emphasising clinical outcomes rather than investigating quality of life, and lacks adequate analysis of the data (Beard, 2011)¹⁰. It was therefore important that an evaluation of a project on the scale of cARTrefu was carried out with rigour and investigated quality of life and well-being of the care home residents, and experience within the sessions, rather than clinical outcomes.

An overview of the project

122 

122 care homes participated in cARTrefu from all across Wales (Please see Appendix for a list of all homes involved). Applications were made from all 22 local authorities in Wales.

Homes were recruited with the assistance of My Home Life Cymru and other existing networks. My Home Life is a UK-wide initiative that promotes quality of life and delivers positive change in care homes for older people¹¹. All care homes in Wales were contacted about the opportunity of taking part in cARTrefu via the My Home Life Cymru network, and the cARTrefu newsletter also helped raise awareness of the project among care homes.

As the majority of artist practitioners were based in South Wales, there was a higher proportion of residencies taking place in the South. Staff from the participating care homes reported that they offered a range of activities in the home with the most popular being games, crafts, music, and bingo before taking part in cARTrefu.



Figure 1a. Map showing the location of all 122 care homes taking part in cARTrefu



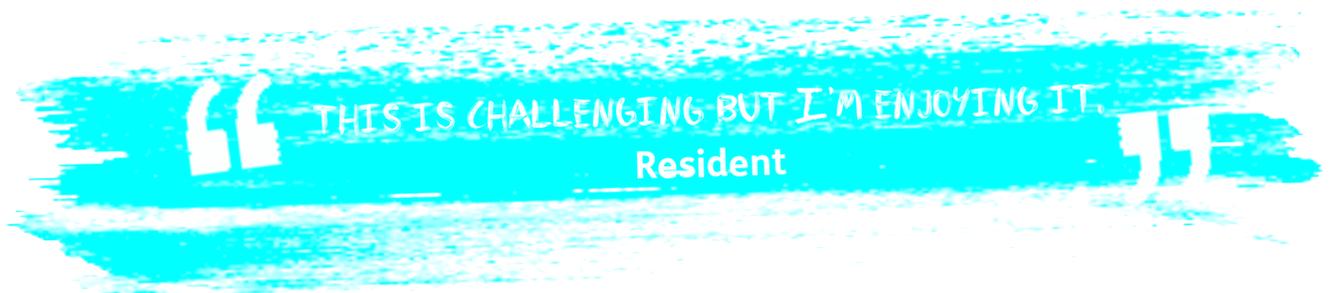
Figure 1b. A visual representation of the existing activities on offer in the care homes, as reported by care staff.

Before the artist practitioners started their residencies, they attended a training day in Cardiff with Age Cymru. The My Home Life Cymru team delivered dementia awareness training and prepared them for going into the care home setting.

A typical cARTrefu residency consisted of a 2-hour session led by the artist practitioner each week for 8 weeks. The first session was usually used as a chance for the artist practitioner to spend some time getting to know staff and residents of the home and explaining the types of things they would be doing during the residency. Each artist completed 8 residencies.

A few residencies were led in a different format though, for example, some were led as 2 2-hour sessions a week for 4 weeks, one artist practitioner delivered an intense residency over 8 days and another artist practitioner lived in the care home for 4 days (see Case Study 1). Some 'Fusion' residencies also took place where artist practitioners from two different art forms worked together during a residency (see Case Study 3).

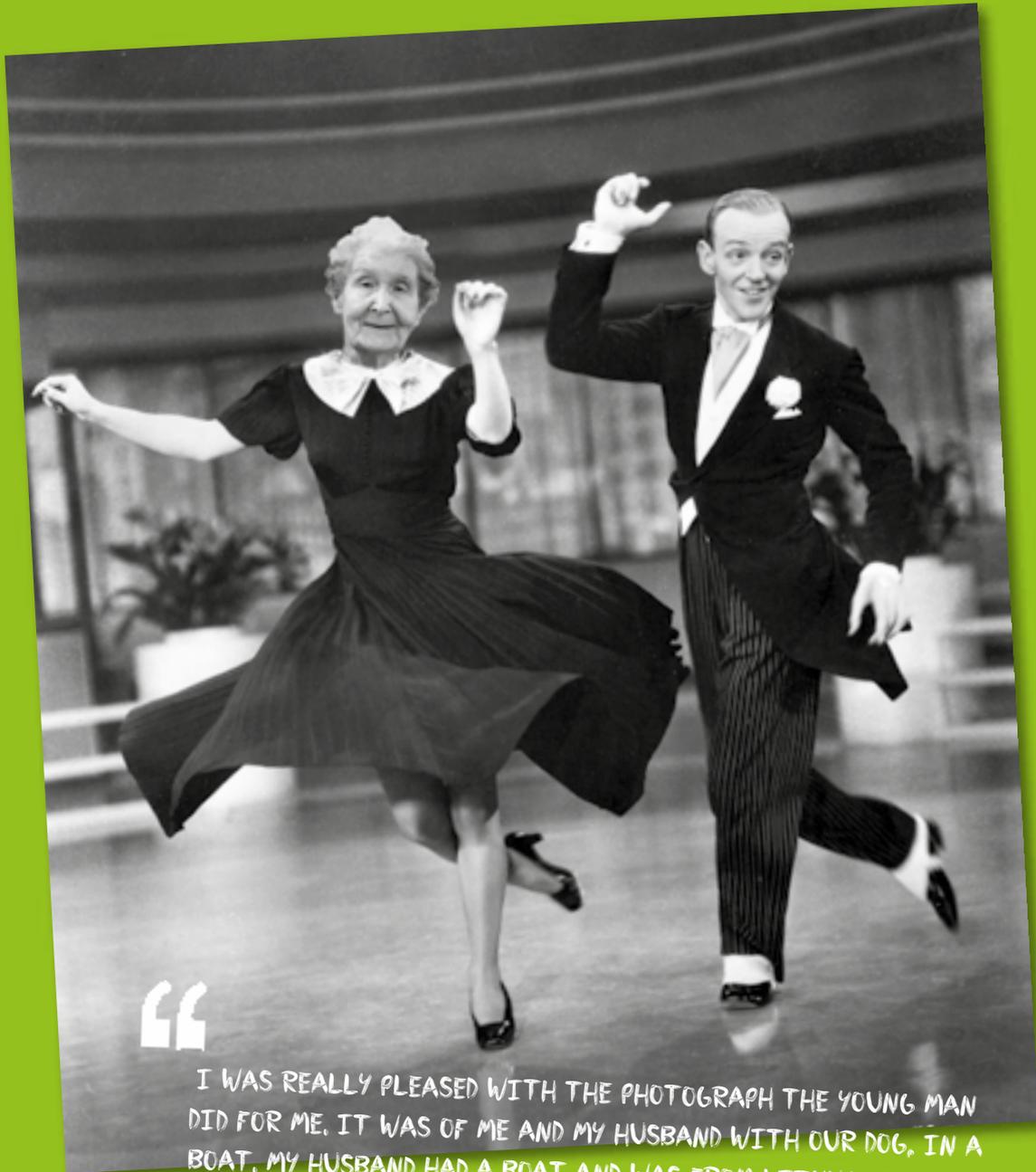
The session content varied greatly across the cARTrefu residencies and across the art forms. Activities ranged from felt-making to circus skills, and from experimenting with a sound beam to poetry bingo but all of the sessions were designed to be as engaging and inclusive as possible.



Over the course of the project, the team met up for four cARTrefu Forums which gave an opportunity to meet up as a whole team to share experiences and learning, and to hear from other arts professionals working in this area. It was also an opportunity for the team to hear updates from the evaluation team.

Case Study 1

Immersive Residency



“

I WAS REALLY PLEASED WITH THE PHOTOGRAPH THE YOUNG MAN DID FOR ME. IT WAS OF ME AND MY HUSBAND WITH OUR DOG, IN A BOAT. MY HUSBAND HAD A BOAT AND WAS FROM LITHUANIA, SO I HAD ALWAYS WANTED TO GO THERE WITH HIM AND MEET HIS FAMILY BUT WE NEVER GOT THERE. THE YOUNG MAN MADE THE PHOTOGRAPH TO LOOK LIKE WE WERE IN LITHUANIA. I LOVE THE PICTURE, SO DOES MY FAMILY.

Resident

”

Visual artist Michal Iwanowski decided to make his last cARTrefu residency one to remember and moved into a flat above the The Laurels care home in Aberdare for four days and spent 10-12 hours each day in the lounge with the staff and residents. Michal had first visited the Laurels in 2015 during his second residency and relished the opportunity to return. As well as “earning his keep” by engaging residents with photography, Michal used the opportunity to develop his own work while at the home.

Throughout cARTrefu, Michal worked on a one-to-one basis, getting to know residents, taking photographs, and creating photograph collages with residents (and sometimes staff) based on their conversations. Most of the collages were of a dream situation such as the resident as an astronaut, on a beach with family from Australia, or standing next to Elvis Presley.

During this residency, Michal was able to create a particularly special collage for a newer resident who was thrilled with the result.



“ IT CERTAINLY HELPS TO ESTABLISH A MORE TRUSTING AND CONSISTENT RELATIONSHIP WITH THE RESIDENTS DURING AN IMMERSIVE RESIDENCY. ”

Revisiting a home he had worked in before helped Michal realise the impact his previous residency had had and spending so much time in the lounge enabled him to develop even stronger relationships with residents, staff, and visitors alike. He was able to immerse himself into the day-to-day life of the care home and feel part of the team, rather than a visitor.

The residents, staff, and visitors were all pleased to have Michal stay and reported benefits to all. Michal also felt the benefit to his own work and made numerous videos and recordings including time-lapse and slow-motion clips which were screened at the Mumerations exhibition (Case Study 4).

976
SESSIONS

1,952
HOURS

171
RESIDENTS
ATTENDED
7 OR 8
SESSIONS

CARTREFU SESSIONS IN NUMBERS

RESIDENTS
ATTENDED
4.3
SESSIONS*
*ON AVERAGE

14
RESIDENTS
ATTENDED EACH
SESSION*
*ON AVERAGE

976 sessions were facilitated in cARTrefu, meaning there were 1,952 hours of free arts provision across Wales during the project. An average of 14 residents attended each session. Residents attended an average (mean) of 4.3 sessions and 21.7 % (171) attended all 7 or 8 sessions. It should be noted that as previously mentioned, a lot of the

residencies only consisted of 7 sessions due to the first session being more of an orientation session to meet staff and residents. Attendance varied slightly for each art form with residents attending more words (4.7) and music (4.4) sessions on average than performing arts (4.0) and visual art sessions (3.7).

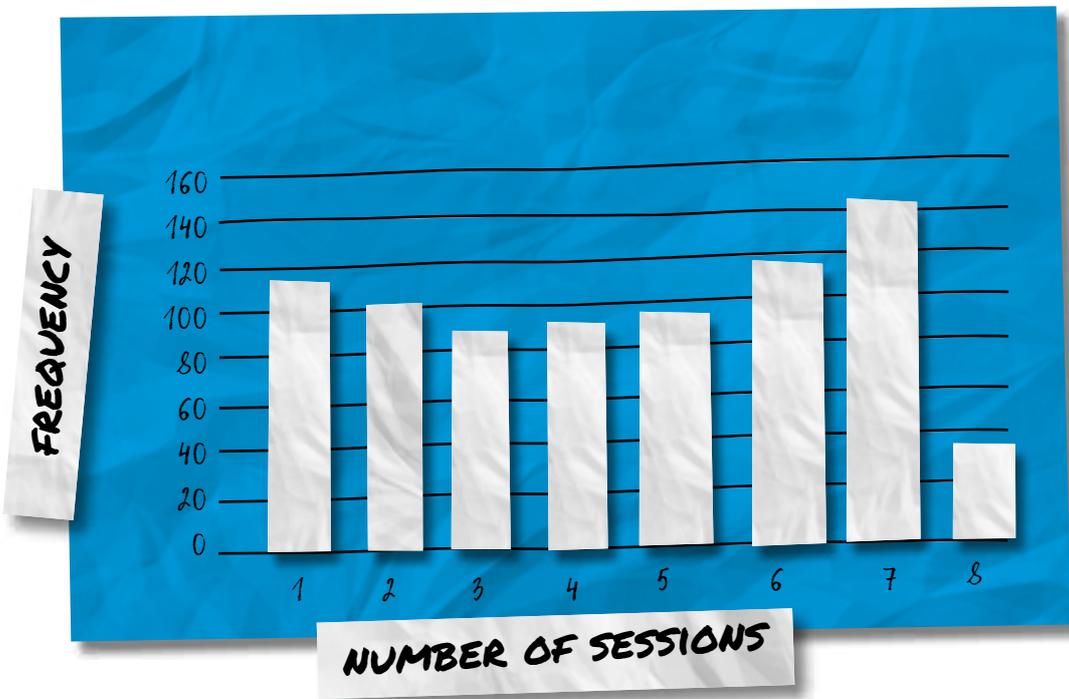


Figure 2: Shows the frequency of residents attending each number of sessions.

EVALUATION

AIMS AND OBJECTIVES

There were two objectives for the evaluation of the cARTrefu project:

1. To explore the impact of the art residencies on all those involved (i.e. Care home residents, staff, artists, and the wider community).
2. To investigate the mentoring process;

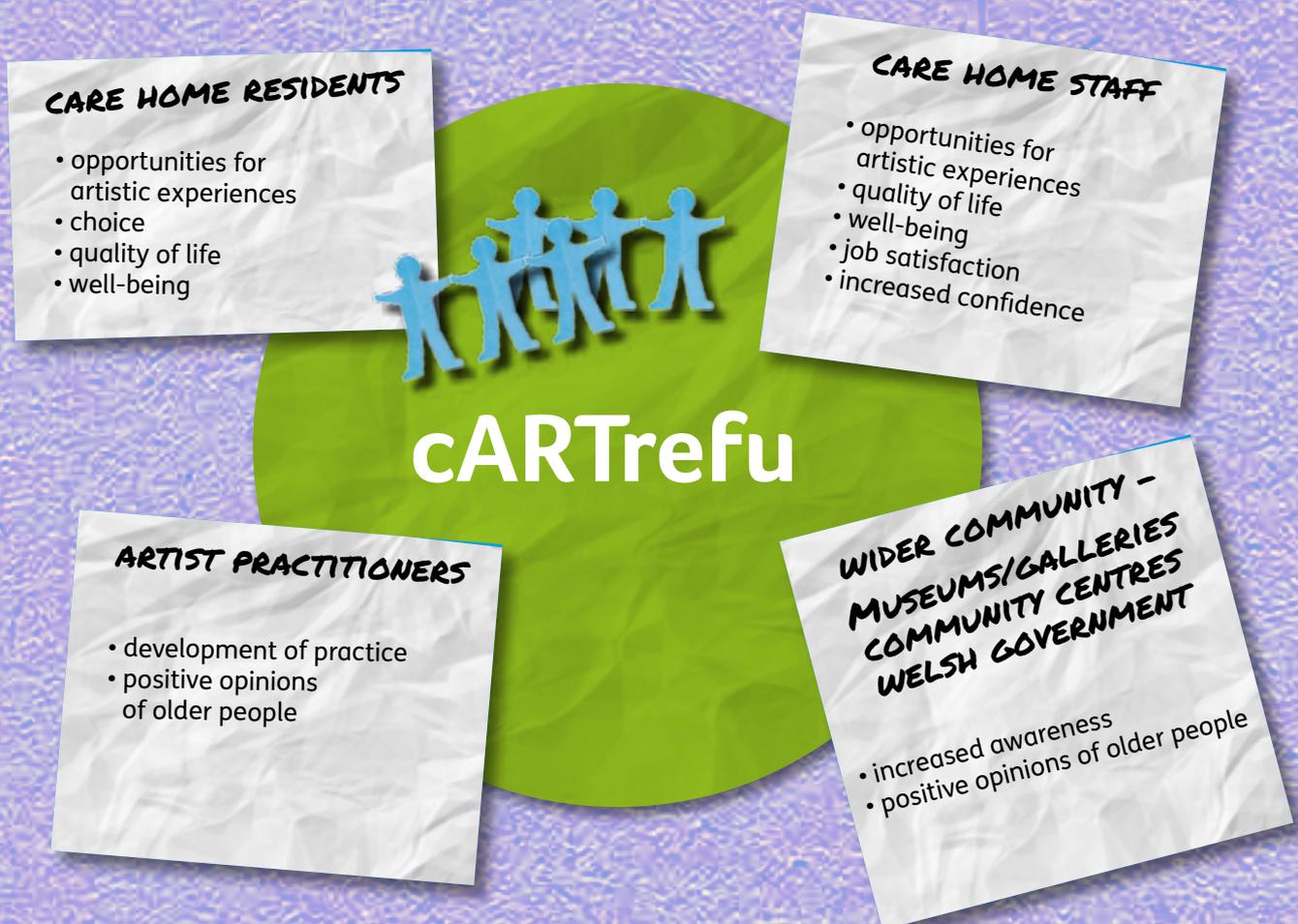
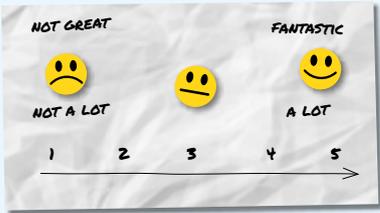


Figure 3 shows the expected impact the art residencies would have on the care home residents, care home staff, artist practitioners and wider community.

Methods

The evaluation tools were chosen and developed by the evaluation and cARTrefu team. So that we could test how they would work in practice, Residency 1 was an evaluation pilot phase where we encouraged feedback from artist practitioners, residents and care staff. There were 13 residencies in the pilot phase with 104 sessions taking place, and 208 residents and 60 staff taking part in one or more session. We received lots of feedback and made the following changes: The number of resident questions was reduced; the wording and ordering of the staff questionnaires were refined; and an incentive offered to staff for completing both sets of questionnaires. This was an important phase to the project to ensure the evaluation was as accessible as possible.

The table below shows the final evaluation tools which were used for Residencies 2-8. The following results in this report are from residencies 2-8.

WHO?	WHAT?	WHY?
Residents	Smiley Faces Assessment Scale 	To see whether cARTrefu sessions changed how the residents felt (well-being) and to show their level of enjoyment
Care home staff	cARTrefu staff questionnaire Approaches to dementia questionnaire	To explore the staff views of the impact of the project on staff, residents and the care home To see whether the project changed how staff view care home residents (especially those with dementia)
Artist Practitioners	cARTrefu Artist practitioner questionnaire Reflective Journal Approaches to dementia questionnaire Focus group	To explore artist practitioner hopes, fears and expectations for the project and mentoring process. To capture what happened in the sessions and the experiences of the residents, staff, and artist practitioners. These were shared with mentors as well as the evaluation team. To see whether the project changed how the artist practitioners view care home residents (especially those with dementia) To explore experiences of the mentoring process and the impact of cARTrefu

In addition, the evaluator made visits to a number of cARTrefu sessions across each of the art forms to see sessions in progress and to explore the impact of cARTrefu with residents, staff, and artist practitioners.

For more information about the evaluation methods and template documents, please contact Dr Kat Algar-Skaife, the lead evaluator (k.algar@bangor.ac.uk).



**IMPACT OF
CARTREFU
RESIDENCIES**

Care Home Residents

By May 1st 2017, 1,335 care home residents had attended at least one art session (1,543 including the pilot phase). 868 care home residents consented to participate in the evaluation of the cARTrefu.

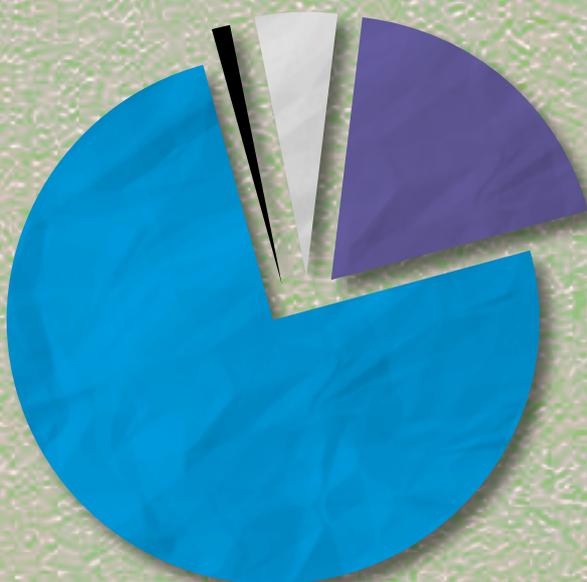
1,335



Out of the residents who consented, 793 participated in one or more sessions and are therefore represented in the following results.

Where reported, the average (mean) age of participants was 86 years old; the ages of participants ranged between 52 -104 years of age. 79% (624) of resident participants were female. Where reported, all resident participants were White British / White Other. 18.8% (124) residents spoke Welsh as a first language (Figure 4). 65% (410) of resident participants

reported a diagnosis of dementia. Just over half of the participants (52%) consented to take part in the evaluation for themselves while the remaining participants (48%) were deemed to lack capacity for this decision. In the case of a resident being considered to lack the capacity to consent for themselves, following the guidance of the Mental Capacity Act 2005, a consultee is sought which in this case was either a family member (17%) or staff member (83%).



124

residents spoke Welsh as a first language



- None
- Learner
- Conversationally
- 1st Language

Figure 4 shows the use of the Welsh language in resident participants

Expectations of cARTrefu on residents

Care home staff were asked about the sort of impact they expected the art residency to have on the residents.

Reoccurring themes included an increase in self-confidence, morale, cognitive stimulation and development of new relationships and friendships with other residents and staff.

“

I FEEL IT WOULD BRING SOME DIVERSITY TO RESIDENT'S LIVES. IT WOULD OPEN UP DISCUSSIONS AND INTERACTIONS BETWEEN STAFF AND RESIDENTS.

”

“

SOME OF OUR RESIDENTS ARE NON-VERBAL, I FEEL THIS WOULD ENABLE THEM TO SPEAK THEIR MIND IN A VISUAL FORM.

”

“

I HOPE THAT THE SESSIONS HAVE A CALMING AND THERAPEUTIC EFFECT, ARE A WAY OF CHALLENGING ANY ANXIOUS OR UNSETTLED BEHAVIOUR AND ENCOURAGE TIME SPENT TOGETHER.

”

“

DISCOVER NEW OR HIDDEN TALENTS AND OFFER A GREAT OPPORTUNITY FOR RESIDENTS TO BE CREATIVE AND EXPRESS FEELINGS NON-VERBALLY.

”

Similarly, artist practitioners were asked about the sort of impact they expected the art residency to have on residents. Their wish was for residents to acknowledge their individual talents and capabilities, and to feel that their creative input was wanted and valued. They hoped the sessions would inspire interest in participatory arts and provide residents with a sense of triumph, fulfilment and fun.

“

I HOPE THE RESIDENTS ARE ABLE TO BE 'IN THE MOMENT' WITH THE PROJECT, AND GET SOME SENSORY BENEFITS. I HOPE SINGING CAN BE USEFUL FOR PROMOTING DEEPER BREATHING AND THEREFORE IMPACT ON THEIR PHYSICAL AND EMOTIONAL HEALTH.

”

“

HOPEFULLY INCREASE WELLBEING AND QUALITY OF LIFE. DEVELOP AN AWARENESS OF WHAT PARTICIPATING IN ACTIVITIES CAN OFFER. ENCOURAGE A PERSONAL TOUCH. COLOUR AND ENJOYMENT AND FUN INTO EVERYDAY LIFE.

”



Well-being

The average (mean) well-being score of residents before a session was 2.96 and 4.07 following the session. **This represented a statistically significant improvement in well-being score with a large effect size.** Well-being increased in all art forms but by comparing the different art forms it appeared that the greatest change in well-being was found in Words sessions, followed by Music sessions. Well-being scores started higher in Visual Art and Performing Arts sessions leaving less room for improvement in well-being.

“ I'D FORGOTTEN YOU WERE COMING TODAY. I WAS IN MY ROOM FEELING A BIT DOWN; THEN THEY CAME TO GET ME. IT WAS A WONDERFUL SURPRISE. ”

“ MY HIP WAS GIVING ME A LOT OF PAIN THIS AFTERNOON. BUT I STARTED COLOURING AND I WENT TO A PLACE AWAY FROM THE PAIN. ”

“ I THINK, NOW THIS HAS MADE MY STRENGTH ALL THE BETTER FOR BEING ABLE TO TALK TO SOMEONE LIKE YOU... THANK YOU FOR TALKING TO ME. ”



“ I WAS HAVING A PERFECTLY HORRIBLE DAY TODAY UNTIL WE DID THIS. I FEEL COMPLETELY DIFFERENT NOW. ”

“ I HAVEN'T BEEN HERE LONG - I'M 12 BUT SAVE A COUPLE OF MONTHS IN HOSPITAL THIS IS ALL VERY NEW TO ME. I DON'T WANT TO BE HERE, I CAN'T BELIEVE ANY OF US DO REALLY, BUT IT MAKES ME MUCH HAPPIER THAT WE GET TO DO THINGS LIKE THIS AND HAVE PEOPLE LIKE YOU COME IN AND MEET US... I LOVE STORIES, AND I HAVE HAD YOU IN MY PRAYERS FOR YOU COMING AND BRINGING STORIES TO US AND HELPING US CREATE THEM. ”

“ I AM BLOSSOMING LIKE THESE FLOWERS. ”

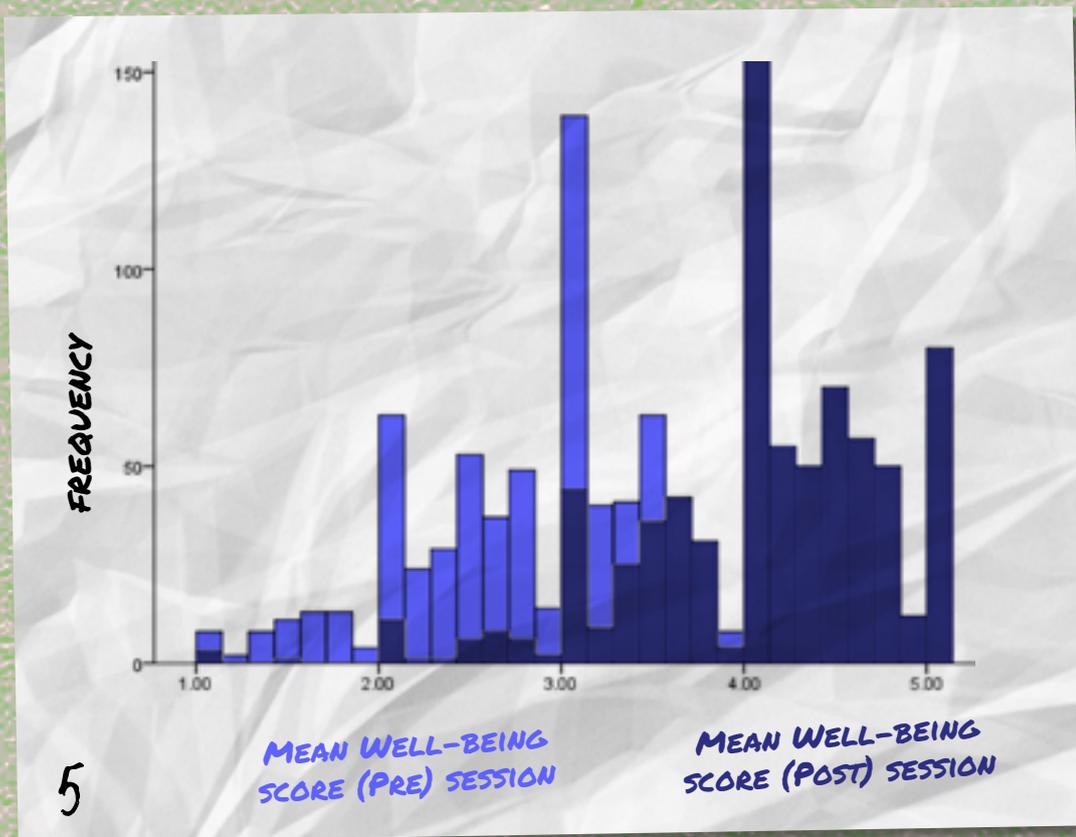


Figure 5 shows the distribution of resident well-being scores before (pre) and after (post) the session.

“

AS A NURSE ASSESSOR, WE SPEND MUCH OF OUR TIME ASSESSING NEEDS OF COMPLEX AND VERY DEPENDENT RESIDENTS. QUITE OFTEN I SEE SINGERS /ACTIVITIES BEING BROUGHT TO THE HOME WHERE RESIDENTS CANNOT INTERACT E.G. DANCE, CRAFTS ETC. DUE TO CONTRACTURES, POOR COGNITION, POOR GENERAL HEALTH. HOWEVER, TODAY, I WITNESSED A VERY DEPENDENT AND CONTRACTED GENTLEMAN RAISING HIS HAND, WIDE AWAKE HITTING BACK A BALL & LISTENING TO HIS FELLOW RESIDENTS SINGING AND PLAYING INSTRUMENTS. I IMAGINE FOR HIM, IN THAT HOUR HE FELT A VALUED MEMBER OF THE COMMUNITY.

Visitor

”

The increase in resident well-being, morale and group collaboration as a direct result of the art residency, was observed by many residents, care home staff, and family members. Residents also commented at how the sessions made them feel valued.

“

I HAVE USED MY BRAIN SO MUCH, AND BEEN ACTIVELY THINKING THAT I'M EXHAUSTED!
I'LL NEED TO HAVE A CUP OF TEA AND A LIE DOWN NOW.

”

Resident

“

WE'RE INVOLVED - WE'RE DOING SOMETHING WE WANT TO DO, NOT JUST PLONKED IN THE CORNER.

”

Resident

“

I THINK IT IS A MARVELLOUS WAY TO GET TO KNOW OTHER RESIDENTS, ONCE THEY START TO CHAT OVER DIFFERENT TOPICS IT BRINGS BACK MANY MEMORIES FROM THE PAST.

”

Daughter of a resident

“

THE RESIDENTS WHO PARTICIPATED CLEARLY ENJOYED THE SESSIONS AND TWO LADIES WHO AREN'T NORMALLY FOND OF ART, CONTINUED TO WORK ON THEIR KNITTING AFTER THE SESSIONS FINISHED. A THIRD LADY WHO CHOOSES TO SPEND A LOT OF HER TIME IN HER ROOM, EVEN WHEELED HERSELF OUT TO THE DINING ROOM TO TAKE PART IN THE SESSIONS, EVEN THOUGH SHE CLAIMED TO HATE IT AS AN ACTIVITY, A FEW DAYS LATER SHE TOLD ALL OF HER FAMILY ABOUT THE SESSIONS AND PRODUCED TWO MORE PIECES OF ARTWORK WITHOUT ANY ENCOURAGEMENT FROM STAFF: THIS LEVEL OF ENGAGEMENT HAS OCCURRED AS A DIRECT RESULT OF THE RESIDENCY AND RESIDENTS ARE NOW EAGER TO PARTICIPATE IN THE SESSIONS.

”

Staff member

Artist practitioners also commented on the change they saw in residents' well-being, energy and mood during and following the sessions. Many commented about entering a room with a very flat atmosphere and leaving participants who were fully engaged and in lifted spirits. Some found that as the residency progressed, regular participants were ready and waiting for the artist practitioner and were in good spirits from the beginning in anticipation for the session.

“ SOME OF THE RESIDENTS REALLY CAME ALIVE DURING THE SESSIONS, ESPECIALLY WHEN I READ THE SCRIBED POEMS BACK TO THEM AND EVEN TRIED TO IMITATE THEIR INDIVIDUAL VOICES. SOME OF THESE POEMS MADE THEM LAUGH AND SOME EVEN MADE THEM CRY. ”

“ HIS FACE WAS GREY WHEN HE CAME IN, AND PINK AND GLOWING BY THE END, AND HIS EYES WERE TWINKLING. ”

“ MANY RESIDENTS GOT A GREAT DEAL OF STIMULATION AND COMFORT FROM THE ACTIVITIES AND OFTEN I WAS ABLE TO VALIDATE THEIR PERSONAL CREATIVITY, ONCE OR TWICE FOR THE FIRST TIMES IN THEIR LIVES. FREQUENTLY I NOTICED THAT RESIDENTS WERE ENGAGING MORE ACTIVELY IN CONVERSATIONS AND SHARED ACTIVITIES WITH EACH OTHER AS THE SESSIONS PROGRESSED. THERE WERE ALSO SOME LOVELY MOMENTS WHICH ALLOWED RESIDENT AND RELATIVES TO PLAY TOGETHER, A RATHER DIFFERENT INTERACTION FROM USUAL AND ONE WHICH ALLOWED THEM PARITY OF EXPRESSION. ”

Enjoyment

After each session, residents were asked to use the smiley faces rating scale to indicate how much they had enjoyed it.



4.29

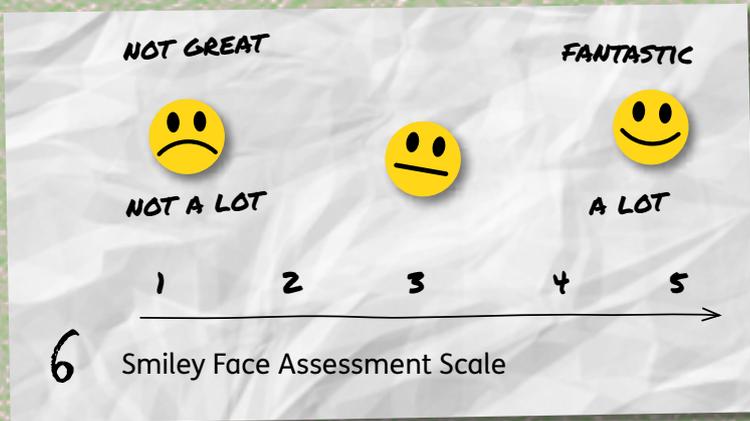
average (mean)
enjoyment

86%

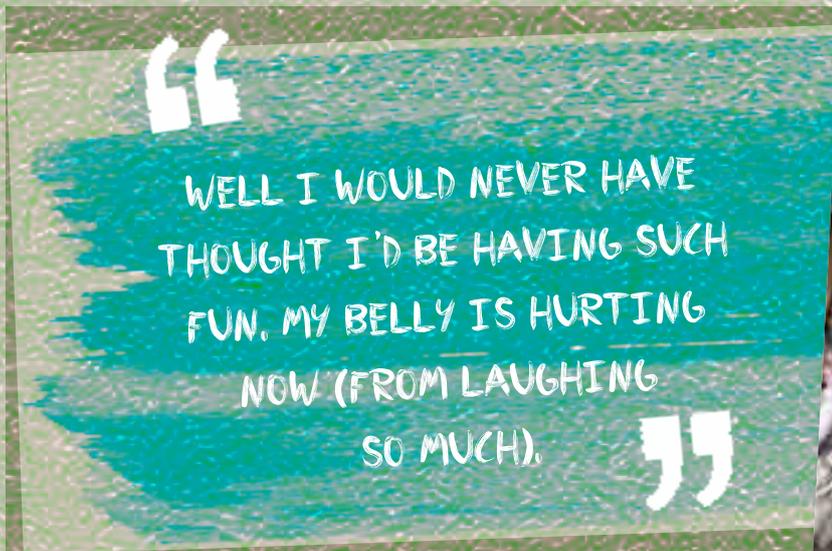
of session ratings
were 4 and above on
a 5 point scale

58%

of session ratings achieved
the highest possible level
for enjoyment



Only 3% of session ratings were at the lower end of the scale (1 or 2). When looking at the different art forms, all of the enjoyment ratings were rated between 4.2 and 4.5 on average (mean), but the most enjoyed cARTrefu sessions were Words sessions (4.5).



“

I'VE ENJOYED THE SESSIONS, I THINK I'VE COME TO ALL OF THEM... IT GIVES A BREAK FROM YOUR ROOM.

”

“

I CAN FEEL THIS DOING ME GOOD.

”

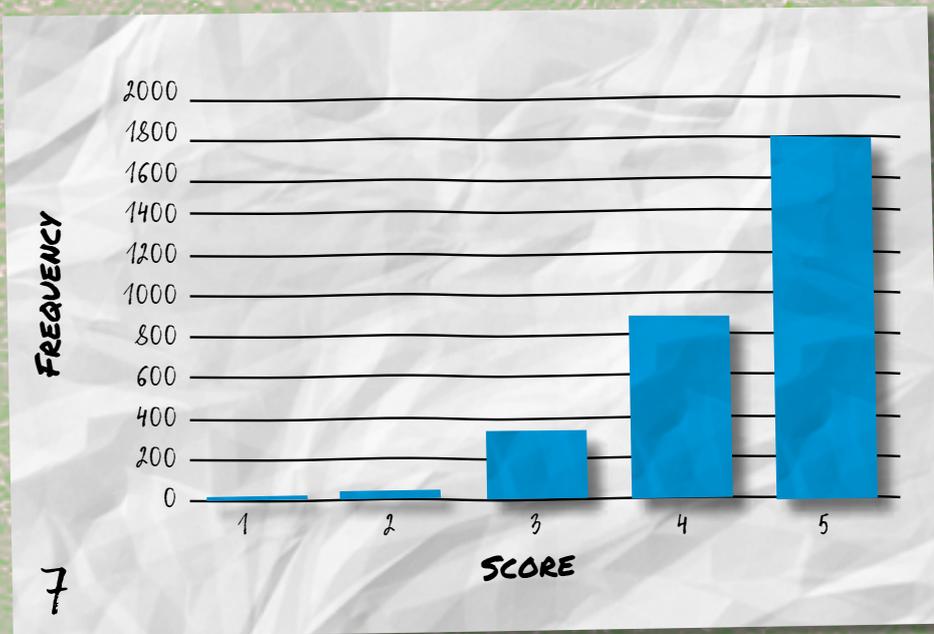


Figure 7 shows the frequency of each enjoyment score rating

Case Study 2

Magic Moment



“

I WAS ABLE TO LEAVE THE LADY AND HER HUSBAND WITH A SELECTION OF INSTRUMENTS WHILST I WORKED WITH OTHER RESIDENTS. HE PLAYED THE KEYBOARD RIGHT UNTIL THE END OF THE SESSION. I SAID TO HIM THAT PERHAPS HE OUGHT TO CONSIDER FORMING A BAND WITH ME AND COMING ON TOUR IN A TOUR BUS. HE LAUGHED. THE GENTLEMAN'S WIFE SAYS SHE WILL PURCHASE A KEYBOARD FOR HIM.

”

One particularly moving moment – I was playing guitar for a gentleman whilst his visiting wife fed him. A little later I encouraged him to join in on the sheker, which he did. His wife joined in with an egg shaker. The gentleman was looking at me and shaking the sheker when I happened to glance at his wife. A big tear rolled down her cheek and she said she hadn't seen her husband concentrate on, or respond to something in this way, for over a year. His initial interaction had been random shaking but as we continued playing he suddenly snapped into perfect time with me. I swapped guitar for djembe and he played in time with that too. He experimented with various percussion instruments and we held the djembe up for him and he played it with a beater. He also gestured towards one of the keyboards, which I handed to him. He played improvised melodies for ages. I played along with him on the keyboard, standing by his side. The gentleman's wife was very complimentary about the activities and cARTrefu and very grateful. She said the experience today was quite emotional...

“

THANK YOU FOR SPENDING TIME WITH MY HUSBAND. THIS IS WHAT RESIDENTS NEED - THEY JUST NEED PEOPLE TO SPEND TIME WITH THEM AND TAKE AN INTEREST IN THEM AND PROVIDE MEANINGFUL ACTIVITIES.

I HAVEN'T SEEN HIM CONCENTRATE ON SOMETHING FOR THIS LONG IN OVER A YEAR. IT'S REALLY QUITE EMOTIONAL. ”

Care Home Staff

272 

55% 

By May 1st 2017, 272 staff members had taken part in the evaluation.

Of these, 55% (149) of staff members completed both pre and post questionnaires.

Where reported, the average (mean) age of care home staff was 43 years old; the range was between 16 –71 years of age. The average (mean) length of employment was 6.5 years; employment length ranged from 2 weeks to 35 years. The most common length of employment was 3 years. 12.1% (29) staff members spoke Welsh as a first language. On average, staff attended four sessions of the residency.

The majority of staff members taking part were care staff or managers but activity staff, some nursing staff, and other staff such as administrators, domestic and cooking staff also took part in the evaluation.

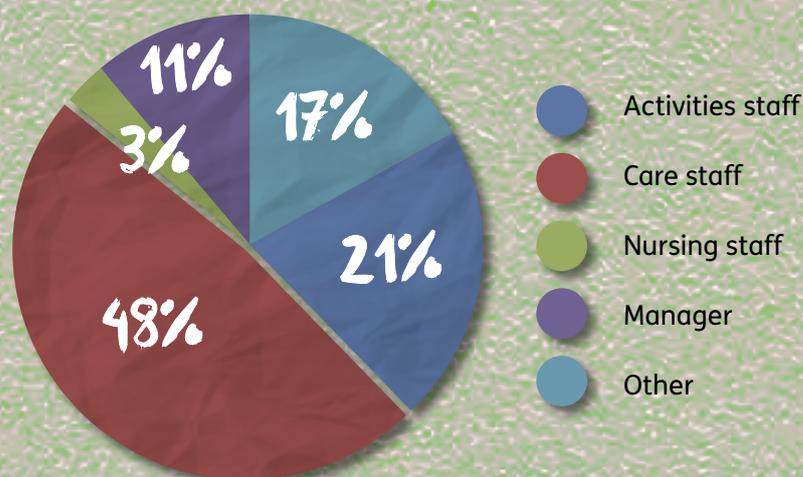


Figure 8 shows the percentage of staff participants in each job role.

Staff participants were asked to indicate how satisfied they were with their job before and after the residency on a scale from 1 (not at all) to 7 (extremely satisfied). The mean score before the residency was 6 and remained at 6 after the residency meaning that staff who agreed to take part in the evaluation were very satisfied with their jobs and the residency did not affect this.

Expectations of cARTrefu

Before starting the residency, we asked staff about the sort of impact they expected the art residency to have on themselves. Evident in their answers, was a strong wish, especially from the activity coordinators, to learn new skills and knowledge, and to gain a fresh perspective from the artist practitioners. Staff were enthusiastic to observe how the artist practitioners engaged with the residents in a meaningful and compassionate way, captured resident's interest and curiosity, and maintained their motivation during new activities.

“

I'M EXCITED TO LEARN NEW METHODS AND TECHNIQUES BUT MORE THAN ANYTHING ELSE, LEARN HOW THE PRACTITIONER DELIVERS THESE SESSIONS TO EVERYONE IN A SUCCESSFUL AND ENGAGING MANNER SO THAT I CAN REPLICATE THIS METHOD IN MY JOB ONCE THE RESIDENCY HAS FINISHED.

”

“

TO BE ABLE TO SUPPORT THE CARE TEAM AND SHOW THEM THE ENJOYMENT THEIR RESIDENTS HAVE BY USING SIMPLE TECHNIQUES FOR MEANINGFUL ACTIVITIES.

”



Similarly, artist practitioners were asked about the sort of impact they expected the art residency to have on the care home staff. Their wish was to exemplify of the type of participatory arts that could be offered to residents. Practitioners wished to collaborate with staff members to develop their interest in the arts, and most importantly, their confidence and motivation to continue engaging residents in participatory art activities.

“

I HOPE THE STAFF WILL LEARN NEW SKILLS, SEE THE RESIDENTS IN A MORE POSITIVE LIGHT AND REALISE THEY CAN OFFER MORE THAN BASIC CARE.

”

“

TO PASS ON SKILLS AND TOOLS TO STAFF FOR FUTURE INCLUSION CREATIVE ACTIVITIES.

”

“

I HOPE THE PROJECT ALLOWS THEM TO SEE ANOTHER SIDE OF THE RESIDENTS THEY WORK WITH AND ALSO GIVES THEM A SATISFYING ARTISTIC SESSION WHICH HELPS THEM RELAX FOR PART OF THEIR DEMANDING JOB. I WOULD LIKE TO BRING OUT THEIR OWN CREATIVITY IF POSSIBLE, AND SUGGEST FUTURE ACTIVITIES THEY CAN DO WHEN THE RESIDENCY IS OVER; IT WOULD BE GREAT IF STAFF FELT COMFORTABLE TO ADAPT AND CONTINUE GAMES, SONGS AND EXPERIENCES LIKE THE ONES WE TRY OUT.

”

Seeking out creative and cultural activities - outside of work

We were interested to see if the residency had an effect on how likely staff, *in their spare time outside of work*, were to seek out *participatory/active art activities* (such as joining an arts, music, drama, writing, photography or craft class), *spectator/passive art activities* (such as visiting an art gallery/theatre or going to a concert), and *cultural art activities at home* (such as watching TV, listening to music, radio or podcasts). We asked staff to rate how likely they were to participate in the above three creative and cultural activities at two-time points, before and after the residency.

We found the residency had different effects on the likelihood of staff seeking out creative and cultural activities depending on the type of activity proposed. Specifically, **staff were statistically more likely to seek out participatory art activities, and spectator art activities respectively, following the residency.** This is an encouraging finding as it suggests that the residencies encouraged staff, while outside of work, to become involved with participatory art activities, such that require direct engagement in a creative process, are interactive and collaborative, and necessitate communication and knowledge sharing.

The results also suggest that staff were statistically more likely to engage in artistic activities as a spectator. This could involve being part of an audience at a concert or theatre, an increase in desire to visit galleries or observe public art exhibitions. Cultural art activities at home remained the most popular creative and cultural activity both before (6.24) and after (6.06) the residencies. However, the results highlight the fact that the residencies were able to significantly increase the likelihood of staff to partake in the creative and cultural activities that originally held the least appeal. **This is a promising result, as it shows that the residencies were able to enthuse and broaden staff's interest in new kinds of art activities.**

Art Activity	Pre Residency Mean	Post Residency Mean	Percentage Change
Participatory	3.21	3.61	^ 12.5%*
Spectator	4.33	4.70	^ 8.5%*
Cultural	6.24	6.06	v 2.88%

Table 1 Percentage change in mean likelihood score of staff to participate in the three art activities.* Significant change between pre and post mean scores. N=137

Following the residency, staff commented on how the sessions had influenced their perception of the different types of art activities.

“

THE RESIDENCY HAS AFFECTED THE WAY I FEEL ABOUT POETRY. I THOUGHT IT WAS BETTER IF YOU READ IT QUIETLY TO YOURSELF BUT (ARTIST PRACTITIONER) SHOWED HOW MUCH PLEASURE COMES FROM SPEAKING POETRY ALOUD.

”

“

IT HAS MADE ME MORE OPEN MINDED ABOUT THE TYPE OF ART WE MAKE. IT IS AMAZING THAT A MIXTURE OF MATERIALS FROM DIFFERENT PLACES CAN FORM A STUNNING PIECE OF ART.

”

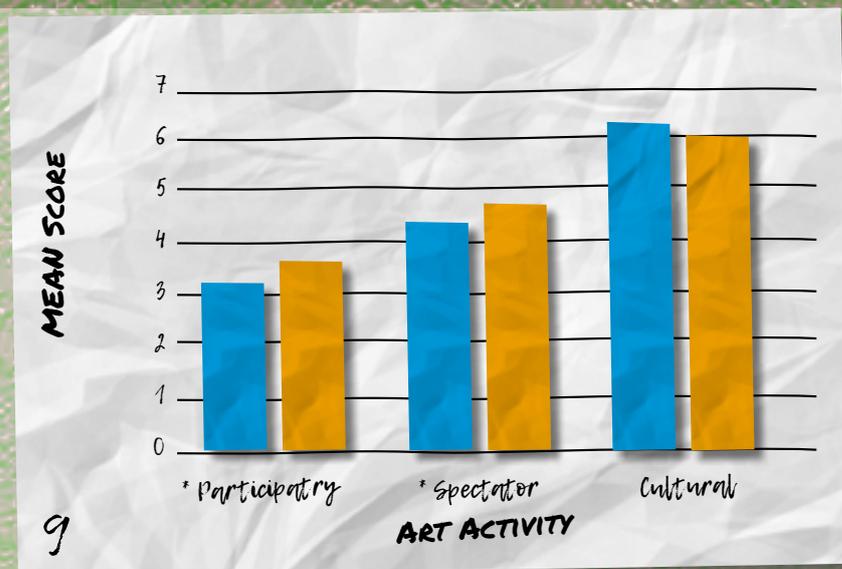


Figure 9. Pre (blue) and post (orange) residency mean for each art activity. *Significant change between pre and post mean score. N=137

Seeking out creative and cultural activities - on duty in work with residents

We were also interested to see if the residency had an effect on the likelihood of staff, *while on duty in work*, to seek out *participatory art activities*, *spectator art activities* and *cultural art activities in the home* with the residents. We again asked staff to rate how likely they were to participate in the above three art activities at two-time points, before and after the residency.

Overall, we found that staff’s preference for each creative and cultural activity was diverse, and this variation in preference significantly influenced the likelihood of staff to participate in each activity with the residents. Results showed that while on duty, staff were more likely to participate in *cultural activities in the home* with residents, followed by participatory and then *spectator art activities* and that all three categories statistically differed from each other. Following the residency, the largest increase was seen for spectator arts, where there was greatest scope for change.

This would suggest that being involved in a cARTrefu residency made staff more likely to consider visits to local art exhibitions, concerts, or performing art events and theatre with residents.

IT SHOWS YOU ALL WALKS OF LIFE CAN ENJOY ART, NO MATTER HOW MUCH YOU'RE EXPECTING AND NOT TAKING PART

Art Activity	Pre Residency Mean	Post Residency Mean	Percentage Change
Participatory	5.29	5.47	^ 3.4%
Spectator	4.17	4.50	^ 7.9%
Cultural	5.75	5.78	^ 0.5%

Table 2. Percentage change in mean likelihood score of staff to participate in the three art activities. N=137

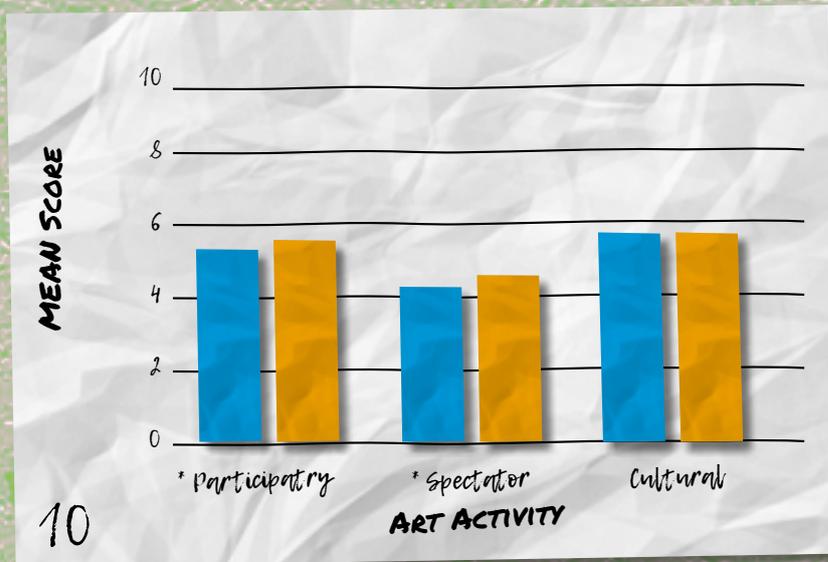


Figure 10. Pre (blue) and Post (orange) residency mean for each art activity.

Following the residency, staff commented on how the sessions had improved their relationships with residents and developed understanding of what they enjoy doing. Staff developed an appreciation for unconventional art activities that took them out of their comfort zone, and as a result, increased their confidence and enthusiasm to try new activities with residents.

“

IT HAS REINFORCED MY BELIEF IN THE TRANSFORMATIVE POWER OF CULTURAL ACTIVITIES OF ALL FORMS. IT STRENGTHENED MY UNDERSTANDING AND APPRECIATION OF THE POWER OF “NON-VERBAL”, PHYSICAL AND VISCERAL (SENSORY) ACTIVITIES IN WORKING WITH DEMENTIA.

”

“

THE RESIDENCY HAS INSPIRED ME TO VALUE THE ACTUAL ART MAKING PROCESS MORE AND BOTH I AND THE RESIDENTS HAVE HAD SO MUCH ENJOYMENT EXPRESSING OURSELVES WITH UNCONVENTIONAL ART METHODS. IN PARTICULAR, I FOUND THE MUSIC DRAWING SO EXPRESSIVE AND WILL DEFINITELY CONTINUE TO PROVIDE THESE SESSION IN OUR FUTURE ACTIVITIES.

”

Confidence to support or lead an art session

We were interested in whether cARTrefu art residencies had an effect on how confident staff were to *support residents* to do art and *lead an art session* in the care home. We asked staff to rate how confident on a scale of 1 (not at all) to 7 (very) they were to support and to lead an art session at two-time points, before and after the residencies.

We found that the type of approach, support or lead, significantly influenced staff confidence ratings. We found that both prior to and following the residencies, staff were more confident to *support* residents to do art than to *lead* an art session. However, following the residencies, even though staff's preference remained to support residents to do art, an increase of 7.8% to lead an art session represented the only statistically significant change in score.

This is a strong finding, as it demonstrates the residencies had an influential effect on staff's confidence to independently lead an art session within their care home.

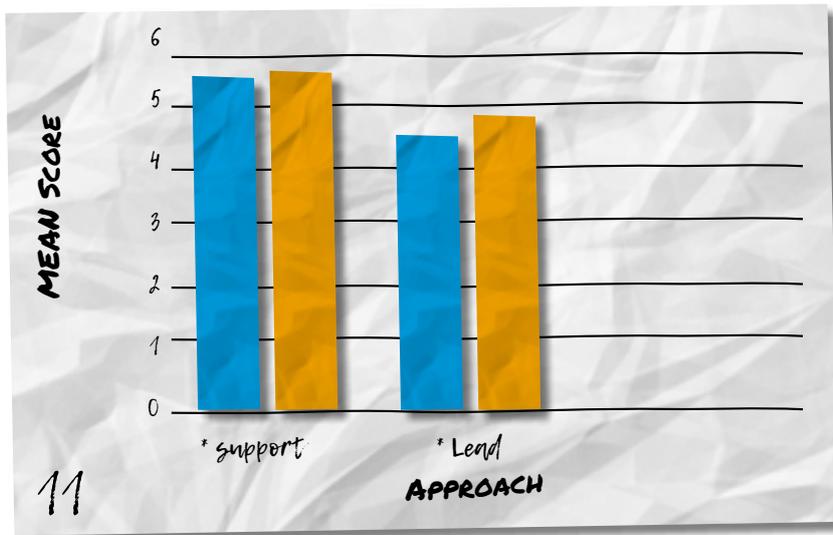


Figure 11 . Pre (blue) and post (orange) mean confidence scores of staff to support residents to do art and to lead an art session. **Significant change between pre and post mean score.

Approach	Pre Residency Mean	Post Residency Mean	Percentage Change
Support	5.58	5.68	^ 1.8%
Lead	4.50	4.85	^ 7.8%**

Table 3. Percentage change in mean confidence score of staff to support residents to do art and to lead an art session. ** Significant change between pre and post mean score. N=139

Staff's development of new skills and knowledge led to an increase in self-confidence to support and lead an art session. Staff further spoke of a renewed appreciation for the arts and how new methods of delivery encouraged positive and constructive engagement with residents.

“

I HAVE LEARNT NEW WAYS OF INTERACTING WITH RESIDENTS AND NEW WAYS OF HELPING THEM TO EXPRESS THEIR THOUGHTS AND FEELINGS PARTICULARLY WHEN THEIR VERBAL COMMUNICATION SKILLS BECOME LIMITED.

”

“

I'VE LEARNT HOW TO SHARE MY ENJOYMENT WITH OTHERS AND HOW TO DELIVER A SESSION.

”

“

THE ART RESIDENCY HAS MADE ME FEEL MORE CONFIDENT ABOUT PUTTING TOGETHER MUSICAL ACTIVITIES; I HAVE NEVER FELT THAT I WAS VERY MUSICAL.

”

“

I NOW FEEL THAT ANYONE CAN PARTICIPATE WITH ART AND THE SESSIONS. IF IT IS A SMALL TASK RESIDENTS WILL STILL GET FULFILMENT FROM THIS.

”

Staff were also asked if they had made any changes to how they support residents following the art residencies. Answers reflected a genuine desire to broaden the type of art activities available. There was a replenishing of motivation and excitement from staff to embed the practical skills and knowledge learnt from the artist practitioners into their activities:

“ TO WORK WITH PEOPLE LESS ABLE, WE HAVE BEEN INTRODUCED TO DIFFERENT METHODS AND TOOLS SUCH AS THE IPAD AND TABLET. ”

“ THE MOST TANGIBLE LEGACY HAS BEEN WITHIN THE VISUAL ARTS ELEMENTS OF ACTIVITIES. OTHER LEGACIES INCLUDE TRYING TO DEVELOP STRATEGIES FOR USING "EXPRESSIVE MOVEMENTS" WITHIN A KEEP FIT EXERCISE CONTEXT AND DEVELOPING WAYS TO MOVE ACTIVITY ENGAGE MORE MALE RESIDENTS IN THESE KINDS OF ACTIVITIES. ”

“ IT HAS MADE ME THINK AND DISCUSS WITH OUR ACTIVITIES ORGANISER INTO TRYING TO GET MORE VARIED MUSIC AND LOOK MORE INTO MUSICAL THERAPIES RATHER THAN JUST SINGERS. ”



“

DESPITE HAVING BOTH BA & MA QUALIFICATIONS IN FINE ART, I STRUGGLED WITH THE DELIVERY OF ART SESSIONS IN THIS HOME DUE TO 'THEM' BEING 'GOAL DRIVEN' IN TERMS OF HAVING AN ACTUAL END PRODUCT. SINCE THE RESIDENCY, I HAVE CHANGED THE DELIVERY METHOD OF THESE SESSIONS AND THEY CONTINUE TO BE POPULAR WITH OUR RESIDENTS, AS WELL AS HAVING A RENEWED SENSE OF PRIDE AND ACHIEVEMENT IN TERMS OF MY JOB ROLE. WORKING ALONGSIDE AN ARTIST HAS ALSO REAWAKENED MY PASSION FOR THE ARTS & I HAVE SINCE GONE ON TO FOCUS ON MY OWN PRACTICE BY MAKING SCULPTURES IN MY FREE TIME.

”

“

PATIENCE - THINGS DON'T HAVE TO BE PERFECT IN ART BECAUSE IT WILL HAVE ITS OWN NATURAL AFFECT.

”



Approaches to Dementia Questionnaire (ADQ)

We asked staff to complete the ADQ questionnaire before and after the residency to examine whether involvement in the residencies changed their attitudes towards the residents, and especially those living with dementia. Higher scores indicate greater levels of hope and greater recognition of personhood. We found that the residency increased staff's attitude of hope and recognition of personhood to those living with dementia. Specifically, the residencies showed a statistically significant increase in staff's perception of 'Hope' for residents living with dementia by 4.4%.

This finding illustrates that staff developed greater belief in residents' ability to engage with art activities, develop new skills and interests and derive enjoyment, accomplishment and happiness in doing to. The increase in total ADQ score, of 2.4%, is also statistically significant.

ADQ Category	Pre Residency Mean	Post Residency Mean	Percentage Change
Hope	31.19	32.56	^ 4.4%*
Personhood	50.15	50.73	^ 1.16%
Total Score	81.34	83.29	^ 2.4%*

Table 4. Percentage change in ADQ score for each subcategory.
* Significant change between pre and post score. N=129

The increase in 'Hope' was noticeable in staff observations of resident's aptitude and ability during the art sessions, and how the littlest of gestures can make the biggest difference to residents' well-being and happiness, even if this happiness is only momentary.

“

I HAVE LEARNT TO GIVE SPECIAL TIME TO THE INDIVIDUALS WHO DO NOT HAVE CAPACITY TO VERBALISE THEIR DESIRES OR MAY NOT HAVE THE DEXTERITY. OUR ARTIST BROUGHT OUT MORE FROM THE INDIVIDUALS THAN WE WERE AWARE OF DUE TO THIS CRUCIAL QUALITY TIME AND EFFORT.

”

“

PEOPLE NEED TO BE HEARD. THEIR PAST IS A PLEASURE FOR THEM TO REVISIT AND WITH SOME GUIDANCE THEY CAN ACHIEVE UNEXPECTED RESULTS.

”

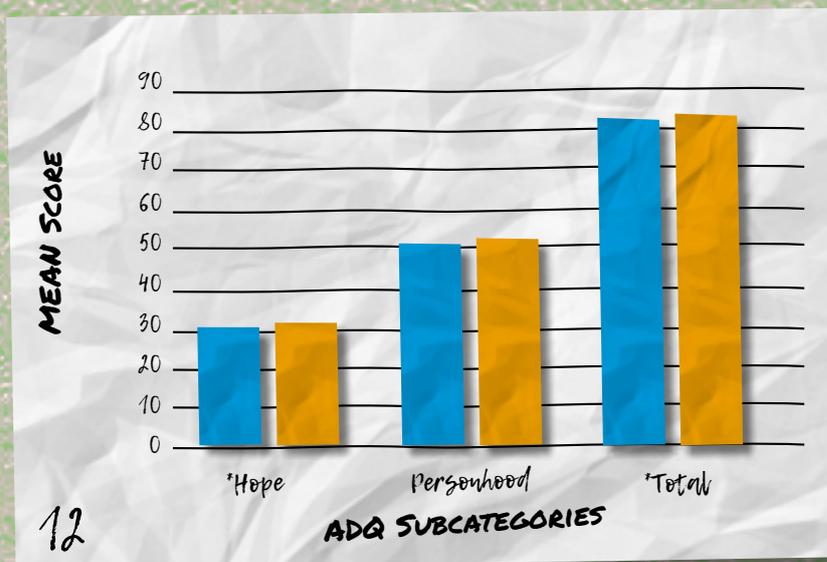


Figure 12. Pre (blue) and post (orange) mean score for ADQ subcategories. *Significant difference in Hope subscale and Total score. N=129

Artist practitioners also commented on the change they saw in staff's attitude and approach when working with residents:

“ IT MADE STAFF GENERALLY REALISE THAT LEADING SOME DRUMMING AND PERCUSSION WITH RESIDENTS ISN'T DIFFICULT. IT JUST REQUIRES CONFIDENCE TO GET UP AND DO IT. BECAUSE OF THIS, I THINK IT WAS THE WAY THAT I WAS DELIVERING THE WORKSHOPS THAT SEEM TO IMPACT THE STAFF. IT WAS ALL ABOUT EMPOWERING THEM, AND SHOWING THEM THEY HAVE THE SKILLS TO PLAY MUSIC WITH RESIDENTS. ”

“ ACTIVITIES COORDINATORS GENERALLY FOUND IT REALLY POSITIVE TO HAVE SOMEONE AS AN ALLY WHO WAS VALIDATING THEIR OWN ROLE. SOME INDIVIDUAL'S STAFF MEMBERS GAINED CONFIDENCE IN SINGING AND IN SUPPORTING RESIDENTS TO BE CREATIVE. ”

“ THE STAFF BECAME MORE ENGAGED AND POSITIVE AS THEY SAW HOW I ENGAGED WITH THE RESIDENTS AND GOT MORE INVOLVED. A FEW BEGAN LOOKING FOR IDEAS ON PINTEREST AND BRINGING IN SOME ITEMS THEY HAD ACTUALLY MADE THEMSELVES IN THEIR OWN TIME TO SHOW THE RESIDENTS AND I. ”



Following the residencies, staff were asked if they had noticed an impact on themselves as a staff member. Themes included greater ease and confidence in their job role, strengthened relationships with residents and other staff members and acknowledgment of the positive influence the arts can have on well-being, emotional and psychological health.

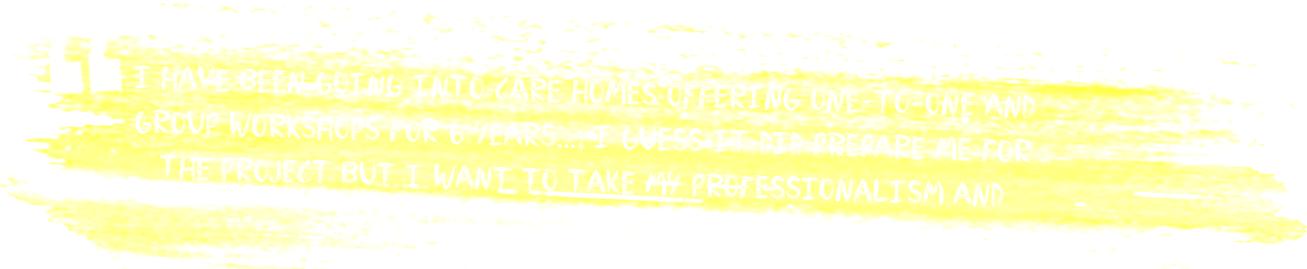
“ I HAVE LEARNT THAT NO MATTER WHAT ILLNESS YOU HAVE OR WHAT AGE YOU ARE, PEOPLE CAN ALWAYS PARTICIPATE OR EVEN SUPERVISE AN ART SESSION. FOR MYSELF, WHO IS NOT ARTISTIC, I LEARNT THAT I CAN ACTUALLY CREATE AND FINISH A PROJECT. ”

“ I FELT IT GAVE STAFF THE OPPORTUNITY TO WITNESS HOW MUCH PLEASURE IT IS FOR RESIDENTS AND FOR STAFF TO ACHIEVE THINGS TOGETHER. IT HAS BROUGHT FAMILIES AND STAFF CLOSER TOGETHER TO ACHIEVE THINGS FOR THE RESIDENTS. ”

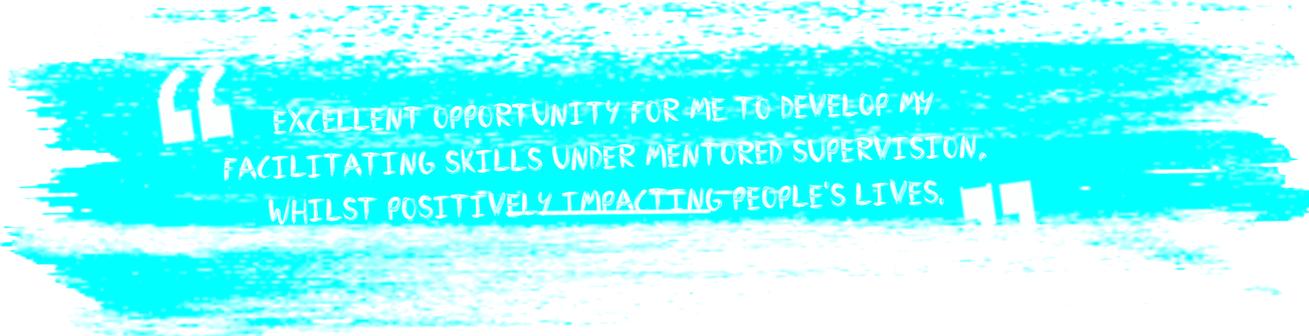
Artist Practitioners and Mentors

Four mentors and 17 artist practitioners took part in cARTrefu. One of the original artist practitioners recruited for the project moved away from Wales after residency 3 and a replacement was found to continue with residency 4 onwards. The team of artist practitioners was made up of mainly females (n=13) and all the mentors were female (n=4). Three artist practitioners (17%) and one mentor were based in North Wales, two artist practitioners were from West Wales, and the rest were based in South Wales.

The artist practitioners had a range of previous experience, most having worked in some capacity with older people and a few with personal or professional experience with people living with dementia. When asked why they wanted to take part in the project, most artist practitioners spoke of wishing to develop their skills whilst appreciating the benefits the arts can bring to older people.



I HAVE BEEN GOING INTO CARE HOMES OFFERING ONE-TO-ONE AND GROUP WORKSHOPS FOR 6 YEARS... I GUESS IT DID PREPARE ME FOR THE PROJECT BUT I WANT TO TAKE MY PROFESSIONALISM AND



“ EXCELLENT OPPORTUNITY FOR ME TO DEVELOP MY FACILITATING SKILLS UNDER MENTORED SUPERVISION, WHILST POSITIVELY IMPACTING PEOPLE'S LIVES. ”

Expectations, Hopes and Fears for cARTrefu

Prior to starting leading any cARTrefu residencies, the artist practitioners were asked about the sort of impact they expected the project to have on themselves. Many were excited by the prospect of developing their confidence, skills, and understanding of working with older people and people living with dementia. They also looked forward to the opportunity of meeting fellow artist practitioners, care home residents and staff. The artist practitioners also felt that the project would influence their own creative practice.

“

I HOPE TO GAIN UNDERSTANDING OF THE CREATIVE AND SOCIAL NEEDS OF OLDER PEOPLE IN CARE SETTINGS, ESPECIALLY THOSE WITH DEMENTIA. I WANT TO BECOME MORE CONFIDENT IN OFFERING APPROPRIATE BUT IMAGINATIVE CREATIVE ACTIVITIES IN CARE AND DAY-CARE SETTINGS. I WANT TO FEEL MORE AT EASE IN THESE SETTINGS AND NOT HELD BACK BY PAST PERSONAL EXPERIENCES. I WOULD LIKE TO MAKE EFFECTIVE PARTNERSHIPS WITH STAFF WHICH CAN ENHANCE THE QUALITY OF MY WORK.

”

“

I THINK IT WILL BENEFIT ME GREATLY. I WILL LEARN SO MUCH FROM THIS EXPERIENCE. I WILL ALSO WANT TO EXPAND MY OWN ART WORK AND GROW AS AN ARTIST.

”

“

BETTER WORKING PRACTICE, MORE CONFIDENCE IN LEADING WORKSHOPS, AN ENJOYMENT AND APPRECIATION OF MEETING NEW AND INTERESTING PEOPLE. I'M LOOKING FORWARD TO TAKING MY CREATIVE (PRACTICE) AWAY FROM ACADEMIA AND INTO THE REAL WORLD.

”

Before they started, we also asked the artist practitioners what their hopes and fears for the project were and then at the end of the project asked whether these had been met. Their answers before the project reflected a wish to make a positive difference to care home residents, staff, themselves, and to influence the future of arts provision in care homes. Understandably, some of the artist practitioners felt nervous and concerned about working in a new environment, but most felt positive about the support and set up of the project. After the project, most of the artist practitioners felt that their hopes for the project had been exceeded although some were concerned whether they had left a lasting effect as they hadn't received consistent staff support in all homes. This lack of staff support due to competing demands was something noted by several artist practitioners



MY MAIN HOPE IS THAT IT'S SO SUCCESSFUL, SO MANY PEOPLE ARE HELPED BY IT, THAT IN FUTURE YEARS, MAJOR AMOUNTS OF FINDINGS IS GAINED AND A MASSIVE ARMY OF ARTISTS POETS, PAINTERS, SCULPTORS, MUSICIANS AND ... OF ALL KINDS ARE RELEASED INTO CARE HOMES ACROSS THE LAND, AND I PERSONALLY WOULD LIKE TO GET BETTER AT WHAT I DO!



YES - I HOPED THE RESIDENCIES WOULD BE A SUCCESS AND TO A LARGE DEGREE I FEEL THEY HAVE BEEN, ESPECIALLY IN TERMS OF RESIDENTS ENJOYING / PARTICIPATING IN THE SESSIONS, I WONDER ABOUT WHETHER I WAS REALLY ABLE TO INSPIRE CARE STAFF TO CONTINUE WITH MUSICAL ACTIVITIES AFTER RESIDENCIES ENDED HOWEVER, A COUPLE OF CARE HOMES WILL CARRY ON WITH MUSICAL ACTIVITIES BUT NOT ALL.





Approaches to Dementia Questionnaire (ADQ)

The artist practitioners were asked to complete the ADQ questionnaire, to see whether delivery of the residencies changed their attitudes towards care home residents, especially those living with dementia. Practitioners were asked to complete the questionnaire at the beginning and end of the project. Higher scores indicate greater levels of hope and greater recognition of personhood.

We found that the delivery of the residencies significantly increased the artist practitioner's perception of hope for residents living with dementia by 6.25% and recognition of personhood by 3.7%.

This resulted in a total increase in ADQ score of 4.8% which was statistically significant improvement in attitudes. Collectively, these findings show that collaboration and engagement with care home residents, especially those living with dementia, had a significant and positive impact on the artist practitioners' belief in what residents could achieve, increased their awareness and recognition of residents enthusiasm to engage in new activities and the relish and fulfilment they derived from doing so.

ADQ Category	Pre Residency Mean	Post Residency Mean	Percentage Change
Hope	30.06	31.94	^ 6.25%*
Personhood	50.38	52.38	^ 3.7 %*
Total Score	80.44	84.31	^ 4.8%*

Table 5. Percentage change in ADQ score for each subcategory.* Significant change between pre and post score. N=16

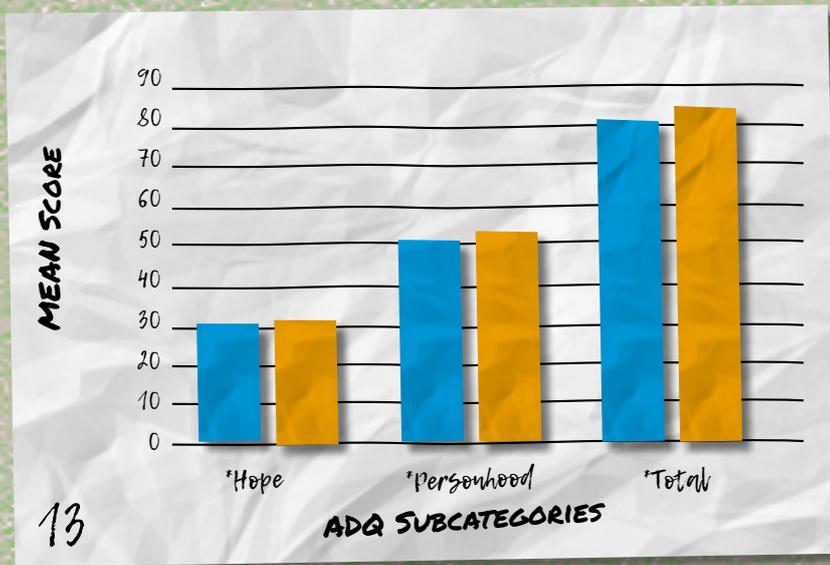


Figure 13. Pre (blue) and post (orange) mean score for ADQ subcategories.
 *Significant difference between mean score. N=16

Artist practitioners reflected on how residents' responses to the sessions, their desire to engage with the arts and their delight in the opportunity to practice new skills, collectively influenced their attitudes and approaches towards working with residents, and those living with dementia in residential care.



I HAVE LEARNT A LOT AND MADE FRIENDS WITH MANY CHARACTERS, SOME AT THE END OF THEIR LIVES, THAT HAS HAD AN IMPACT ON A PERSONAL LEVEL, AND INSPIRED READING AND RESEARCH, EVEN INFLUENCED DECISIONS ABOUT FURTHER TRAINING (DEMENTIA-FRIENDLY COMMUNITIES TRAINING, MOVEMENT WITH PARKINSON'S SPECIALIST TRAINING AND MINDFULNESS TEACHER TRAINING).





“

I HAVE BEEN CONTINUALLY ENTHUSED BY THE RESIDENTS' CURIOSITY: THEY HAVE CONTINUALLY OFFERED ME SO MUCH IN RETURN THROUGH THEIR SPECIAL STORIES, THEIR CONVERSATION AND INTERACTION. I'VE SPENT TIME IN A LITTLE HIDDEN WORLD THAT IS NEW TO ME. I HAVE BEEN REGULARLY RETURNING TO ONE CARE HOME IN PARTICULAR WHERE 83-YEAR-OLD RESIDENT WHO IS TEACHING ME TO SEW.

”

“

I BECAME MORE DETERMINED TO TRY AND ACHIEVE THROUGH WITNESSING THE HUGE DESIRE OF SOME RESIDENTS AND THE 'GIVEN UP ALREADY' ATTITUDES OF OTHERS WHO SEEMED TO HAVE 'LEARNT' THEY WERE OLD AND CAN'T DO IT. THESE WERE FANTASTIC CHALLENGES.

”

“

THE RESIDENTS ARE THE EASY ONES GENERALLY WILLING, CURIOUS, INTRIGUED AND THIRSTY FOR COMPANY EVIDENTLY WANTING STIMULATION OR INTERACTION.

”

The artist practitioners also spoke of their personal development over the project, not only through their increased confidence and changed attitudes towards people living with dementia, but of the development of new skills such as flexibility which they felt were needed to engage care home residents.

“ I THINK THIS PARTICULAR GROUP HAS OPENED ME UP TO ANOTHER LAYER OF FLEXIBILITY, TO THE CRYSTAL CLEAR FACT THAT IT'S MORE ABOUT THE CONNECTION I MAKE WITH THE RESIDENTS, BRINGING IN THE ONE TO ONE WITHIN THE GROUP SITUATION EVEN IF FOR SHORT SPELLS, THAN THE ACTUAL ACTIVITIES. ”

“ IT CONFIRMS THAT THOSE WITH MORE ADVANCED DEMENTIA NEED AND BENEFIT FROM 'INDIVIDUAL' CONTACT. THE ROOM ATMOSPHERE HOPEFULLY COMMUNICATES TO ALL. ”

“ I HAD TO THINK ON MY FEET FOR THIS ONE AS THE WORKSHOP ENDED UP GOING IN A DIRECTION WHICH I DID NOT EXPECT. THIS WAS TOTALLY FINE AS IT WAS A WORTHY SUBJECT AND WAS MUCH MORE INTERESTING THAN MY ORIGINAL IDEA. THIS MEANT THAT THERE ENDED UP BEING LAGS IN THE CONVERSATION WHICH I FELT I COULD HAVE BEEN BETTER AT PICKING UP. I DID FIND THAT IF I JUST LEFT THE PAUSE, THE GROUP MEMBERS WERE MORE THAN ABLE TO FILL IN THE GAPS. IN FACT, IT WAS LOVELY TO HAVE THE WORKSHOP PROGRESS SO ORGANICALLY – SOMETHING WHICH I FELT I HAVE LEARNT TO BE COMFORTABLE WITH OVER TIME. ”

Another source of personal development during cARTrefu were fusion residencies (Case study 3). These were where artist practitioners from two different art forms worked together during a residency. This idea developed from team discussions during the first cARTrefu forum. The team also set up a closed group on Facebook to share ideas. Five cARTrefu fusion residencies took place with combinations such as music and performing arts, words and visual arts, and visual arts and performing arts. These fusion residencies enabled artist practitioners to gain inter-disciplinary peer support, opening up new ideas and resulted in lots of sharing of ideas.

“ I THINK CARTREFU FUSION HAS REALLY HELPED ME TO REACH THESE PEOPLE IN A WAY THAT MAYBE PURELY POETRY WOULD NOT HAVE AND HAVING AN EXTRA STRING TO MY BOW HAS REALLY HELPED. I POSTED A QUERY ON FACEBOOK AND HAD MANY VALUABLE IDEAS BACK FROM THE MUSIC TEAM AND ALSO PERFORMING ARTS WHICH IS VERY HEART-WARMING. IT'S GREAT BEING PART OF A LARGE MULTIDISCIPLINARY TEAM LIKE THIS.

”



Case Study 3

Fusion residency

Debs Llewelyn (Words)
and Claire Cawte (Visual Arts)



“

WE ARE AIMING TO CREATE A TEXTILE PIECE WITH THE WORDS OF THE WILDFLOWERS POEM INCORPORATED INTO IT, USING FELT AND OTHER MATERIALS. CLAIRE AND I GET ON REALLY WELL TOGETHER, OUR IDEAS JUST GEL.

Debs

”

Debs and Claire worked together for their fourth residency. Their idea was to create a piece of art with the residents that incorporated words and textile and could be hung on the wall in the care home.

They had a core group of eight residents most weeks, one gentleman and seven ladies and the support of an enthusiastic activities coordinator. They began their first session with an introduction to felt making from Claire while Debs gathered the words of the residents to shape into a poem. After the first session, a theme of wildflowers emerged from conversations with the residents and by the second session, the two artist practitioners had an idea for the final piece which was developed on week by week:

“EACH WEEK DEBS AND I DEBRIEF AND BRING IDEAS TO THE TABLE AND INSTINCTIVELY OUR SUGGESTIONS JUST FALL INTO PLACE. WE EACH ARE GIVING A LOT OF THOUGHT TO WHAT WE AIM TO DO AND WAYS WE CAN BRING OUR IDEAS TOGETHER AS COLLABORATION. WE PLAN TO MAKE A FELTED ART PIECE THAT INVOLVES A POEM FROM WORDS SHE GLEANS. WE’VE DECIDED TO WORK INTUITIVELY WITH THE RESIDENTS TO JUST ALLOW IT TO NATURALLY EVOLVE.”
Claire

Most sessions incorporated music, as well as poetry and visual arts, usually as a way to warm up the residents. Both of the artist practitioners deeply valued the experience of delivering a residency together and felt that they collaborated well. Throughout the residency they learned new ideas and skills from each other that they would continue to use in future residencies. In particular, Claire felt that music was something she would now incorporate into future sessions and Debs commented on how she had learned a more subtle way of collecting data for the evaluation from Claire.

“WORKING WITH CLAIRE IN THIS WAY IS A CONSTANT SOURCE OF NEW IDEAS FOR WHEN I HAVE TO WORK ON MY OWN AGAIN. I WANT EVERY WORKSHOP TO BE AS INTERESTING AND FUN FOR THE RESIDENTS AS POSSIBLE. I WANT TO BE ABLE TO TAILOR EACH SESSION TO THEIR INTERESTS/ NEEDS AS FAR AS POSSIBLE.”
Debs

THE MENTORING PROCESS

A key objective of cARTrefu was to offer a model of professional support to develop artist practitioners in the planning, preparation and delivery of artistic residencies for older people in residential care. It was therefore important that the mentoring process was evaluated to develop and share best practice. This process was based on a model developed by John Killick for the Courtyard Theatre¹². The evaluation offered the opportunity to evidence and develop the mentoring process so that best practice can be shared with others hoping to implement artistic residencies in the care home setting.

cARTrefu's four mentors each represented a particular art form (words, visual arts, music, and performing arts) and each supported four artist practitioners, allocated to them based on their practicing art form, through eight residencies.

All mentors had extensive experience in developing and leading art projects for older adults and people living with dementia. Collectively they have delivered and trained practitioners to deliver workshops within complex and emotionally poignant settings such as care homes, hospitals, day centres for older adults, and prisons.

Figure 14 shows the process used to evaluate the cARTrefu mentoring process.

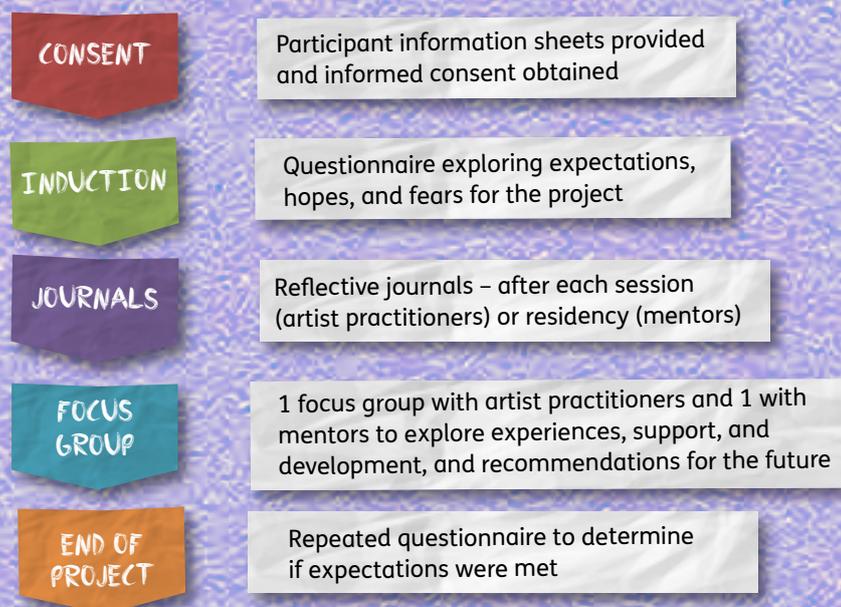


Figure 14 represents the flow of evaluation for the mentoring process.

Hopes and expectations

Prior to the start of cARTrefu, both the mentors and artist practitioners were asked about their hopes and expectations for the mentoring process, and what level of support they hoped to receive. Evident from the responses, was hope for a reciprocal, dynamic and constructive partnership between mentor and mentee. Mentors expressed enthusiasm to support and subtly steer practitioners through the residencies to ensure the project gained momentum and practitioners had the opportunity to reach their full creative potential. Mentors sought to develop their own mentoring skills through cultivating an empowering platform of support which included having a physical presence at a select number of care homes and providing more remote support, such as phone calls or skype sessions and responding to the practitioners reflective journals via email, offering words of wisdom, encouragement and direction. Practitioners looked forward to having a fresh perspective to fine tune and enrich their workshop ideas. Additionally, practitioners expressed a want to gain a deeper understanding about how to best translate their knowledge into a residential setting, inherent with many challenges, and best engage with residents with dementia.

“

TOOLS FOR HELPING MENTEES EXPLORE ISSUES AND DEVELOPMENT OF IDEAS / CREATIVITY. A LISTENING, REFLECTIVE EAR WITH NON-JUDGEMENTAL SUPPORT AND FEEDBACK. WAYS OF HELPING MENTEES TO REALLY HONE SKILLS AND DEVELOP APPROPRIATE ACTIVITIES AND FIND THEIR OWN SOLUTIONS THROUGH REGULAR STRUCTURED SESSIONS DURING EACH RESIDENCY.

Mentor

”

“

I WOULD LIKE SOMEONE I CAN TURN TO, TO RUN IDEAS BY, ALSO TO GIVE ME ADVICE ON THE BEST APPROACHES TO ACHIEVE THE BEST RESULTS.

Artist Practitioner

”

Results

Four main themes were identified throughout the data from the artist practitioner and mentor reflective journals, focus groups, and questionnaires which are discussed in the following section: Support and reassurance from the mentor; practical guidance and advice of the mentor; influence on artist practitioners' creative practice; professional development of the mentor.

1. A sense of support and reassurance from the mentor

The artist practitioners felt that the mentors intuitively understood what they were experiencing and feeling during the residencies, and this provided a sense of support and reassurance throughout the project. It enabled practitioners to focus on their own journey and 'hit the ground running'.

Mentors were also able to provide encouragement that what the artist practitioners were delivering was 'good enough' and their effort was being acknowledged even if staff and residents didn't always appear grateful.

Mentors were a crucial outlet for practitioners to offload their thoughts and reflect on the sessions and the artist practitioners felt the mentoring process offered a rare model of support, not often available within their field, where they could share experiences and deliberate with their mentors.

“

IT WAS INVALUABLE TO FEEL THERE WAS SOMEONE THERE SPECIFICALLY TO SHARE ANY ISSUES, PROBLEMS, AND JOYS WITH. WORKING IN CARE HOMES AND WITH DEMENTIA IS CHALLENGING. YOU CAN FEEL ALONE SO HAVING SOMEONE WHO CAN UNDERSTAND IS A HUGE HELP.

WHAT I REALLY GOT OUT OF IT WAS THAT MY MENTOR WAS AMAZING AT SEEING WHAT I'D ACHIEVED AND TELLING ME ABOUT IT. SHE COULD PICK OUT BEAUTIFUL GEMS OUT OF MY JOURNALS AND ILLUSTRATE TO ME JUST HOW IMPORTANT THAT ELEMENT WAS EVEN IF I HADN'T REALISED IT AT THE TIME. THESE EMAILS FROM HER MADE A HUGE DIFFERENCE TO MY CONFIDENCE AND WORKING PRACTICE.

”

2. Practical guidance and advice from the mentor

Artist practitioners appreciated having a mentor to offer practical guidance and advice such as helping to structure their sessions or residencies and manage time efficiently. They could also offer advice as to how best engage with and motivate staff as well as to offer understanding of symptoms of dementia and how best to work and support residents living in residential care. They were also able to explore new ideas, tactics and approaches for their sessions whereby the mentors offered a new and fresh perspective on the artist practitioners' method of planning and delivery.

Mentors' physical presence was also greatly appreciated by practitioners, especially during the more challenging residencies, where lack of support from staff presented many barriers to the workshop efficiency. Mentors' knowledge of how to tactfully navigate these situations enabled practitioners to stay focused on the delivery of the workshops and the building of heartfelt relations with residents. It was clear that their presence made a significant difference to practitioners' overall experience and was crucial in boosting the artist practitioners' confidence from the very beginning of the project and the only criticism of the mentoring process was that there weren't enough resources for this to happen at every residency.

“

AND SHE WOULD GIVE YOU POINTERS IN WHAT WAS GOOD ABOUT YOUR INTERACTION WITH PEOPLE, AND THEN SHE WOULD GIVE POINTERS ABOUT DEMENTIA AS WELL, HOW TO RECOGNISE CERTAIN SYMPTOMS.

Artist Practitioner ”

“

I WOULD HAVE LIKED TO HAVE A BIT MORE CONTINGENCY BUILT INTO THE RESIDENCIES SO THAT I COULD HAVE MADE MORE VISITS WHERE I FELT IT WAS NECESSARY TO SUPPORT THE ARTISTS' PHYSICALLY.

Mentor ”

3. Influence on artist practitioners' creative practice and professional development

The mentors felt one of their roles was to give the artist practitioners permission to take risks and push boundaries under their guidance and supervision. And conversely, the artist practitioners appreciated having a supportive figure and safety net there which gave them the confidence to challenge themselves. They felt that the mentors were there for them when needed.

Both the mentors and artist practitioners felt that the sharing of reflective journals with mentors, and often team members, was crucial for the growth and evolution of the artist's practice, development of material and delivery of sessions. It also gave the opportunity for the mentor/mentee relationship to grow and for the mentor to use these as a way of encouraging the artist practitioners to be proud of their own artistic voice and style and to use their sessions to inspire new ideas for their own artistic practice.

“

OVER THE DURATION OF THE PROJECT I HAVE BEEN GENTLY ENCOURAGING (ARTIST PRACTITIONER) TO FOLLOW HIS HEART AND IMMERSE HIMSELF IN THE RESIDENCY EXPERIENCE. HE HAS BEEN VERY SELF-CRITICAL OF HIS OWN WORK HE HAS PRODUCED AND I FELT THAT HE WOULD BENEFIT FROM GREATER IMMERSION TO PRODUCE WORK THAT WAS SATISFYING

Mentor

”

“

I THINK CARTREFU WOULD HAVE BEEN A LESSER PROJECT WITHOUT THE MENTORS. THEY'VE BEEN A VERY IMPORTANT PART...THEY'RE VERY MUCH ...THE PRACTITIONERS' VIEWPOINT RATHER THAN THE PROJECT VIEWPOINT.

Artist practitioner

”

4. Professional development of the mentor

The mentors also spoke about how the cARTrefu project impacted their own professional development and mentoring style. Mentors acknowledged that critical to their own development was learning how to phrase and ask crucial questions, questions that encouraged practitioners to reflect upon their own strategies and consider why certain methods worked and others did not. Mentors saw their role as a bedrock of support that encouraged practitioners to try new approaches without the fear of failure or doubt.

“

I DEVELOPED A DIFFERENT COPING MECHANISM AND ALSO LEARNED MORE ABOUT HOW TO ASK THE RIGHT QUESTIONS TO MY MENTEES, SO THAT THEY FELT BETTER EQUIPPED TO FACE NEW AND DIFFERENT CHALLENGES, I LEARNED TO STEP BACK, OBSERVE, AND SUPPORT FROM A DISTANCE.

Mentor

”

Evident from these themes is a reflection of the hopes and expectations both the artist practitioners and mentors described at the beginning of the project suggesting the mentor process was able to meet and possibly exceed expectations creating a positive impact on both the artist practitioners and mentors alike and was an integral part of the project.

“

THE MENTORING PROCESS MADE CARTREFU SO MUCH MORE THAN 'JUST ANOTHER WORKSHOP'; IT GAVE WORKING IN A CARE HOME SIGNIFICANCE AND IMPORTANCE. IT OFFERED REFLECTION AND QUESTIONING, IT DEMANDED DEVELOPMENT AND CHANGE AND IT ALLOWED FOR RISK AND EXPERIENCE WITHOUT CONSEQUENCES.

Artist practitioner

”

TOP TIPS

FOR DELIVERING AN ART RESIDENCY

We asked staff and other participants what three top tips they would suggest to anyone planning an art residency.

IN ADDITION TO THE STAFF, WE HAD TIPS FROM RESIDENTS, MANAGERS, HAIRDRESSERS, HANDYMAN, KITCHEN STAFF AND VOLUNTEERS

Planning / preparation:

- Be prepared. Plan ahead but have a 'plan B'.
- It helps to get to know residents and staff beforehand.
- Find out the best time to run the session for that home - mornings are often the best time for creative activities as residents have more energy.

“

A CAREFUL PRE-RESIDENCY PLANNING PHASE TO INCLUDE SITE VISIT(S), PRE-MEETINGS WITH STAFF AND RESIDENTS,

— Staff member

”

Approach of person leading the session:

- You need to be patient, understanding and confident.
- Enjoy it! Smile and have fun.
- It is important to be flexible and be open-minded to new ideas, especially those from the residents themselves.

“

PEOPLE ARE MORE IMPORTANT THAN THE 'PLAN'! BE PREPARED TO LISTEN, LOVE AND RESPECT THE 'LEAST' IN YOUR GROUP.

Resident

”

Implementation / set up of sessions:

- Ensure you have plenty of space, time, and staff support. Try to have two staff members as it makes things a lot easier.
- Smaller groups are often better.
- Try not to make each session too long (no longer than 60 minutes).
- Make sure you introduce yourself to the residents, break the ice with an activity to get to know each other, and then explain what you are doing.
- Take time to build relationships with the group members.
- Do things one step at a time. Let the residents watch a demonstration first and then encourage them to join in.
- Make the sessions different, fun, interesting, and colourful.
- Consider the hobbies and interests of the group and cater for individual needs.
- Consider all the senses, sight, sound, touch, and smell. Incorporate music, objects, and sensory items that will stimulate all of the senses.

“

ASK THE MANAGERS TO INVITE / NOMINATE CARERS BY NAME FOR THE SESSION AS ALTHOUGH INVITED ON A CASUAL OPEN INVITATION THE OFFER WAS NOT TAKEN UP. I THINK IT WOULD GIVE MORE VALIDATION TO CARERS WHO HAVE TO STRIKE A BALANCE BETWEEN A NATURAL INCLINATION TO JOIN AND THE REGULATORY SIDE OF WORKING IN A CARE HOME – WHEN THE POLICY STATES THAT SPECIFIC REQUIREMENTS AND ASPECTS OF CARE HAVE TO BE MET, LEAVING LESS TIME FOR THE MORE SOCIAL ASPECTS.

Staff member

”

“

BE DEMENTIA AWARE. PEOPLE CHANGE DAY BY DAY HOUR BY HOUR SO PLAY BY EAR. DON'T PUT TOO MUCH CHOICE OR TOO MUCH ACTION INTO A PROJECT IT OVERWHELMS.

Staff member

”



Group participants

- Be inclusive and involve all - encourage staff participation as well as residents.
- Encourage as many residents as possible to take part, regardless of their capabilities
- Involve staff who are positive, eager and enthusiastic and interested in the activities.

“

INVOLVE ALL - IT MAKES FOR A HAPPIER SESSION.

Staff member

”

“

INVOLVE STAFF - PERHAPS ONE OR TWO AT EACH SESSION.
THERE IS A GAIN FOR THEM IN THE SESSIONS.

Staff member

”

“

INVOLVE FAMILIES: BE INVOLVED YOURSELF WHEN POSSIBLE TO
WITNESS THE BENEFITS IT HAS ON ALL CONCERNED.

Staff member

”



CHALLENGES AND RECOMMENDATIONS FOR FUTURE PROJECTS

1. Mentors and artist practitioners to be grouped based on geographical location

Artist practitioners were allocated to mentors based on their practising art form, however, this often meant that some mentors were based in North Wales and their mentees based in South Wales or vice versa. This resulted in mentors' visits to the care homes being unnecessarily tiresome, and capacity to meet up with their mentees or as a team difficult to coordinate, if not impossible to do on a regular basis. This caused frustration and represented a barrier to the consistency and quality of support provided.

“

BECAUSE I WAS LIVING SO FAR AWAY FROM WHERE MOST OF MY MENTEES WERE, THERE WAS NO REAL OPPORTUNITY FOR ME TO JUST SAY, WELL, LET'S MEET FOR COFFEE. I HAD... HUGE AMOUNTS OF TRAVEL BUILT INTO IT, SO ACTUALLY VERY TIME CONSUMING TO DELIVER.

Mentor

”

“

HAVING PRACTITIONERS WHO LIVED IN (MENTORS) REGIONS, NO MATTER WHAT ART FORM, THEY KNOW THAT EVERY THREE WEEKS THEY CAN MEET, AND IT ALSO MEANS THAT PRACTITIONERS ARE COMING TOGETHER ON A REGULAR BASIS THROUGHOUT THE WHOLE PROJECT, AND I THINK THAT'S ESSENTIAL.

Mentor

”

Although it was acknowledged that there had been a benefit to some specialist knowledge from art form-specific mentors, a solution, strongly advised by both mentors and artists, was to form a mentoring group, not based on art form, but rather geographical location. This would facilitate regular meet ups, and allow mentors to visit the respective care homes easily reducing the burden and cost of travel.

2. Less emphasis on four distinct art forms

Following on from the first point, the evidence presented in this report indicated little difference between art form and many artist practitioners described their sessions as using influences from other disciplines, especially following a Fusion residency. It would therefore be recommended that a distinction between art form is not made in future projects. It was felt artist practitioners used similar skills to engage with residents and staff and faced similar challenges regarding implementation of sessions within care homes, and a cross disciplinary group of artists would offer a rich learning ground for everyone to share experiences.

“ FROM MY PERSONAL POINT OF VIEW, ARTS WORK, ARTS ACTIVITY IN CARE HOMES NEEDS TO BE CROSS-DISCIPLINARY... AND MOST OF US DO ALL THAT CROSS-DISCIPLINARY WORK. ”

Mentor

3. More focus on staff involvement

Although there was a clear emphasis on encouraging staff to participate throughout cARTrefu, it was often challenging due to the many demands on their time. When there were consistent staff attending sessions, artist practitioners appreciated their support and knowledge of the residents. When there wasn't staff support, the residency suffered. It would therefore be advised that individual staff members are asked to be responsible for the cARTrefu residency in their care home and that the staff member commits to attend as many sessions as possible.

“ THERE IS DEFINITELY ROOM FOR DEVELOPMENT IN THE STAFF INVOLVEMENT: HOW TO ENGAGE THE STAFF EVEN MORE AND IN A WAY THAT WOULD BE 'TRAINING' THEM TO CARRY ON SOMETHING SIMILAR. IN (CARE HOME) THE STAFF HAVE BEEN SUPPORTIVE AND AS WEEKS HAVE GONE ON, PRESENT FOR LONGER, THEY EXPRESSED THEIR POSITIVE OBSERVATIONS TODAY, BUT THERE WOULD STILL BE ROOM FOR THEM TO BE MORE PHYSICALLY ACTIVE. ”

Mentor

When consistent staff attended sessions, many Artist Practitioners went through possible activities and resources they could try once the residency had finished. It would be recommended that in future projects there are mechanisms to develop the skills of staff and to signpost staff following residencies to local cultural venues and activities to capitalise on their new found enthusiasm for arts.

4. Consider alternative evaluation methods

As the project was so large-scale, the logistics of coordinating an evaluation were significant and a burden placed on the artist practitioners to hand out and collect completed consent forms and questionnaires. The results of this report show the significant contribution it has made to the evidence-base and therefore the importance of the evaluation, however, alternative evaluation tools could be explored for future evaluations to reduce burden to the team.

As well as the time commitment, some artist practitioners didn't feel the smiley faces were always appropriate, so used their own discretion as to whether to use the smiley faces or whether to use a scale of 1 to 5. It should also be noted that some artist practitioners wondered whether residents were being polite when rating their enjoyment of the session. It would therefore be recommended that someone other than the artist practitioner administers the Smiley Faces Assessment Scale if used in a future project.

“

ALSO, I FEEL THE PAPERWORK COMPONENT OF THE PROJECT WAS PROBLEMATIC - TOO MANY FORMS! IT REALLY GOT UNDER THE SKIN OF QUITE A FEW CARE HOME MEMBERS OF STAFF.

Artist Practitioner

”

“

THE FULFILLING AND GATHERING OF EVOCATIVE MATERIAL - DATA COLLECTION WOULD BE DIFFICULT AND TIME CONSUMING ASPECT OF THE PROJECT ALONGSIDE THE OTHER COMMITMENTS OF THE PROJECT.

Artist Practitioner

”

However it should be noted that the reflective journals written by the artist practitioners contributed unique feedback from a creative and emotional sensibility and would be considered an extremely valuable evaluation tool for any project of this kind. It offered the artist practitioners an opportunity to reflect on their own practice as well as on the impact they felt they were having on the residents and care staff. It added another perspective to the evaluation beyond the numbers of the Smiley Faces Assessment Scale and other scales and helped to bring the sessions to life to those who were not present. The artist practitioners commented that they valued the opportunity to reflect and mentors found the sharing of reflective journals a useful way to keep up-to-date with any arising challenges or successes and to enable them to support their mentees when required.

5. Consider strengthening and extending the format of the residency

Whilst this evaluation has demonstrated the extremely positive impact of cARTrefu on care home residents, staff, and the artist practitioners, many felt the current format of eight sessions to a residency was not long enough, especially when the first session was used to get to know staff and residents. It was felt that it took the artist practitioner several sessions to build up a rapport with staff and residents and then it was very soon time for the residency to finish. It would therefore be recommended to extend the residency to 12 weeks.

It is also suggested that future projects consider using artist volunteers to support the artist practitioners to deliver the sessions. The Fusion residencies highlighted to the artist practitioners that they would benefit from more support when leading a session. This could add another level of mentorship with artist practitioners mentoring an artist volunteer, and therefore developing further artist practitioners to work in care homes in the future. The volunteers could be those with an interest in working in care homes in the future who lack the experience and confidence to lead the sessions themselves, or even friends or relatives of residents.

A strength of cARTrefu was the flexibility to break away from the more traditional format of a participatory workshop and the acknowledgement that one-to-one sessions were just as important. The artist practitioners were not given target numbers of residents to engage with which meant that they could develop one-to-one sessions where required. This ensured inclusivity as not every resident wished to take part in a group activity. This was a massive success of the project and would be recommended for future projects.

Lastly, cARTrefu has been found to strengthen relationships between residents and staff and relatives. A future project could consider how this is extended into the local community and using the arts to enable longer term connections with the communities in which the care home operates. This could be facilitated through more connections with local arts community and venues.

THE LEGACY OF cARTrefu

The impact of cARTrefu on residents, staff, and artist practitioners has been clearly demonstrated in this evaluation and the project continues to leave a legacy on those involved and beyond.

Care home residents attending a cARTrefu session showed a statistically significant improvement in well-being score. However, it was also noted that the effects continued beyond the sessions and impacted the day-to-day life of care home residents, indicating an important legacy of the cARTrefu project. For example, care staff spoke of residents carrying on with their art activity independently in their own rooms, a resident starting to use a knife and fork again, and the creation of friendships and community feeling in homes. All of these were attributed as a direct result of taking part in the cARTrefu residency.

It was also noted that cARTrefu had provided the opportunity and tools for staff and family to communicate with residents who were usually withdrawn or had lost the ability to communicate verbally. One of the artist practitioners spoke about the lasting effect artwork produced during cARTrefu had on staff and family members by serving as a talking point:

I MET THE LATE BARBARA'S FAMILY TODAY. SHE ONLY PASSED AWAY YESTERDAY. I RECEIVED A VERY WARM WELCOME FROM HER DAUGHTER, AND AN INTERESTING INSIGHT INTO WHAT THE COLLAGES HAVE MEANT TO THE FAMILY AND VISITORS. THEY HAVE BEEN A HELPFUL LINK BETWEEN FAMILY MEMBERS AND THEIR PARENTS, WHOSE MEMORY AND FORMER PERSONALITY HAVE PARTIALLY OR COMPLETELY GONE. THERE ARE OFTEN AWKWARD SILENCES WHEN VISITORS SIT DOWN WITH THEIR DEMENTIA-AFFECTED RELATIVES. THE COLLAGES HELPED THEM CONNECT, FIND A COMMON GROUND, WITH ITS LIGHTNESS AND WITH ITS REFLECTIVENESS, SOMETHING THEY BOTH FELT GOOD ABOUT AND COULD BASE A CONVERSATION AROUND. STAFF AT THE CARE HOME OFTEN KNOW MUCH MORE ABOUT THE RESIDENTS AND THE WAY THEY ARE NOW THAN FAMILY MEMBERS DO. THE CHARACTERS THAT FAMILY MEMBERS USED TO KNOW ARE NO LONGER THERE, AND NEW ONES ARE FORMED. THE COLLAGES EXIST SOMEWHERE ON THE BORDER BETWEEN THESE TWO REALITIES, AND SERVE AS A TINY LINK - A THOUGHT THAT MADE ME APPRECIATE

THEM ALL THE MORE.

Artist Practitioner

cARTrefu also left a legacy on the care home staff involved in the project, which impacted both the staff personally and the residents. cARTrefu residencies were able to significantly increase the likelihood of staff to take part in participatory and spectator creative and cultural activities outside of work and staff were also more likely to consider visits to local art exhibitions, concerts, or performing art events and theatre with residents. Staff and residents have also been shown to have an appetite for more unconventional arts forms suggesting they are embracing arts as more than entertainment. The residencies were also shown to have an influential effect on staff's confidence to independently lead an art session within their care home meaning that cARTrefu has potentially increased arts provision in care homes across Wales.

“

WE'RE INVOLVED - WE'RE DOING SOMETHING WE WANT TO DO, NOT JUST PLONKED IN THE CORNER.

Resident

”

However the legacy of cARTrefu in the care homes goes beyond an increased appreciation of the arts, and into fundamental elements of person-centred care. Staff spoke about how the sessions had improved their relationships with residents, and a statistically significant increase in staff's perception of 'Hope' for residents living with dementia was found. This finding illustrates that staff developed greater belief in residents' ability to engage with new art activities, develop new skills and interests, and derive enjoyment, accomplishment and happiness in doing so which then has a knock on effect on other areas of life in the home. There was also a statistically significant increase in total ADQ score suggesting that the cARTrefu residency enabled staff to develop improved attitudes to residents, especially those living with dementia, again impacting how staff interact with residents on a day-to-day basis.

“

RESIDENTS HAVE GREATER SKILLS THAN I IMAGINED THEY HAD. AGE AND FRAGILITY OR MENTAL ABILITY DIDN'T STOP ANY OF THE RESIDENTS WHO WANTED TO PARTICIPATE STOP THEM FROM DOING SO.

Staff Member

”

A quarter of the artist practitioners have been asked back to deliver sessions at homes after their cARTrefu residencies showing the value the homes have placed on the work and are willing to pay themselves for the service.

“

ALSO, I SHOULD MENTION THAT... THE CARE HOME MANAGER, INVITED ME TO CONTINUE COMING IN, ON A FORTNIGHTLY BASIS, TO LEAD AN HOUR'S SESSION. I WOULD LIKE TO DO THIS AND TALK TO AGE CYMRU ABOUT POSSIBLE FUNDING, ALTHOUGH AT THIS POINT THE HOME COULD FIND A FEE FOR ME TO START WITH.

Artist

”

cARTrefu has also impacted the creative practice of the artist practitioners involved in the project. Artists developed their own practice to include residents and staff in care homes bringing new audiences or subject matter to their work. The Visual Arts team held an exhibition (Case Study 4) of their work which was influenced by their experiences during cARTrefu. Several short films were produced by members of the Performing Arts team, including one following the story of Mary, a 104 year old resident and her interaction with nature, poetry and movement. Sound recordings have also been produced by some of the artist practitioners from the Music and Performing Arts teams. cARTrefu has also left a legacy on the wider artistic community by becoming an important access point for other artists wishing to engage with older people and work within care settings. cARTrefu provides a safe and supervised framework for practitioners to accompany cARTrefu artist practitioners for research and experience. Examples include Sarah Argent, an award winning theatre director and writer, who carried out research in cARTrefu care homes for her Creative Wales Award (Arts Council Wales), a partnership residency between National Museums Wales and the Slate Museum in Llanberis, and working with Jonathan Dunn Ltd to produce a short film. Another exciting development came through links with Literature Wales who asked the artist practitioners to propose a Roald Dahl-themed cARTrefu residency to link with their Roald Dahl 100 celebrations. The successful artists were teamed up with a Literature Wales writer to deliver a joint residency.

More widely, cARTrefu has been shared on a national and international academic stage with results from the first year of the project being presented at various academic conferences, including the Alzheimer's Europe (2016) Conference in Copenhagen and the British Society of Gerontology (2017) Conference in Swansea. Here it was clear that as far as we are aware, cARTrefu was the largest-scale project of its kind in Europe, and that the results will make an important contribution to the evidence-base in this growing field. The final results will also be disseminated in

academic journals so that the cARTrefu project continues to make an impact and to share learning and recommendations.

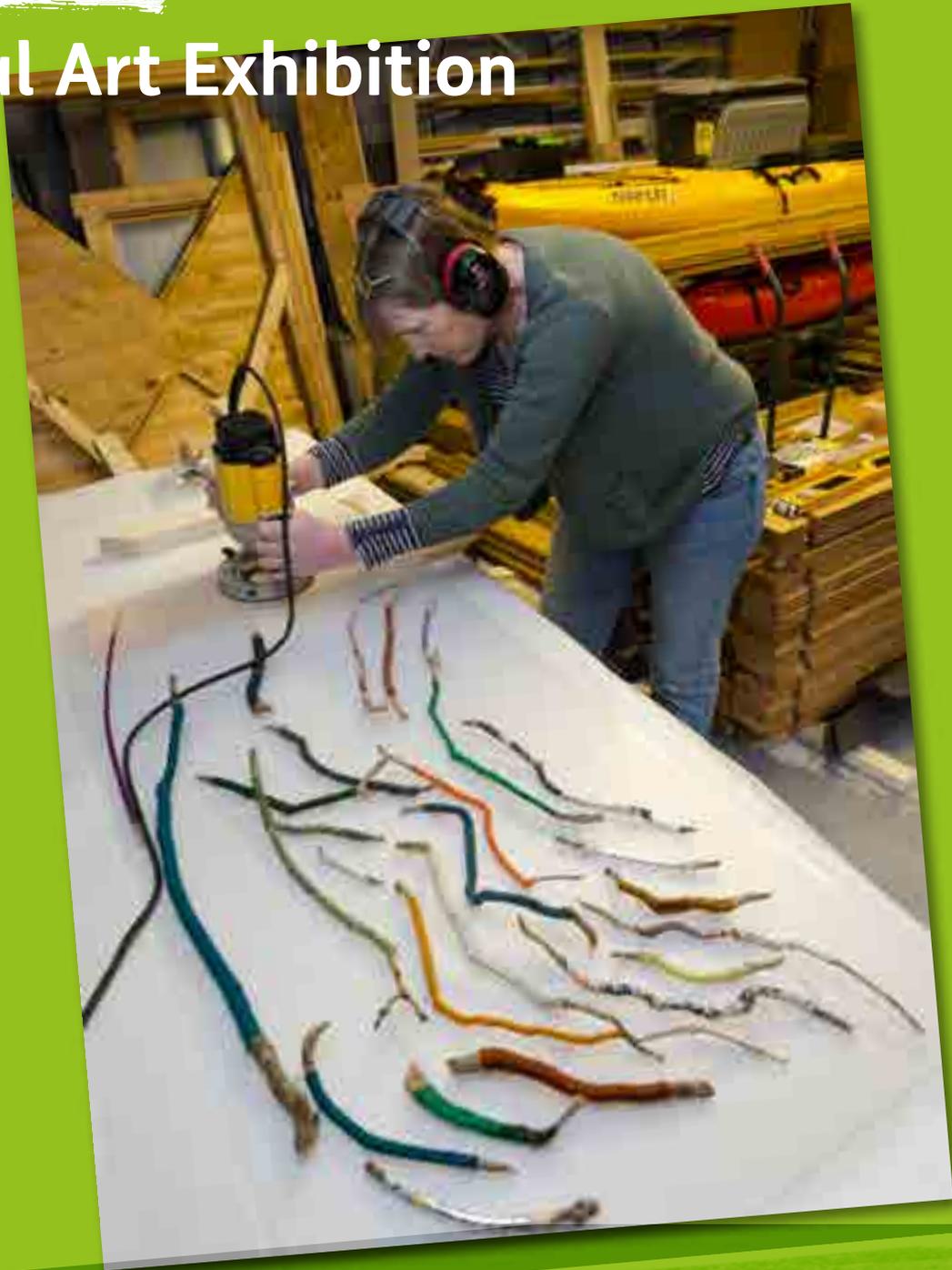
Another important legacy for the cARTrefu project was the development and production of a resource for care home staff – the cARTrefu Activity Card pack. The pack consists of useful tips of how to lead an activity session and four suggested activities for each art form. The cards are appealing and easy-to-use with an indication of the level of preparation each activity will take and whether it is suitable for a group or one-to-one with a resident. The cards were developed with the artist practitioners and are in both English and Welsh. The cards were launched in May 2017 with four sharing events in care homes across Wales where care staff from the area were invited to spend the day with artist practitioners having a go at some of the activities. 110 staff attended the events and following positive feedback, further events have been arranged for Autumn 2017. The pack will be made available online so it can be shared more widely and to meet demand from health and care professionals across Wales, the UK and wider. A cARTrefu activity card pack has now been sent to every care home in Wales in the hope that cARTrefu can impact the lives of care home residents all across Wales, whether they received a residency or not.

Following the success of cARTrefu, the team were thrilled to receive further funding to deliver cARTrefu II meaning the legacy of cARTrefu lives on and the project will be able to reach even more homes in Wales. Taking on the recommendations from this report, cARTrefu II now offer longer residencies with a team of diverse artist practitioners, with less emphasis on particular art forms. Individual staff members now apply for a cARTrefu II residency on behalf of their care home and there is more focus on developing their skills and signposting staff following residencies to local cultural venues and activities to capitalise on their new found enthusiasm for arts. In an attempt to make more connections with the local community, cARTrefu II is part of My Home Life Friends and Neighbours (FAN) project to hopefully enable better and longer term connections with the communities in which the care homes operate. cARTrefu II will also endeavour to extend the legacy even further through connections with the local arts community and venues to showcase work and engage with the public.



Case Study 4

Visual Art Exhibition



“

BEAUTIFUL WORK AND THOUGHTFUL EXHIBITION. LOVED READING THE INVISIBLE WORDS ON YOUR COLLARS CLAIRE. THEY GIVE US AN INSIGHT INTO HOW DIFFICULT IT IS FOR PEOPLE WITH DEMENTIA TO FIND THE WORDS THEY WANT TO SAY.

”

An exciting development from cARTrefu was an exhibition of the Visual Arts team's own work inspired by the project. *Voices From the Edge: Murmurations* was at the Makers Guild in Wales Craft in the Bay, Cardiff from May to July 2017.

“

THE ARTISTS WERE INSPIRED TO DEVELOP THEIR PRACTICE AND CREATE WORK WHICH EXPRESSED THE SENSITIVITY AND FRAGILITY OF THESE SHARED EXPERIENCES, CAPTURING AND AMPLIFYING THE PAST GLORIES OF THE PEOPLE THEY MET.

THE SPECTRUM OF WORKS IN THE EXHIBITION IS VERY BROAD, YET THERE IS A COMMON THREAD - TO SHOWCASE THE EXPERIENCES OF THE OLDER PEOPLE - CREATING A WIDER AUDIENCE AND CHALLENGING SOCIETY'S ASSUMPTION OF OLDER AGE.

”

The artists also ran Artist Residency projects alongside the exhibition which took place in the exhibition area. The Alzheimer's Society also ran a Dementia Friends session which was open to anyone.

It was evident from the comments book left at the exhibition that a wide variety of people had visited and that it had moved them all. Students on a school trip had commented how inspiring they had found it and caregivers commented that they could relate to the work. Many were impressed by the different directions the artists had taken in response to working in care homes.

Throughout the comments, it was clear that the exhibition had been thought provoking and that it had shined a light on life in care homes and in particular for those living with dementia.

“

I HAVE TEARS IN MY EYES, WONDERFUL WORK, EMOTIONAL AND THOUGHT PROVOKING.

”

CONCLUSION

The value of the arts for improving health and well-being is now recognised by many, and indeed the creation of the All-Party Parliamentary Group on Arts, Health and Wellbeing (APPAHW) reflects this. Their inquiry report (2017)¹³ highlighted many examples of arts in health projects, including cARTrefu, and made recommendations of how to affect change and to embed these into health and social care services.

cARTrefu is an exciting project and as far as we are aware, it is the largest project of its kind in Europe. In the two years of running the project, it has reached 1543 residents in 122 homes across Wales meaning that nearly 20% of all care homes in Wales have benefited from the cARTrefu project. As a pioneering and inspiring project working at such a huge scale, important implications have been learned for future projects and results indicate an extremely positive impact has been made on care home residents, care staff, and artist practitioners across Wales. These results make a significant contribution to the evidence-base to ensure that health and social care services take note of their value as suggested by the APPAHW.

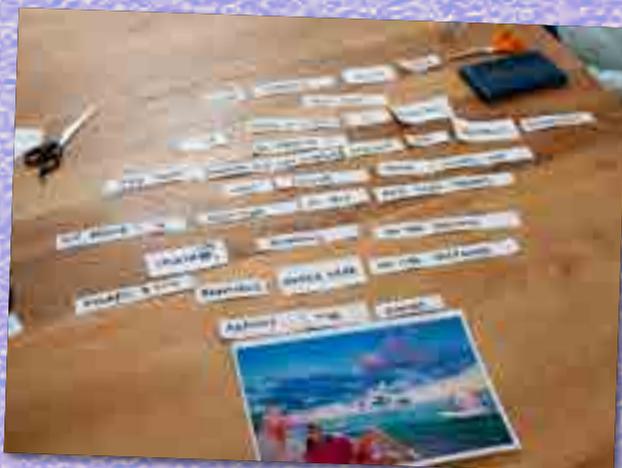
This evaluation has shown that involvement in a cARTrefu art residency significantly improved the well-being of care home residents, significantly improved the attitudes of care staff and artist practitioners towards residents, especially those with dementia, and significantly improved the confidence of care staff to lead sessions in the home. cARTrefu also influenced the likelihood of care staff to engage in creative and cultural activities both outside of work and with residents.

cARTrefu also continues to impact day-to-day life in the care home outside of the sessions through the creation of friendships and community feeling in homes, residents regaining skills such as the use of a knife and fork, and a better relationship between care staff and residents. We hope that our examples and recommendations enable the sharing of best-practice for other large-scale projects in care homes. This project has important implications for the over 22,000 older people living in care homes in Wales (CSSIW, 2017) and it is hoped that the results from the evaluation have the gravitas to be used to inform policy to improve the well-being of care home residents and staff alike.

cARTrefu's mentoring model provided another important element to the project. Themes identified from interviews with artist practitioners and mentors included support and reassurance from the mentor; practical guidance and advice of the mentor; influence on artist practitioners' creative practice; and professional development of the mentor. The project facilitated the development of artist practitioners who have become more confident in working with older people in care homes and are hoped to continue the work in the future. The development of a cARTrefu Activity Pack has provided a practical resource for care staff to use for years to come to extend the legacy of cARTrefu further.

Following the huge success of cARTrefu, a second phase, cARTrefu II, has been funded by the Baring Foundation and Arts Council Wales until 2019. Taking on recommendations from this evaluation report, cARTrefu II has more of an emphasis on sustainability and supporting staff to continue providing creative and cultural activities for residents after the artist practitioner has moved on. This brings with it new challenges, new possibilities, new art forms to engage with and more emphasis on showcasing the work and engaging with the public.

cARTrefu has left a huge legacy on care home residents and staff across Wales and has paved the way for the future with cARTrefu II which aims to push the boundaries of arts in care homes even further.



MEET THE TEAM

ARTIST PRACTITIONERS

BECCA SAYERS

Rebecca Sayers is a music therapist in the Cardiff area. She works with adults and children with autism, adults with dementia, and runs a singing group for people with lung conditions. She studied the oboe at the Royal Northern College of Music in Manchester and went on to train as a music therapist at the Guildhall School of Music & Drama in London, qualifying in 2003.



MENTOR



PAULINE DOWN

Pauline is a singer, performer, composer, community choir leader and voice teacher based in Cardiff. She works in the field of arts in health as a trainer and practitioner. An experienced facilitator, she has a successful track record of delivering singing and music workshops, training programmes and projects in health, education and community settings. She has led training programmes for artists, carers and staff in residential care homes, including those specialising in dementia care and delivered singing programmes on acute mental health and dementia care units in hospitals.



BEN FORD

Ben Ford is an enthusiastic percussion facilitator and performer with experience delivering rhythm workshops to a wide variety of participants, and performs regularly across Wales. He also co-writes and performs with the Cardiff based jazzy-pop band Life In Cold Climates, and plays percussion for Canute, a 13 piece funk outfit. Outside of his music, Ben is also a facilitator and mentor for Write To Freedom, a charity that delivers wilderness and personal development projects for prisoners and people affected by substance abuse.



DAN AMOR

Dan Amor has been delivering community music workshops for over ten years. He has extensive experience of working with primary and secondary schools as well as various youth groups. More recently Dan has been delivering music based participatory workshops in a variety of residential care settings as part of the Age Cymru cARTrefu project.



HEATHER SUMMERS

A classically trained violinist, trained teacher and community music tutor, Heather is a multi instrumentalist and performer, and loves teaching music in all its forms to all ages and abilities.

Heather has performed as a musician and taught groups in Australia, Wales, Europe, Russia and Kenya. She has played in orchestras, and in world, folk and experimental bands with several albums to her name which include many of her own compositions. She has been teaching diverse groups the joy of making music for many years and is a great believer in having fun whilst you learn.



KATE BUTTOLPH

Kate Buttolph is a performing arts practitioner with specialisms in singing and voice-based devising. She works as a facilitator, choir leader, mentor and consultant in both England and Wales.

MUSIC



ARTIST PRACTITIONERS

ELAINE BENNETT

Elaine Bennett trained at the Northern School of Contemporary Dance. She has worked in delivering dance in the community and in schools, with people of all ages and abilities. She has facilitated dance sessions in different settings including hospitals, stroke groups and mental health groups. Elaine believes that everyone should have dance in their lives.

MENTOR



SIRI WIGDEL

Siri, originally from Stavanger on the West Coast of Norway, started her dance career in Germany, before further training in Manchester, UK. She moved to Wales, establishing her own practice as a performer, teacher and choreographer. She became passionately involved in policy making and arts funding at a national level, leading to her appointment as Senior Dance Officer for the Arts Council of Wales from 2002-2012. Siri became known for her drive in developing new initiatives supporting individual artists, helping them build sustainable career paths in Wales and internationally.



AILSAS RICHARDSON

Ailsa is a performer, maker and facilitator/teacher and has been engaged with making multidisciplinary and site responsive performances and events since 1997. Ailsa has performed and directed her own work and performed and trained with companies such as Goat Island, Kneehigh Theatre, The Centre for Performance Research, de Quincey company and Paradance Theatre, as well as undertaking public art projects, participatory projects in the community and teaching and research in higher education (Royal Holloway and Bristol).



JON DAFYDD-KIDD

Jon attended the University of Edinburgh where he studied Music. Since his return to Wales in 2010, Jon has founded South Wales-based theatre company Commusication and works freelance for a number of organisations as a Musician/ Actor and Facilitator including: National Youth Theatre of Wales, National Youth Arts Wales, Rareseed Youth Theatre (Monmouthshire), Mess Up the Mess (Ammonford), Flying Cloud Theatre (London/York), Taking Flight Theatre Company, and Hijinx Theatre (Cardiff).



EEVA-MARIA MUTKA

Eeva-Maria is a Finnish performer/maker and community dance leader based in Llandysul, Wales. Since the 1990's she has been performing internationally in dance, theatre and film, site specific works, cross art form improvisations, cinema and TV in the UK and Finland. She has also been teaching people of all ages, including projects with young children, children with their parents, young people with disabilities, adults with learning disabilities, and older people in care home settings

PERFORMING ARTS
(DANCE/DRAMA)

MENTOR



PRUE THIMBLEBY

Prue Thimbleby has worked in participatory arts for over twenty years. She now works as Arts in Health Coordinator for Abertawe Bro Morgannwg University Health Board where she leads a small arts team. The job involves everything from making videos with patients so they can tell their stories, to setting up music performances, to facilitating an Artist in Residence programme and raising the funds to make it all happen.

VISUAL ARTS

ARTIST PRACTITIONERS



CLAIRE CAWTE

Claire Cawte is a Welsh artist and designer/maker of textiles who graduated with a BA Honours degree in Contemporary Textile Practice in 2004 after studying as a mature student at the University of Wales Institute, Cardiff. As a textile artist her work includes wraps, scarves, bags and corsages all influenced by the natural environment and tribal costume. This is complimented with a burgeoning collection of sculptural pieces inspired by the characteristics of British fleece.



TICKY LOWE

Ticky is a freelance artist, curator, project manager and access consultant. Ticky's creative practice centres around audience interaction and specifically with touch. She is interested in how audiences interact with objects, the impact handling objects can have and how sound can be incorporated intimately and seamlessly to enhance audience experience.

As an artist with cARTrefu she has been able to use objects as starting points for conversations and creativity in workshop sessions which has led to the development of new work - and ideas and directions for future work.



MICHAL IWANOWSKI

Michal Iwanowski combines lens-based media with text in describing his experience of the care home environment. Despite its evident darkness, the work is also serene, aiming to celebrate the life that is, rather than mourn the life that used to be.



EMMA PRENTICE

Emma Prentice is a community visual artist, working in South Wales where she runs art workshops with a variety of groups, from all walks of life. Emma has an art and design background which she uses to inspire and encourage people to make a leap in creating their own work.

In her own practice Emma specialises in using found objects, amongst them, abandoned items found in nature, skips and charity shops. Emma sees everything as potential for creation and loves to experiment with new ideas and approaches.

ARTIST PRACTITIONERS

MENTOR



BRIONY GOFFIN

Briony Goffin is a writer, mentor, tutor at Cardiff University and TEDx Speaker. She is a specialist in facilitating creative writing experiences for vulnerable and marginalised adults and young people.



DEBORAH LLEWELYN

Debs Llewelyn is a poet, writer and experienced educator, based in Swansea. She has worked on a variety of residencies in both Wales and England and provides workshops and readings to festivals, schools and community organisations. She also makes poetry in health and well-being contexts, and is experienced in working with older people, and people living with dementia.



JODIE ASHDOWN

Jodie is a BBC credited scriptwriter, poet and short story writer whose work has appeared on screen, radio and the stage. After spending six years between working in older person and dementia care and travelling the world, she jumped at the chance to be involved with the cARTrefu project. Through her own work, Jodie tells stories from diverse viewpoints that challenge preconceptions of gender and age.



SOPHIE MCKEAND

Sophie McKeand is an award-winning poet and the current Young People's Laureate Wales. Her work has been published widely including Poetry Wales, Dark Mountain and The Lonely Crowd. She performs regularly across the UK (such as at the Wales Millennium Centre and with Caught by the River) and has been on stage at the Kolkata Literature Festival, India. Her work as a community poet involves creating poetry and performance with members from all walks of life as a way for people to come together to share experience, thought and vision.



RHIAN EDWARDS

Rhian is a multi-award winning poet and musician and has delivered over 400 stage, radio and festival performances world-wide. She lives in South Wales with her daughter Megan.

Rhian's latest pamphlet of poems 'Brood' (Seren) was published in March 2017.

WORDS
(POETRY / PROSE)

THE MANAGEMENT TEAM



EMMA ROBINSON

Emma was appointed Arts and Creativity Programme Manager for Age Cymru, the national charity for older people in Wales, in 2013. Emma is responsible for Age Cymru's arts and creative programmes, namely the Gwanwyn Festival and cARTrefu.

Originally from Lincolnshire, Emma studied English and Performance Studies at Aberystwyth University, fell in love with Wales and has never left!



REG NOYES

Reg is the cARTrefu Project Coordinator for Age Cymru and has worked on the project since its inception. Reg graduated from the International Film School Wales in 2003 before spending eight years in London working in film development as a script editor and consultant. Reg moved into arts management in 2013 as Wales Festival Coordinator for Shakespeare Schools Festival before joining Age Cymru in 2015.



DR KAT ALGAR-SKAIFE

Kat led the evaluation of cARTrefu. She is a Research Officer at the Dementia Services Development Centre (DSDC) Wales where she has worked since 2009. She has a PhD in Ageing and Dementia Studies for which she explored the benefits of visual arts for care home residents with dementia. Kat is passionate about improving the quality of life and well-being of people living with dementia and in particular through using the arts.

PROFESSOR BOB WOODS

Professor Bob Woods is Professor of Clinical Psychology of Older People and Director of the Dementia Services Development Centre (DSDC) Wales at Bangor University. He has been developing and researching methods for improving dementia care and care for older people for over 40 years.

THE EVALUATION TEAM



DR HELEN ASLETT

Helen is a qualified Clinical Psychologist and has worked in Older Adult Mental Health and Memory Clinic Services in the NHS. She joined the DSDC Wales team to assist with qualitative analysis of data from cARTrefu and other studies.

MARIA CAULFIELD

Maria recently joined the Dementia Services Development Centre (DSDC) Wales as a Research Project Support Officer. Maria has a BSc (Hons) Psychology and MSc Neuroimaging from Bangor University. Maria joined the cARTrefu evaluation team to assist in data entry and analysis.

ACKNOWLEDGEMENTS

This report was written by Dr Kat Algar-Skaife, Maria Caulfield, and Professor Bob Woods from the Dementia Services Development Centre (DSDC) Wales at Bangor University, with support from the Centre for Ageing and Dementia Research (CADR), on behalf of Age Cymru.

When the tender came out for the evaluation of cARTrefu, we dared to imagine the potential an evaluation could have. It was an opportunity to gather a huge amount of evidence for what has been known in practice for years – involvement in the arts can have a positive impact on care home residents. However cARTrefu had more ambitious aims that went beyond impacting the residents so it was clear that an evaluation would need to capture the impact on everyone involved. Quite a hard task when we started to crunch the numbers [approx. 6,000 individual questionnaires when taking into account pre/post time-points]!! But somehow, we've come out the other side and we have extremely impressive results! And this would not have been possible without the support and dedication from everyone in the cARTrefu team – Emma, who put her trust in us; Reg who sent out consent forms and questionnaires to every care home, collated and sent the week's reflective journals every Thursday, chased up missing forms, etc. on top of everything else he had to do; the artist practitioners who tirelessly chased up paperwork from care staff as well as participating in the evaluation themselves. I know it was frustrating at times but we couldn't have done it without you!

And to the team at Bangor - Bob, Maria, Helen and Lowri – thank you for all of your help! Thank you also for the support from CADR which made this extra support possible.

Thank you to the Baring Foundation and Arts Council of Wales for allowing the time and space to really experiment in this pilot.

Thank you to Penny Allen and the team at the Courtyard Theatre, Hereford for their generous support and help to get cARTrefu up and running.

Thank you to Suzy Webster at My Home Life Cymru for her expert voice and boundless enthusiasm and support.

We offer our sincere gratitude to everyone who gave up their time to participate in the evaluation.



“

IT SHOWS HOW MUCH WE CAN DO TOGETHER!
YOU'VE GOT TO USE YOUR IMAGINATION;
THE MORE YOU USE IT THE BETTER
IT GETS, LIKE A MUSCLE.

”

Resident



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APPENDIX

List of Care homes involved in the cARTrefu Project

Allt y Mynydd Care Home	Glanbury Nursing Home	Regency House
Anwen Care Home	Glanffrwd Care Home	Rhondda Care Home
Arwelfa RCH	Glen Devon Care Residence	Rhoslan Care Home
Ashleigh Court Care Home	Glyn Nest Baptist Care Home	Romilly Nursing Home
Ashton Park Residential Home	Gnoll Nursing Home	Saint Martins Care Home
Awel Tywi Care Home	Gwalia Mynydd Mawr	Severn View Residential Home
Bethel House	Gwyddfor Residential Home	Shire Hall Care Home
Bethshan Nursing Home	Hafan y Waun	Southway Home for the Elderly
Blaendyffryn Hall Nursing Home	Hafandeg Residential Home	Spring Gardens Resource Centre
Blaenos House	Haulfryn Care Ltd	Summerhill Nursing Home
Bod Hyfryd Care Home	Hawthorn Court Care Home	Sunrise Senior Living
Bodawen Nursing Home	High Pastures Nursing Home	Swan Y More Care Centre
Bradshaw Manor	Hollybank	The Hollies Care Home
Brodawel Resource Centre	Lindan House	The Hollins Care Centre
Bronafallen Emi Residential Home	Llandaff House	The Laurels Care Home
Brooklands Nursing Home	Llanyravon Court Care Home	The Oaklands Residential Home
Bryn Celyn Care Home	Llwyn Teg Care Home	The Olinda Trust at Plas Parciau
Bryn Derwen EMI Residential Home	Llys Hafren	The Waverley Care Centre
Bryn y Cae Home for the Elderly	Llys y Seren	The White House Residential Care Home
Brynsiriol Rest Home	Lynnefield Residential Home	Towerhill Residential Home
Bryntirion Resource Centre	Maes Llewelyn Residential Home	Treetops Residential Home
Brynwood Nursing Home	Marleyfield House	Trem Y Glyn
Burges House	Millheath Nursing Home	Tremle House Residential Home
Caeffair Nursing Home	Morel Court	Ty Bargoed Newydd
Caerleon House Nursing Home	Morgana Court	Ty Clyd Residential Home
Campion Gardens Ltd	Morgannwg House Care Home	Ty Coch
Cartref Care Home	New Inn Care Home	Ty Derwen Residential Home
Cartrefi Porthceri Care Home	Newton Care Home	Ty Dewi Sant Residential Care Home
Castle Graig Nursing Home	Ocean Living Care Home	Ty Dyfan EMI Residential Care Home
Castle View Residential Home	Pantanas Care Centre	Ty Hafod Care Home
Chirk Court	Panteg Nursing Home	Ty Iscoed
Coed Duon Nursing and Residential Home	Parklands Residential Home	Ty Mair Care Home
College Fields Nursing Home	Penpergwm House	Ty Nant Care Home
Crick Care Home	Penrhos Care Home	Ty Penrhos Care Home
Cysgod y Gaer Residential Home	Penylan House Nursing Home	Ty Ross Care Home
Danesbrook House	Plas Garnedd Residential Home	Ysguborwen Care Home
Elenor Hodson House	Plas Gwilym	Zoar Residential Home
Emral House Nursing Home	Plas Penmon Emi Nursing Home	
Fairways Nursing Home	Plas-y-Dderwen Care Home	
Foxtroy House	Plasygarn Residential Home	
Gilwern House Residential Home	Pontypridd Care Home	
Glan-yr-Afon Nursing Home	Red Rose Nursing Home	