

The Baring Foundation

EVERY CARE HOME A CREATIVE HOME

A systems approach to personalised
creativity and culture

By David Cutler



EVERY CARE HOME A CREATIVE HOME: A SYSTEMS APPROACH TO PERSONALISED CREATIVITY AND CULTURE

About the Baring Foundation

The Baring Foundation is an independent foundation which protects and advances human rights and promotes inclusion. We have three grant making programmes: international development in Africa, social justice in the UK and arts in the UK. From 2010–2019 the Foundation's Arts programme focused on creative activity by older people. We published a number of publications over this period which can be found on our website and there is a selected list at the end of this report. To find out more about the Foundation, see *A History of the Baring Foundation in 50 Grants*, also available on our website.

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About the author

David Cutler is the Director of the Baring Foundation and leads its Arts programme. He is the author of a number of related reports including *Key workers: creative ageing in lockdown and after* and *Around the world in 80 creative ageing projects*.

Cover photo: Bridgeside Lodge Care Home resident John talks with activities coordinator Yvette about love in honour of Valentine's Day (February 2022)! John was thought to have three months to live when he was admitted to Bridgeside Lodge in November 2017. Today he is thriving and is the life and soul of the party. Guitar lessons with The Spitz have eased his anxiety and raised his confidence and social interaction with care staff and fellow residents. Photo © Hannah Lovell, courtesy of The Spitz.

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Foreword

BY PROFESSOR MARTIN GREEN

A good life with access to family, friends and the things that give us a sense of wellbeing, should be seen as a fundamental human right. Yet sadly as we age and live with more health conditions, for some people, access to the things that make a difference to the quality of their lives, fade away.

All too often the focus of care and support services is on a person's physical needs and whilst this is of vital importance, we must never neglect their cultural, spiritual, and artistic lives because these are the things that define us as human and are so much a part of our personal identity.

For many years, the Baring Foundation has understood the cultural and support needs of people living in care settings, and has, through the grants programme, supported many organisations that are working to develop cultural activities in care homes. The Baring Foundation Grants Programme has significantly improved the evidence base of this vital work and delivered a range of practical ways in which care homes can deliver a rich and diverse cultural environment to all their residents.

In this comprehensive report, the Foundation looks at the lessons that are learnt from the diverse group of organisations that have received funding and brings together a range of clear recommendations that outline a way forward for the care sector, which ensures that culture and creativity are at the heart of good quality care.

This report not only identifies the benefits to people who live in care settings but there is also a significant impact on the staff who deliver care. The report shows many examples of the impact cultural and artistic activity has on everybody in the care setting, and its importance to staff wellbeing must also be acknowledged and developed.

The diversity of activity which has been examined in this report also gives us a real understanding of the diversity of interests that we see in the care home population. I was particularly pleased to see the impact of artistic and cultural activity on people living with dementia. Over 70% of the care home population is living with some form of dementia, and the impact that music, artistic expression and access to art and culture has in supporting people living with dementia is clearly illustrated in this report. Music, creativity, and access to the arts can do so much to support people's sense of identity that they should be an essential part of delivering high-quality dementia care.

This report graphically illustrates the impact of the Baring Foundation's support for cultural activities in care homes and many of the organisations that have been funded are now established and mature and are expanding and developing their impact across the sector. In having the vision and commitment to developing this programme the Baring Foundation has been responsible for improving the lives of thousands of people living and working in care homes and I hope that the care sector will build on this work in the future.

Prof Martin Green OBE is Chief Executive of Care England and trustee of The National Centre for Creative Health.

Summary

Care home residents should have an equal right to access relevant culture and creative activities as we do in our homes and communities. Creative activities have many benefits for not only residents but also for the staff in a home.

Although some care homes achieve this goal, this is largely due to the skills and passion of individuals, often a care home manager or staff member.

Rather than rely on the good luck of an occasional champion, what needs to happen is that social care and arts systems support this work in all care homes. Creativity and culture should be available for all residents in all care homes.

A systems approach would involve everyone: residents themselves and their families, care home providers, staff, regulators, social care funders, training providers, arts funders, arts organisations, and the local community.

The most important change to make, and one which would take little or no resources, would be for the Care Quality Commission (CQC) to increase its focus on these issues, which fall squarely within its assessment framework but are inadequately highlighted.

Much of what is needed is here now. There are a wealth of good practice models and online resources which are already available, although they may need to receive a higher profile.

The huge structural strains on care homes and the woeful underfunding makes all activity, including creative activity, more difficult. There are severe capacity constraints. However, even without wholesale reform or significant additional resources, much can be done through better systems to improve the daily cultural and creative lives of residents and the job satisfaction of staff.

This report concludes with a package of 20 mutually re-enforcing recommendations, all of which could be achieved rapidly and many without additional resources. These are directed at the key players in the arts and social care systems: the Government; care homes; the CQC; care home infrastructure bodies; arts organisations and artists; and arts funders, including the Arts Council England.

Introduction



The Spitz, a music organisation, has a long-term musical residency at Bridgeside Lodge nursing home in North London. Photo courtesy of The Spitz.

WHY WE WROTE THIS REPORT

The Baring Foundation has funded a lot of great creative activity in care homes during an arts for older people programme that we ran between 2010 and 2019. Although it was not the only work we funded with older people, in some ways it was the most important because care home residents have the least ability to access this work for themselves, and it was so obvious that the work was valued by residents and staff when it happened.

Our funding programme had largely finished before the impact of the Covid-19 pandemic hit in March 2020, although we did report on work in and out of care homes in *Key workers: creative ageing in lockdown and after* and, with

the Rayne Foundation, are funding the National Arts in Care Homes Day run by NAPA, the National Activity Providers' Association.

Although there are examples of care homes that continue to really value the role of culture and creativity in the daily lives of their residents, it is not possible to say that this is uniformly the case. Our support for this endeavour feels like unfinished business.

“What are the roles and responsibilities of all the actors involved, not just the individual Activity Coordinator in a care home?”

To continue this conversation with care homes, we posed the question: *What would daily access to relevant culture and creative activities look like in all care homes?*¹ It appears to us that this question has not been posed before, nor has the range of resources and approaches available been brought together in a single report. Lastly, it felt necessary to bring systems thinking into play: *What are the roles and responsibilities of all the actors involved, not just the individual Activity Coordinator in a care home?*

WHO THIS REPORT IS FOR

This report is primarily for decision-makers such as care home providers, regulators, funders, Government and arts and cultural organisations. However, it also distils a lot of advice on good practice that might be useful for care home staff and artists, and it brings together in one place a range of practical resources.

DEFINITIONS AND SCOPE

Access to culture and creativity

This report deliberately looks at access to culture in terms of being an audience member or viewer/listener as well as being creative as an activity. Being an audience member can be written off as 'passive'. We don't agree. Artists need audiences and the act of watching or listening to a performance or a piece of art is an active process.

Culture here is defined as broadly as possible and rejects the notion of high and low art. It can be a favourite TV soap or a well-loved piece of orchestral music. Similarly, creativity can be humming a tune or an oil painting that takes a month to complete. The arts should also be defined as broadly as possible to include visual arts, including in the care home environment and outdoors; music and singing of all types; crafts including knitting; dance and performance; drama including film and TV; and photography, including the use of smart phones. It can range from circus skills to live

comedy, from a granddaughter's rapping to creative writing exercises with a local author and an invited school class.

Systems thinking

It is possible to be esoteric about systems thinking and trace innumerable aspects of it². Indeed, it can feel like a religion. But in essence it is really simple. It is the view that, either to make sense of something or to make something work at its best, it is necessary to examine the whole system and how it interrelates. This can be applied to social problems.³ The recent introduction of Integrated Care Systems with 42 Integrated Care Boards which need to consider social care as well as health care and in a community context, should make this approach more relevant.

Care homes in England

Care homes in this report is used to refer to both residential care homes and nursing homes where a high level of nursing care is required. As regards arts and culture, the issues are similar both in residential and nursing care.

Our report focuses on older people living in care homes which is the great majority of care home provision. Those care homes for younger people, usually with severe learning and physical disabilities, are not covered in this report.

This report relates to care homes and arts organisations in **England** specifically. Both the arts and social care are devolved matters which means that there are separate regulatory and funding systems in each nation. Given this complexity we have chosen to focus on England and refer to organisations responsible for work there. However, the general issues referred to in the report are certainly relevant across the UK and possibly beyond.

Participatory artists and creative practitioners

Much of our report refers to participatory artists (or creative practitioners). Sometimes care staff refer to 'entertainers' coming into a home, which can annoy participatory artists. That is because the skill and training

¹ *Arts and Culture in every care home?* Arts in Care Homes / NAPA, 2021. Available at: baringfoundation.org.uk/resource/arts-and-culture-in-every-care-home.

² en.wikipedia.org/wiki/Systems_theory#History

³ For example: www.amazon.co.uk/Systems-Thinking-Social-Change-Consequences.



A Cocktails in Care Homes
event run by Magic Me,
East London.
Photo © Clare Burgess

of a participatory artist is to find ways to help someone without their training create art. This is also often referred to as 'co-production'. In our view being an entertainer is a good thing and we all like to be entertained! However, it is usually rather different.

METHODOLOGY

This report is mainly based on a series of more than twenty interviews with people very experienced in this field, either staff or managers working in care homes or artists who work in care homes. They are all acknowledged (see page 2), though they have not been individually quoted.

In addition, the report is reliant on desk research and the experience of funding arts in care homes for over ten years, as well as numerous evaluations and visits over those years.

WHY CULTURE AND CREATIVITY MATTER IN CARE HOMES

The first and most important point is that access to culture and creativity should be seen as fundamental part of everyone's life, indeed as a human right. That is why the UN defines it as such in Article 27 of the Universal Declaration of Human Rights.⁴

There is little research about the impact of creativity specifically or exclusively within care homes. A rare recent example emphasised the effectiveness of participatory arts in improving social connectedness by residents, both with each other and with care homes staff.⁵ However, there is a considerable body of research about the effects of artistic activity on older people or on older people with specific health conditions, which is relevant

for work taking place in care homes. The Baring Foundation commissioned the Mental Health Foundation in 2011 to review the existing evidence on the impact of participatory arts on older people and it came to the following conclusion:

'The beneficial impact of participatory art in terms of mental and physical wellbeing is evident at the individual, community and societal societal levels' based on a review of 31 studies.'⁶

Since then, there have been further meta reviews including one by the Centre for Cultural Value at the University of Leeds and the Connecting Through Culture As We Age Unit at the University of Bristol. Their review of 70 peer reviewed studies led to the following conclusion:

'In relation to wellbeing, cultural participation afforded older people a range of positive emotional experiences, making them feel happier and helping them to cope with negative life events such as bereavement. Engaging with culture also led to older people feeling a sense of achievement through opportunities to experience challenge and learn new skills. Older people also reported feeling more of a connection with their own personal identity, as well as building a collective identity, which led to increased confidence and self-esteem.'⁷

Not enough attention is given to the benefits of creativity to staff, however. The evidence of this at the anecdotal level is plentiful. The impact of the work of arts organisation Ladder to the Moon in care homes upon staff showed a range of benefits including decreased sickness and absence rates, reduced staff turnover and improved relationships with residents.⁸ Staff who responded to the recent survey report by Arts in Care Homes / NAPA

⁴ See: en.unesco.org/human-rights/cultural-life.

⁵ Dadswell A, Bungay H, Wilson C, Munn-Giddings C. The impact of participatory arts in promoting social relationships for older people within care homes. *Perspect Public Health*. 2020 Sep;140(5):286-293. doi: 10.1177/1757913920921204. Epub 2020 Jun 7. PMID: 32508239; PMCID: PMC7522769.

⁶ *An Evidence Review of the Impact of Participatory Arts on Older People*, Mental Health Foundation, 2011. Available at: baringfoundation.org.uk/wp-content/uploads/2011/04/EvidenceReview.pdf.

⁷ Older people – culture, community, connection: research digest, Centre for Cultural Value & Connecting Through Culture As We Age, March 2022. Available at: connectingthroughcultureasweage.info/wp-content/themes/twentytwenty/file_assets/Research-digest-older-people-v1.pdf.

⁸ Guzmán A, Wenborn J, Swinson T, Orrell M. Evaluation of the 'Ladder to the Moon, Culture Change Studio Engagement Programme' staff training: Two quasi-experimental case studies. *Int J Older People Nurs*. 2017 Sep;12(3). doi: 10.1111/opn.12147. Epub 2017 Feb 9. PMID: 28185441.

THE IMPACT OF ARTISTIC ACTIVITY ON DEMENTIA

The largest review of the effects of the arts on a range of health conditions was published by the World Health Organization in 2019[†] and found the following:

'Music, in particular, has been found to support cognition in people with dementia. It may be particularly suitable because for certain types of dementia, such as Alzheimer's disease, because brain areas underlying musical memory can be relatively well preserved even in later stages of the disease. A number of studies have found beneficial effects of listening to and making music for global cognition as well as for verbal fluency, visuospatial skills and speech. However, most consistent results have been found for autobiographical memory, probably because the processing of music-induced emotions and aspects of cognition are colocalized in the brain. Singing, in particular, has been found to improve a wide range of cognitive skills including attention, episodic memory and executive function. Preliminary studies have also suggested other benefits from the arts: dance may support speech, as well as speech-related cognition; literature activities (e.g. group reading or storytelling) may enhance memory, listening, attention, communication of basic needs and conversation skills; and visual arts may lead to higher sustained attention than many other activities. Dance movement therapy and music have also been found to support embodied nonverbal communication, even when language deteriorates.

In relation to the social aspects of dementia, arts activities have been found to have benefits for some of these, such as social isolation, unwelcome behaviours and poor communication. Music and dance help to reduce social isolation and loneliness for individuals with dementia, partly through providing a sense of security and belonging. The provision of arts activities in nursing homes and their encouragement within communities has been found to

increase socialization and positive social behaviours and drama activities improved communication between patients and carers. Group knitting can support the maintenance of social skills. Other arts activities, such as pottery, dance, shared reading and visual arts education, can also help to affirm identity, sense of self, and self-esteem for individuals with dementia. This affirmation, particularly in the face of a diagnostic label, has been linked with strong autobiographical memories and reminiscence. The architectural design of residential spaces has also been found to affect social dynamics and social interaction in older adults. In relation to mental health in dementia, many studies have found benefits of music and dance for reducing anxiety (including stress hormones) and also some evidence of their benefits for depression, particularly if individuals engage regularly over long periods of time (e.g. three months or more). These results may reflect the immersive nature of music, which can lead to enhanced mindfulness and fewer intrusive thoughts. Music has been found to enhance the effects of reminiscence therapies on stress, anxiety and depression. The arts have also been found to reduce apathy and improve well-being and quality of life. Long-term group music has also been found to reduce increases in blood pressure and support the maintenance of physical health.

Relatedly, active engagement with music and music listening have been found to reduce agitation (e.g. repetitive acts, wandering, restlessness and aggressive behaviours) and behavioural problems in people with dementia. Notably, these results have been found for many types of dementia, including Alzheimer's disease. Arts and drama classes have also been found to reduce aggression, agitation and behavioural problems both across individual sessions and longitudinally. In care homes, background music has been shown to reduce agitation during mealtimes and improve cooperation during bathing. Other studies have examined how the design of hospitals and care homes (including the use of contrasting colours and lighting) can improve behaviour, cognition and well-being.'

[†] Fancourt D, Finn S. *What is the evidence on the role of the arts in improving health and well-being? A scoping review*. Copenhagen: WHO Regional Office for Europe; 2019 (Health Evidence Network (HEN) synthesis report 67). pp44-45. <https://www.euro.who.int/en/publications/abstracts/what-is-the-evidence-on-the-role-of-the-arts-in-improving-health-and-well-being-a-scoping-review-2019>

which investigated the idea of daily access to creativity and culture in care also spoke of the mutual benefits:⁹

“The value of creative, arts and cultural activities is that they are beneficial to everyone. It helps bring everyone closer together and allows people to relate to each other.”

“Staff don’t lose sight of the person behind their illness, it helps to see the person not the illness, to interact with the resident and be person centred.”

CARE HOMES IN ENGLAND NOW

There are roughly 10,900 residential care homes and 4,100 nursing homes in England.¹⁰ These are run by a mixture of providers, local authorities, charities or not for profit and commercial providers. The balance between these has changed over the last two decades, with few now run by local authorities and companies and the voluntary sector playing a much bigger role. It is estimated that there were around 419,000 people living in care homes in 2020.¹¹ In the last two decades it has become the case that people living in residential care have had increasingly high levels of physical and neurological illness and challenges. At least 70% of people in residential care homes will be living with some level of dementia.¹² It has been estimated that around 40% of residents are depressed.¹³ Stays are on average just under 27 months in a residential care home and under a year in a nursing home.¹⁴ It is quite likely that a resident might die while in a care home. There are about 595,000 people working in care homes in England.¹⁵

There is likely universal agreement that the social care system, especially residential care, is in crisis and that the fundamental issue is



The ‘Portraits of Care’ project by the Royal Photographic Society. Photo © Evan Dawson.

chronic underfunding that results in a troubling array of problems. This is the view of relevant charities such as Age UK¹⁶, independent think tanks such as the Nuffield Foundation,¹⁷ and indeed the Government shares at least some of this analysis.¹⁸ Although figures are imprecise, it is frequently asserted that there is an extremely high level of staff turnover in social care with over 400,000 people leaving their job in the last year and a high vacancy rate of around one in ten roles in care homes.

It is therefore essential that proposals for more and better creativity and culture in care homes are supportive towards extremely overstretched staff doing demanding jobs on low wages. Proposals either need to be resource neutral or to be achieved through additional dedicated resources that don’t detract from other priorities.

⁹ Arts and Culture in every care home? Arts in Care Homes / NAPA, 2021. Available at: baringfoundation.org.uk/resource/arts-and-culture-in-every-care-home.

¹⁰ See: www.carehome.co.uk/advice/care-home-stats-number-of-settings-population-workforce.

¹¹ See: www.carehome.co.uk/advice/care-home-stats-number-of-settings-population-workforce.

¹² www.scie.org.uk/dementia/about

¹³ *Mental Health Policy Position Paper*, Age UK, July 2019. Available at: www.ageuk.org.uk/globalassets/age-uk/documents/policy-positions/health-and-wellbeing/ppp_mental_health_england.pdf.

¹⁴ Forder, J and Fernandez, J-L (2011) *Length of stay in care homes*, Report commissioned by Bupa Care Services, PSSRU Discussion Paper 2769, Canterbury: PSSRU. Available at: eprints.lse.ac.uk/33895/1/dp2769.pdf.

¹⁵ www.carehome.co.uk/advice/care-home-stats-number-of-settings-population-workforce.

¹⁶ www.ageuk.org.uk/our-impact/campaigning/care-in-crisis/#:~:text=The%20current%20state%20of%20care,because%20of%20our%20ageing%20population.

¹⁷ *Fractured and forgotten? The social care provider market in England*, N Curry & C Oung, Nuffield Trust: 2021. Available at: www.nuffieldtrust.org.uk/research/fractured-and-forgotten-the-social-care-provider-market-in-england.

¹⁸ *Build Back Better: Our Plan for Health and Social Care*, UK Government, March 2022. Available at: www.gov.uk/government/publications/build-back-better-our-plan-for-health-and-social-care.

“It is therefore essential that proposals for more and better creativity and culture in care homes are supportive towards extremely overstretched staff doing demanding jobs on low wages.”

CREATIVITY AND CULTURE IN CARE HOMES NOW

So, what do we know about quantity and quality?

This is a good question but not one that can be answered with much certainty.

Firstly, there is probably no reliable way to define access to culture and creativity that would allow for quantification, let alone surveys which then give us the answer. However, there are some pieces of information that perhaps help us make an assessment. At the most basic level there certainly isn't a care home in the country without TVs and radios which can offer a treasure trove of music, drama and other arts. But are they used thoughtfully and how much say does a resident have over what's on? Almost every care home probably also has an activities cupboard, but how often is it used and what is the quality of the materials on offer? iPads and other tablets or phones are also portals to an almost infinite set of cultural resources. But do residents have them to hand and are there confident care workers with time to enjoy exploring these with them? (One example of a resource for use on iPads or tablets in care homes is City Arts Nottingham's Armchair Gallery app,¹⁹ but there are many others.²⁰)

In 2012, the National Care Forum (NCF), which mainly represents not-for-profit homes, looked at the websites of its members and concluded that 82% of them referred to arts activities (under a very broad definition). They also surveyed their membership receiving returns from 59 care homes (though not stating what proportion of their membership this represented). They found, for example, that

only around 11% of activities were initiated by residents with the vast majority initiated by staff; 23% of the respondents had involved artists; and 33% held weekly activities, with a further 44% holding activities between every one to four weeks.²¹

Scaling up: the Welsh model

By way of comparison, there is much clearer information about the scale of provision in Wales. Since 2014, the Baring Foundation and the Arts Council of Wales have been funding a programme called cARTrefu (meaning “to reside” in Welsh) which has used a team of participatory artists across a range of art forms to both provide creative activities in care homes and train care home workers in creative techniques.²² This project alone has worked in around one third of the care homes in Wales, that is around 200 homes. If a programme was to be offered on this scale in England, it would need to work in around 3,400 residential homes, or around 4,500 if nursing homes are included.

Secondly, the question of quality in art is a notoriously vexed one and that is every bit as true in care homes. There should be no room for snobbery and elitism but nor should care home residents be the subject of condescension and assumptions as to what they will want without exploring options with them. The Baring Foundation funds participatory artists as we believe it is a fundamental skill of good artists to tune into what participants' interests are and to facilitate these, often with years of experience of doing so.

“When Music for Dementia examined Care Quality Commission reports for care homes rated outstanding (usually around only 3%), all the reports referred to music provision in the homes.”

¹⁹ See: city-arts.org.uk/get-involved/armchair-gallery.

²⁰ For example, see artsandculture.google.com.

²¹ *Creative homes: how the arts can contribute to quality of life in residential care*, Baring Foundation, 2011. Available at: baringfoundation.org.uk/resource/creative-homes-how-the-arts-can-contribute-to-quality-of-life-in-residential-care.

²² See: cartrefu.org.uk.

It is indicative that Music for Dementia state that when they examined Care Quality Commission reports for care homes rated outstanding (usually around only 3%), all the reports referred to music provision in the homes. In preparation for this report, we commissioned NAPA to undertake a small piece of research with care home residents, family members and staff.²³ They were chiefly asked what it would take for care homes to provide a daily offer of creative activities. Responses to a survey NAPA sent out were received from 67 care homes with 114 individual responses, the great majority from staff. The survey showed that respondents felt that the principal constraints on a daily offer were:

- time
- lack of specialist knowledge
- staff structure and how teams work together
- resources in terms of ideas.

Whereas the following were cited by care providers as most needed to work towards a daily offer:

- community and arts partnerships
- culture shift in terms of belief in necessity of regular creative engagement
- more specialist training in arts and activities for people with complex needs
- more resources in terms of creative ideas.

STAFF

A consistent theme in the interviews undertaken for this report was that the single most important factor for success is, unsurprisingly, the enthusiastic backing of the care home manager. However, the main point of this report is that this is not a satisfactory answer if all care home residents are to get a good service. There need to be systems to support care home managers who are less familiar or persuaded about the respective significance of the arts among many competing demands for their attention.

Beyond the manager, the next most important person is the Activity Provider (sometimes also called an Activity Coordinator). The role of the Activity Provider is much broader than creativity and the arts and will include a variety of activities that meet the interests and capabilities of residents. It would be rare for a home to have more than one staff member with this job title.

Job titles change and some care homes are experimenting with Lifestyle Coordinators. There seems to be something of a trend to dispense with the idea of a specified post altogether and to see this as part of everyone's job – sometimes called a “whole home” approach. Where this happens, there needs to be a lot of focus to make sure it does not result in a drop in standards. NAPA, which provides support for Activity Providers, takes the view that purposeful activity is best led by an Activity Provider with a clear role and plan and adequate and dedicated resources.

SUPPLY AND DEMAND

Regarding the potential supply of trained artists to work in care homes, the impression gained by the author is that the principal constraint is funding rather than a lack of interest on the part of artists. Clearly this is self-selecting but artists working in care homes consistently speak about the satisfaction that they achieve from their work and indeed how this can be an interesting and demanding artistic experience. This impression is borne out by the independent survey of work funded jointly by the Baring Foundation and Arts Council England.²⁴

It is also the case that the willingness of artists to work in care homes is part of a broader tradition of socially engaged and community arts as described by François Matarasso in his book, *A restless art – how participation won and why it matters*.

It is not possible to comment with any certainty on the level of demand for arts in care homes. As mentioned, Age UK research shows that it is critically important for older people in the community²⁵. Demand from care home

²³ *Arts and Culture in every care home?* Arts in Care Homes / NAPA, 2021. Available at: baringfoundation.org.uk/resource/arts-and-culture-in-every-care-home.

²⁴ *Each breath is valuable: an evaluation of an arts in care homes programme*, 509 Arts, 2018. Available at: baringfoundation.org.uk/resource/each-breath-is-valuable-an-evaluation-of-an-arts-in-care-homes-programme.

²⁵ www.ageuk.org.uk/our-impact/policy-research/wellbeing-research/creative-wellbeing.

providers and managers does not seem generally to be high. Anecdotally, many arts organisations say that it is difficult to gain access to some care homes even with a fully funded offer.

DIVERSITY

A key issue for this report is that access to culture and creativity should be universal and that this is a key feature in care being personalised. So, care homes need to be inclusive in their approach to the arts and respect the diversity of their residents by making creativity and culture personally relevant.

There are many aspects to this. Firstly, all residents will have disabilities of different natures which need to be taken into account. A large majority of residents will be female and anecdotally it is harder to engage older men than women in creative activities. The Baring Foundation sponsored a guidebook on how best to engage older men which focused on work in the community but some of its advice will be relevant to care homes.²⁶ A number of care homes have been working on initiatives such as Silver Pride to make sure that LGBT residents feel welcome.²⁷ The Black and Minority Ethnic community is somewhat younger than the population as a whole; however, this will change and there is some evidence of a greater reluctance to go into care. Even so, it is highly important that cultural activities take account of individual preferences and backgrounds. Perhaps someone didn't grow up during the Blitz but instead through the Partition of India. Artist Arti Prashar has been working on this issue in respect to the South Asian community.²⁸ NAPA has a strong focus on diversity, promoting for instance different cultural festivals through the year. Finally, the Baring Foundation published a report on creative ageing and diversity, which mainly includes examples of work in the community, but will have relevance for work in care homes.²⁹

Care homes in numbers (England)



10,900

CARE HOMES



4,100

NURSING HOMES



595,000

PEOPLE WHO WORK
IN CARE HOMES

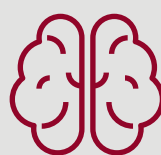


419,000

RESIDENTS

70% of
residents have

DEMENTIA



40% of
residents have

DEPRESSION



Art in care homes

42

arts
organisations
in England
identified
with a
specialism
in arts in care*

All

the care
homes rated
outstanding
by the CQC
offer musical
activities†

200

care homes took
part in Welsh arts
in care residency
programme
cARTrefu (1/3 of
Welsh care homes)

3%
only



* As identified by Baring Foundation research; there are likely to be many more we missed or work on a less frequent basis in care homes. † Research by Music for Dementia.

²⁶ *Handbook for Cultural Engagement with Older Men*, Ed Watts, The Whitworth: 2015. Available at: baringfoundation.org.uk/resource/a-handbook-for-cultural-engagement-with-older-men.

²⁷ 'Rainbow flag flies as Crewe care home residents mark Silver Pride', *Crewe Nub News*, 27 August 2021. Available at: crewe.nub.news/news/local-news/rainbow-flag-flies-as-crewe-care-home-residents-mark-silver-pride.

²⁸ *Art and Dementia in the UK South Asian Diaspora*, Elizabeth Lynch with Spare Tyre, 2019. Available at: baringfoundation.org.uk/resource/art-and-dementia-in-the-uk-south-asian-diaspora-2.

²⁹ *On diversity and creative ageing*, Baring Foundation, 2020. Available at: baringfoundation.org.uk/resource/on-diversity-and-creative-ageing.

A systems approach to culture and creativity in care homes

HOW COULD GOOD PRACTICE BE SPREAD –
WITH ALL PARTS OF THEIR SYSTEM PLAYING THEIR PART
AND WORKING TOGETHER EFFECTIVELY?

Painting in the studio at Appleby House in Epsom,
Surrey. Photo courtesy of Appleby House.



Care home residents and staff



A Cocktails in Care Homes event run by Magic Me, East London. Photo © Clare Burgess.

GENERAL PRINCIPLES

The central goal of social care is to always be person-centred. This fits well with an acknowledgement of the significance of creativity and culture in the lives of older people and that this should continue in care homes. Research by Age UK shows that creative and cultural participation are the quality of life indicators that older people in the community value most highly.³⁰

The purpose of this report is to make the case for care home residents being able to access creativity and culture whenever they want. Realistically, this means access to digital channels and tools. It also means that culture and creativity should be relevant (or person centred) including in the following regards:

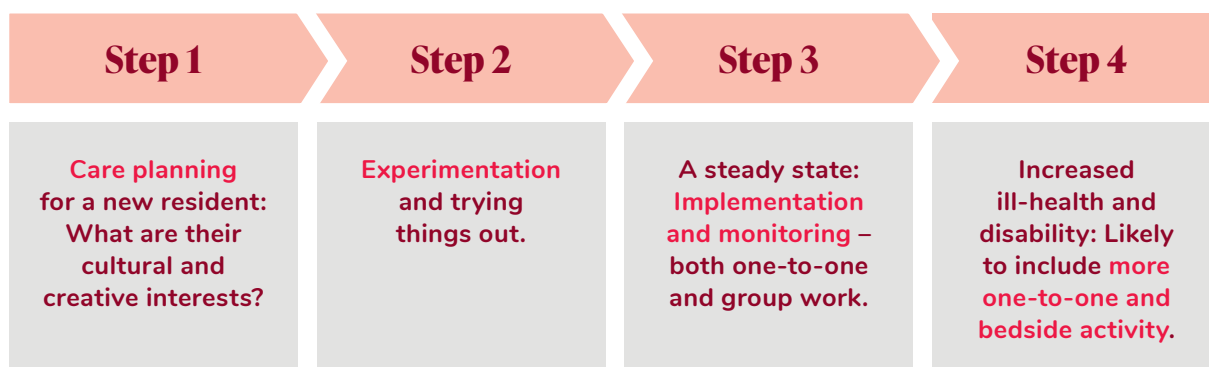
- personal interests and aspirations

- personal characteristics: do I prefer to be an audience member or on stage? Do I prefer group activities or a one-to-one relationship?
- culturally sensitive: this doesn't mean that someone will automatically be exclusively interested in the culture that they were brought up in, but that culture should be a factor that is explicitly considered;
- capacity and capability: this relates to both physical health and mental capabilities, including but not confined to memory.

Some arts organisations raised the question during the research for this report about the degree to which art is 'co-produced' by residents and artists and, to go further, how much arts activity is led by older people. The research for this report showed few examples of activity that could straight forwardly be described as being led or organised by older people in care homes.

³⁰ *Creative and cultural activities and wellbeing in later life*, The Baring Foundation, baringfoundation.org.uk/resource/creative-and-cultural-activities-and-wellbeing-in-later-life.

A possible creative activities pathway for resident and care staff:



LEADERSHIP

The most frequent comment heard when researching this report was that the single most important factor for creative care homes was supportive management. While this is obviously true, this is not an adequate approach. All residents should have access to creativity and culture, whether or not it is an enthusiasm of their particular manager, which is why this report promotes a systems approach rather than reliance on an individual.

All managers, however, should be asking themselves how they are supporting creativity and culture in their care homes. A simple way of doing this is to ask some simple key questions (see right).

TRAINING FOR CARE STAFF IN CREATIVE ACTIVITIES

This is an especially important section. It will never be the case that professional artists will always in care homes providing creative activities. And perhaps that would not be the ideal. Training in creative activities is enriching for care staff. It extends their skills. Training of any kind is a sign that staff are valued by management. Perhaps that is even more the case with creative activities that some would argue as being less essential. Creative activities also deepen the relationship between a member of staff and a resident. Creativity can reveal new aspects of a resident's personality and help the tell their story. So, there are many good reasons for providing care staff, both Activity Providers and other staff, with creative training.

There is no accredited or standard training in creativity in care homes for care staff. However, there has been a great deal of effort to develop training and in 2017 the Foundation asked Penny Allen to undertake a rapid review of what was on offer.³¹ Her report looked at both training for artists and for care staff but

A VERY QUICK CHECKLIST OF QUESTIONS FOR CULTURE AND CREATIVITY IN CARE HOMES

- When a resident joins your home do you find out their cultural interests and aspirations from them and their family as part of your care planning?
- Do you know cultural organisations, both voluntary and professional, in your locality that would be interested in working in your home?
- How often does a voluntary or professional artist visit your home?
- How is art visible and audible in your care home?
- What apps do you use as artistic resources?
- Do you know what artistic skills and interests your staff have?
- Do you take part in the annual National Arts in Care Homes Day?

³¹ *Arts in care homes: a rapid mapping of training provision*, Penny Allen, 2018. Available at: baringfoundation.org.uk/resource/arts-in-care-homes-a-rapid-mapping-of-training-provision.

the vast majority of materials and courses were actually for care staff. (An important exception is the training provided by Creative Minds for artists in the franchise model it uses to support freelance artists to work in care homes.) The Rapid Review identified an astonishing 31 online tool kits for care staff and doubtless more have been added since then. Sixty-five providers of training were identified. The Review tried to address squarely the question 'is it any good?', but the lack of accredited courses with a rigorous method of evaluation makes this a tough question to answer objectively.

Many interviewees for this report said that it was a considerable challenge for staff to be allowed time to either be present during artist facilitated creative activities or to be given time to undertake training. A suggestion made by one interviewee for this research was to make training as short and simple as possible – perhaps through bite-sized sessions on Zoom; however, the limitations of this approach are obvious. There is also some research to suggest that the relationship that staff and participatory artists create when a project is being run in a home is key to the success of that project.³²

This complex picture must be a difficult one for care homes and for NAPA, as a key body in this, to navigate. There seems to be a plethora of options on offer (or at least there was five years ago), but are they what is wanted, how easy are they to find and what is the quality? Given the central importance of training for care staff in taking a systems approach, this is an area which needs reform and clarification as set out in our Recommendations (page 31).

DIGITAL SUPPORT FOR CREATIVITY AND CULTURE

Some attention has been paid to the relative lack of digital technology and connectivity in care homes, and also to the 'digital divide' which means that older people tend to have fewer digital skills, especially in comparison to 'digital natives'.³³ However, technology is a fast changing field and it moved particularly fast, for example, in the pandemic, with many arts organisations who were used to working solely in person quickly adapting to digital delivery.³⁴ Some arts organisations had been pioneering the use of digital technology in care homes prior to the pandemic, such as City Arts in Nottingham which created the Armchair Gallery app³⁵, Claire Ford with iPad EngAGE³⁶ and Moving Memory Dance Theatre Company with Digital Doris³⁷. Playlist for Life, curating lists of favourite music for people living with dementia, isn't for exclusive use in care homes but is widely used.

There is no question that digital tools will become ever more important in a whole series of ways in care homes, including for arts and creativity. This is perhaps especially the case with apps on Smartphones, where there are already a number of examples, most of which are commercially provided. A popular one is Relish Wellbeing which includes an activities library with hundreds of examples.

Work is developing rapidly. For example, Manchester Camerata is partnering with Social Sense and Anchor Homes to develop an app to record the multiple benefits and cost reductions of deploying music in residents' lives. However, while digital technology can be powerful in giving older people access to creativity and culture amongst other things, it should not come at the expense of personal relationships, especially with care staff.

³² Bungay, Hilary & Wilson, Ceri & Dadswell, Anna & Munn-Giddings, Carol. (2021). The role of collaborative working between the arts and care sectors in successfully delivering participatory arts activities for older people in residential care settings. *Health & Social Care in the Community*. 29. 10.1111/hsc.13290.

³³ *Technically older: an update on digital arts and creative ageing*, Joe Randall, 2015. Available at: baringfoundation.org.uk/resource/technically-older-an-update-on-digital-arts-and-creative-ageing.

³⁴ *Key workers: creative ageing in lockdown and after*, Baring Foundation, 2020. Available at: baringfoundation.org.uk/resource/key-workers-creative-ageing-in-lockdown-and-after.

³⁵ city-arts.org.uk/get-involved/armchair-gallery

³⁶ www.claire-ford.co.uk/projects/#weengAGE

³⁷ www.movingmemorydance.com/digital-resources



The Hen Power project by Equal Arts. Photo © Equal Arts / Ant Clark.

THE PHYSICAL ENVIRONMENT – INSIDE AND OUTSIDE

Most residents will spend all their time inside a care home or in the garden. Increasingly managers and designers think about how to make a care home dementia-friendly in its architecture, design and signage³⁸. However, the décor of some care homes can be uninteresting and more attention could be paid to how they can display culture and creativity. Some care homes use artists to help residents create beautiful memory boxes that can be put outside their rooms. The creations of residents or artists can be displayed using a wall for a gallery as happens at Appleby House in Epsom³⁹ and elsewhere. Projects can be ambitious. For example, we funded Spectrum Arts in Belfast to create a sculpture of a sofa – called the ‘Social Sofa’ – using mosaics to create the story of the local area for people living with dementia. We also supported the theatre company Complicité to completely transform the dining room of Dora House in St John’s Wood in London as part of a project involving catering students to create an elegant 1930s dining experience. Although called Paintings in Hospitals, this charity also

does a lot of work in care homes, including the temporary display of some of its collection of 4,000 works. Many visual arts organisations working in care homes will see it as part of their role to improve the environment but few care homes have such interventions. The core business of arts organisation Hospital Rooms is to take leading visual artists onto psychiatric wards to create amazing permanent works with patients – perhaps we need the equivalent for social care?

“The core business of Hospital Rooms is to take leading visual artists onto psychiatric wards to create amazing permanent works with patients – perhaps we need the equivalent for social care?”

There must be few things nicer for residents than to get out into the garden in good weather. The importance to our mental health of just seeing greenery cannot be overstated. Gardening is, of course, itself a creative act and is an activity which can involve residents and

³⁸ For example: www.belong.org.uk/news/2019/10/belong-newcastle-under-lyme-wins-prestigious-award.

³⁹ See: www.surreycomet.co.uk/news/17362256.epsoms-appleby-house-care-home-launches-new-arts-studio.

the local community. However, the view was expressed during this research that outdoor spaces in care homes are sometimes underused and residents don't feel a sufficient sense of ownership. Outdoor spaces also provide opportunities for performance which has been especially important during the pandemic. There are some wonderful examples of the creative use of outdoor space in care homes: the Foundation supported Studio 3 to create a sensory garden and outdoor art in a care home in Barking; and care provider Abbeyfield worked with the Royal Horticultural Society at Wisley and volunteers to create a sensory garden for residents living with dementia.

First and last days

The average stay for a resident in a care home is around two and a half years, which also means that some people will be living there much longer. How can a personalised plan provide for many moments of enjoyment and perhaps some new creative adventures, however long someone is there?

All care homes undertake care planning with a new resident but there does not appear to be a standard or uniform approach. By contrast, in Finland, all care homes use an international measure called the Resident Assessment Instrument or RAI. There have been moves in some care homes there to integrate into an assessment approach called a Cultural Profile into this measure which relates to the questions in the RAI. Another practice adopted by care providers in the Finnish city of Tampere is creating a poster called a Tree of Life which is used to discuss with residents their cultural interests and aspirations. These documents don't then just remain as plans, but their implementation is documented.⁴⁰

A number of artists interviewed for this report said that it is often necessary to adapt their approach as a resident becomes frailer and they near the end of life. Often this means that activities will take place on a one-to-one basis in their room. In our 2013 report *After you are two*, author Kate Organ relates the story of a beautiful photograph taken by a resident from her bed on the day of her death.⁴¹

⁴⁰ *Love in a cold climate: creative ageing in Finland*, Baring Foundation, 2021 p20. Available at: baringfoundation.org.uk/resource/love-in-a-cold-climate-creative-ageing-in-finland.

⁴¹ *After you are two*, Kate Organ, 2013. Available at: baringfoundation.org.uk/resource/after-you-are-two.

The government, the regulator and infrastructure organisations



City Arts' Armchair Gallery. Photo courtesy of City Arts Nottingham.

This report was unable to uncover any official recognition of the role of the arts in social care in Government policy. This includes in the most recent policy paper, *Build Back Better: Our Plans for Health and Social Care*.⁴²

THE REGULATOR

The Care Quality Commission (CQC) is the regulator for health and care in England and the importance of its role can hardly be overstated. All care homes and nursing homes are inspected by the CQC. The way in which the standards against which inspections are organised varies from time to time but fall within a human rights framework.

The fundamental standards⁴³ are:

- person-centred
- dignity and respect
- consent
- safety
- safeguarding
- food and drink
- premises and equipment
- complaints
- good governance
- staffing
- fit and proper staff
- duty of candour
- display of ratings.

⁴² *Build Back Better: Our Plan for Health and Social Care*, UK Government, March 2022. Available at: www.gov.uk/government/publications/build-back-better-our-plan-for-health-and-social-care.

⁴³ See: www.cqc.org.uk/what-we-do/how-we-do-our-job/fundamental-standards.

The current inspections framework for adult social care is under review but is expected to follow the same broad approach in the future. There is no specific reference to creativity, culture, arts or music, etc. It is most likely that these areas would be included by an Inspector under the 'responsive' key line of enquiry⁴⁴ which includes areas such as person centred care, interests/hobbies/people's potential, social interaction and relationships, linking to the local community and avoiding isolation. They could potentially also be included under the caring and well-led key lines of enquiry. This lack of specificity is a deliberate approach to the overall framework rather than a sign that creativity and culture are considered unimportant.

However, that does leave matters entirely up to the CQC to emphasise access to creativity and culture as a desirable issue (or not) in their communications or their training of Inspectors. As far as we are aware Inspector training does not include reference to arts and creativity. There are no additional resources for inspectors or for care homes to illustrate how the framework relates to creativity and culture. There seems to be just silence. This is despite NICE recognising the relevance of arts, crafts and singing to meaningful activity.⁴⁵

Equally, this approach means that it is up to the judgement of care home managers as to the degree to which they bring their approach to creativity and culture to the fore in inspections. As far as we can see, the last time the CQC publicly endorsed the importance of creativity was in a number of statements by the then Chief Inspector for Adult Services in 2018.⁴⁶

The lack of focus on creativity and cultural access by the CQC by omission is the single greatest impediment to a systems approach. Without fundamentally affecting the nature of inspection, it would be possible to do much more and with very little if any resource. This report therefore makes a number of recommendations in this key area (see page 31).

A strategic approach at the national level: Finland

There are a number of ways in which Finland and the UK are similar: both have rapidly ageing populations; there is an emphasis on person centred care and on respect and dignity; and a tradition of socially engaged arts. Finland is of course a much smaller nation with a population of 5.54 million people but it is hard to see the relevance of this to the issue at hand.

What is striking about Finland and creativity in care homes, and relatively recent, is that the Finnish Government has taken a much more strategic and systematic approach to the issue of arts and culture in care homes. This began in 2010 with a National Arts and Culture for Wellbeing Plan, including social care, with a central coordinating unit and an emphasis on the role of local authorities in rolling out the Plan. This led to a rapid period of experimentation, job opportunities for artists and training for care staff. This has been re-enforced and further developed by the Municipal Cultural Activities Act of 2019.

This backdrop has provided the framework for an emerging series of system improvements such as central shared culture and health service posts and budgets in local authorities, the employment of specialist Cultural Instructors in some Senior Centres⁴⁷, widespread use of digital cultural apps and, in particular, the integration of cultural interests into residents' individual care plans.⁴⁸

“The lack of focus on creativity and cultural access by the CQC by omission is the single greatest impediment to a systems approach.”

⁴⁴ See: www.cqc.org.uk/guidance-providers/healthcare/key-lines-enquiry-healthcare-services.

⁴⁵ *Mental wellbeing of older people in care homes*. Quality standard [QS50]. National Institute for Health and Care Excellence (NICE), 12 December 2013. Available at: www.nice.org.uk/guidance/qs50/chapter/quality-statement-1-participation-in-meaningful-activity#quality-statement-1-participation-in-meaningful-activity.

⁴⁶ See: www.youtube.com/watch?v=y4POTrbExE4.

⁴⁷ Senior centres in Finland have much in common with care homes, offering accommodation, day activities, short-term care, evaluation, rehabilitation, but in contrast also offer various services to support older people living at home, all under one roof.

⁴⁸ *Love in a cold climate: creative ageing in Finland*, Baring Foundation, 2021. Available at: baringfoundation.org.uk/resource/love-in-a-cold-climate-creative-ageing-in-finland.

SUPPORT AND INFRASTRUCTURE BODIES

There are at least five relevant infrastructure bodies, two of which are membership support bodies for care homes in England. Between them they include a significant representation of care homes. The **National Care Forum (NCF)** largely includes not-for profit and local authority run homes and **Care England** tends to have private care homes in its membership. Both have stated their support and interest in creativity in care homes. The Baring Foundation funded a specialist conference for art in care homes jointly run by them both, as well as a specific award as part of the NCF annual care home awards. NCF has created a Musical Care Taskforce⁴⁹ with Live Music Now and Music for Dementia which has almost 400 members, and has produced as a resource a musical care pathway for people living with dementia. Likewise Care England, which has more independent or commercially funded care homes in its membership, has a Together with Music campaign⁵⁰ and its website lists a series of relevant arts organisations or initiatives for creativity in care homes. Both membership bodies are enthusiastic supporters of the National Arts in Care Homes Day⁵¹. However, as membership bodies representing a sector under the severest of pressures they have many, many other issues to be advocating on.

NAPA (the National Activity Providers Association) is a charity supporting care homes to prioritise wellbeing and promoting activity, arts, and engagement. It provides professional development opportunities for Activity Providers to enhance their knowledge, skills, and confidence and is committed to raising their profile. Its digital practice development platform hosts thousands of resources to support activity practice, including creative activity. NAPA's emphasis on creative activity has been strengthened since 2019 when it was commissioned by the Baring Foundation and Rayne Foundation to run a National Arts in Care Homes Day which has been taking place for three years now on 24 September. This has

proved highly successful with an increase in care homes embracing the arts and introducing resources to inspire creative engagement.

Established in 2001, **Skills for Care** is the strategic workforce development and planning body for adult social care in England. This requires work across the board on staffing including recruitment, capabilities and culture. Within these duties lies training, for instance the qualification for Activity Providers, and assessment tools, which include a small number of relevant references such to as dances and book clubs.

The most substantial document by Skills for Care that includes a reference to the arts is its *Guide to Gaining Good or Outstanding ratings from the CQC*.⁵² This is to be welcomed. However, there aren't many references to creativity or culture and these are mostly limited brief references to singing and music, a rather narrow approach to the issue. Creativity should of course not only be simply a tool for getting a better rating but a basic aspect of life in any care home.

A considerable sum of money will be going into the training of care home staff under the Government's new Plan and it would be a major step forward for this training to have a greater recognition of the value of creativity and culture to the work of care staff and the lives of residents.

Greater attention is given in some countries, including Germany and Finland, to recognising the value of creativity and culture in the training of care workers.

The Social Care Institute for Excellence (SCIE) is described as an improvement agency for people working in social care and social work. It gathers evidence and good practice for working with people across the age range. It has a large range of resources which includes a dedicated site for arts in care homes funded by the Baring Foundation.⁵³

⁴⁹ www.nationalcareforum.org.uk/projects/musical-care-taskforce

⁵⁰ www.togetherwithmusic.org.uk

⁵¹ artsincarehomes.org.uk

⁵² *Good and outstanding care guide – updated*, Skills for Care, 2019. Available at: www.skillsforcare.org.uk/Documents/Standards-legislation/CQC/Good-and-outstanding-care-guide.pdf.

⁵³ www.scie.org.uk/person-centred-care/arts-in-care-homes

Artists, arts organisations and arts funders



The 'Portraits of Care' project by the Royal Photographic Society. Photo © Evan Dawson.

ARTISTS AND ARTS ORGANISATIONS

Artists working in care homes need to be attuned to the way the institution works and in particular be able to give a personalised approach to working with a resident. There are many aspects to this, including a familiarity with safeguarding but a key aspect is making creative activities dementia friendly. At least 70% of residents will be living with dementia. There are many forms of dementia, calling for sophistication and skill on the part of artists. Residents will also be living with a number of medical conditions and the prevalence of depression has already been mentioned.

There is growing concern about how artists who are working with vulnerable people can be best supported. This is sometimes referred to as 'affective support'; that is, support for feelings, emotions and the psychological impact of work.⁵⁴ This consideration certainly applies to artists working in care homes, where residents will all be experiencing some level of disability and are likely to be approaching the end of their lives.

Artists or arts organisations working in a care homes work best when they form a partnership with people in a care home. This will be affected by duration and intensity. A one-off concert is very different from an artist's residency for three months or the arts

⁵⁴ Naismith N, 2021. *Practising well: conversations and support menu*. Aberdeen: Robert Gordon University [online]. Available at: doi.org/10.48526/rgu-wt-1538558.

organisation working with a care home group over years. A key aspect of this partnership is the artist seeing things from the care home and resident's point of view and using language which they are familiar with. Magic Me goes as far as asking care homes what problems they are grappling with, for example getting residents out of their rooms after long periods of confinement during Covid-19, and then considers how creativity can make a distinctive contribution to that.

Much of this report refers to the contribution that professional artists can make to creativity in care homes. Professional artists are skilled people who need to be properly paid. But it would be wrong to think that professional artists or creative practitioners going into care homes is the only valid approach. Amateur, voluntary or retired artists can go into care homes and care home residents can make visits to arts and cultural venues such as museums, galleries and heritage sites. In general, it is difficult for busy care home staff to know whom to approach when it comes to artists, either professional or amateur. Naturally they rely on contacts, word of mouth and a Google search. One way to learn more about potential volunteer artists is through the national organisation for voluntary arts, Creative Lives. Its website includes a map of creative groups⁵⁵ but given the sheer number of voluntary arts organisations, local research is also likely to uncover many more opportunities.

Care homes are very experienced in safeguarding and will apply the same procedures to amateur artists visiting care homes as to professional artists, the difference being that professional arts organisations will also have safeguarding procedures themselves. One of the most common ways in which amateur artists contribute is through the wide range of community choirs. It would be a sorry Welsh Rugby Club Choir that didn't include a visit to its local care homes and the same would be true of many schools. These visits are hugely valued by care homes and are a key way in which they remain part of the community.

It is very common for people in care homes to have mobility problems and limits to the energy they have to go out. Going out has indeed been

impossible during the pandemic but at the time of writing the situation is slowly beginning to change. Some people can leave care homes and many cultural venues welcome their visits and have access for people using wheelchairs. This will again be a matter for local research. There should also be a duty on cultural venues to see the inclusion of care homes as part of their responsibility as civic organisations. The Baring Foundation funded the Age Friendly Museum Network⁵⁶. Beamish open air museum is one museum that has created a specific offer for care homes⁵⁷.

ARTS FUNDERS

Professional artists need to earn a living and to be reasonably paid. Those working with arts organisations also need to fund the justifiable on-costs for the services they are providing. Some care homes also fund activity themselves. Equal Arts has managed to make work a membership model whereby, after a year's free membership, which shows the ways in which Equal Arts attracts additional resources to a care home, they then charge an annual fee of £500, £1,000 or £2,000 per year for their services. However, this model is a rarity and it has not been extended to a large number of care homes. Most of the work reviewed in this report has been funded chiefly by arts funders, although some of the larger care providers are more likely to find some part of the funding themselves. NAPA attempted a voucher scheme for families to pay for arts work in care homes, but it didn't achieve much take-up.

Care homes do a certain amount of dedicated fundraising, including for the arts. There are also some examples of commercially-run care homes investing some resources in arts activities; a good example is Jewish Care, among others. However, given that the chronic and severe level of underfunding for social care in England shows no sign of ending in the short term, pragmatically it has to be conceded that funding will often need to come from elsewhere.

We are clearly biased, but we believe that independent art funders, for example the Rayne Foundation, the Paul Hamlyn Foundation and

⁵⁵ www.creative-lives.org/creativity-map

⁵⁶ www.britishmuseum.org/learn/communities/programmes/age-friendly-museums-network

⁵⁷ www.beamish.org.uk/visiting-with-a-care-home

the Esmée Fairbairn Foundation, have done a lot to support creativity in care homes. Much of the work described in this report by arts organisations has been fully funded by these and other arts funders. These resources have usually been part of general arts programmes, perhaps with a social justice approach rather than funding specifically for arts in social care.

The Arts Council England is by a long way the single most important arts funder. Its general programmes have supported work with older people. In 2014, the Baring Foundation collaborated with the Arts Council England on a £1 million fund specifically supporting work in care homes. An independent evaluation of the work was highly favourable⁵⁸ and led onto a larger joint programme called Celebrating Age. Although not specifically targeted at care homes, there were many examples of activity from residential care in the programme. An independent evaluation of Celebrating Age by Imogen Blood Associates will be published by the end of 2022.

The Arts Council England in its *Lets Create* strategy does mention social care briefly in the context of health, and more recently this has also been recognised in its Creative Health Plan.⁵⁹ Disappointingly, the follow-up Delivery Plan did not include specific funding for this area as had been hoped.

In some ways creative activity in care homes undertaken by professional arts organisations is already over dependent on arts funders. Frankly though, it is hard to believe that there is going to be a major surge in funding from social care sources unless the Government creates a specific fund. Therefore, arts funders will remain critical.

A quality mark for arts in care homes? The Artsmark model

Artsmark is the quality standard for most primary and secondary educational settings in England. It is over 20 years old and accredited by the Arts Council England. Applicant organisations pay a fee of £500 or £250 depending on size.

Artsmark lists its goals as supporting the health and wellbeing of pupils through the arts, helping them be creative and have access to a high-quality cultural education and motivating and upskilling teaching staff.

The process for Artsmark is for, say a school, to register and then go through a self-assessment process as a baseline. Two members of staff must attend training, including a senior member of staff. A Statement of Intent is then produced including goals and in due course a Statement of Impact when the effect of the work has been evaluated. This results in an award of an Artsmark at Platinum, Gold, or Silver level.

The programme is run by Artsworks. As support mechanisms, it has 'Bridge organisations' in each English arts region, in-line teaching resources and other training and 'partner' arts organisations for further inspiration.

The Artsmark website does not state how many educational institutions have the Artsmark award but is certainly very widespread. By coincidence there are roughly the same number of schools as care homes in England.

⁵⁸ *Each breath is valuable: an evaluation of an arts in care homes programme*, 509 Arts, 2018. Available at: baringfoundation.org.uk/resource/each-breath-is-valuable-an-evaluation-of-an-arts-in-care-homes-programme.

⁵⁹ www.artscouncil.org.uk/letscreate

There are no limits to what arts organisations can do in a care home

Here are just some of the amazing artistic adventures that have been happening in care homes.

ARTISTS IN RESIDENCE

There have been many variations to this approach. Cubitt Arts in North London had a partnership with Notting Hill Genesis, a London housing association. Two artists at a time got studio space in the extra care housing complex at 73 Mildmay Street, and in return for reduced rent, gave a number of voluntary hours per week in workshops with residents and held public views of work produced.⁶⁰ The music organization The Spitz is in residence at Bridgeside Lodge Care Home in North London.

FILM MAKING

Ladder to the Moon, based in London, for some time specialised in filming a version of a famous film such as Brief Encounter in a care home and creating roles for residents as actors or the Director. Frames of Mind in London has made witty stop-go animation films with figurines with residents as well as life stories.⁶¹

COMEDY IN CARE HOMES

The Leicester Comedy Festival is the largest in the UK and has many strands in addition to traditional gigs and on-stage live events. The Foundation funded comedians to go into local care homes in 2018 and 2019.⁶²

BOOK FESTIVALS

Creative writing is a relatively common activity in care homes. One approach is the Timeslips initiative imported from the USA. Less common and on a much bigger scale is the partnership between Vitalis, a large care provider in the Netherlands, and a literary development agency there called Wintertuin.⁶³ Groot Letter Festival (the Large Type Festival) brings famous writers into a care home in the same way they might attend a glamorous literary festival. Before this, over the space of a year, residents produce their own books helped by young mentors, writing in a specially developed room that replicates a living room of their youth.

ART APPRECIATION

Much of the activity we describe is participatory creative activity. But there is also a role for art appreciation such as visits by residents to galleries with curators. Artexplora, a Foundation operating in France and the UK, is starting to replicate its project in Nice whereby volunteers come into care homes to facilitate arts discussions.⁶⁴ Paintings in Hospitals has operated in many care homes including by taking works from its collections into homes and has produced a resource called *Creative Care Homes*.⁶⁵ Another approach is the free Armchair Gallery App created by City Arts in Nottingham whereby residents can tour famous galleries from the comfort of their armchair.

⁶⁰ *Setting up community artists' studios in care settings for older people*, Esther Collins, 2018. Available at: baringfoundation.org.uk/blog-post/community-artists-studios-in-care-settings.

⁶¹ The person within: exploring identity through digital art, *The Journal of Dementia Care*, November/December 2015 Vol 23 No 6. Available at: files.cargocollective.com/18529/Salmagundi.pdf.

⁶² See: www.youtube.com/watch?v=hYFOKFicHoM.

⁶³ *Dutch Old Masters: creative ageing in the Netherlands*, Baring Foundation, 2017. Available at: baringfoundation.org.uk/resource/dutch-old-masters-and-mistresses-creative-ageing-in-the-netherlands.

⁶⁴ www.artexplora.org/articles/art-in-eypads-with-allo-miro

⁶⁵ *Creative Care Homes*, Paintings in Hospitals, 2020. Available at: baringfoundation.org.uk/resource/creative-care-homes.

CIRCUS AND AERIAL ARTS

Upswing is a contemporary circus arts company. It has undertaken a number of projects both with older people living in the community and in care homes. It uses lots of techniques including juggling, magic tricks and aerial performance and has produced a handbook of exercises.⁶⁶

OPERA

There have been a number of operatic initiatives including the Paris Opera visiting care homes as a scheduled activity. In the UK, Rachel Barnett has written an opera *Six Characters in Search of an Opera*, especially for performance in care homes.⁶⁷

DANCE AND MOVEMENT

There are many, many examples of dance in care homes. Green Candle Dance in London has been operating for many years. Yorkshire Dance has been increasing its work in care homes in Leeds. Perhaps one of the most innovative approaches has been taken by the wonderfully named Digital Doris operated by the Moving Memory Dance Company based in Canterbury. This bespoke kit of a projector and laptop allows the company to transform a care home into a digital environment for dance performance and participation.⁶⁸

BRINGING THE MUSEUM INTO THE CARE HOME

There are many examples of museums either organising special visits for care home residents or going into care homes with objects from their collection. Often this can be social history collections used for reminiscence sessions, but by no means always. Examples include Tyne and Wear Archives and Museums and Manchester Museum. The largest initiative is the training resource House of Memories for care staff created by the National Museums Liverpool and now used in many places including Singapore.⁶⁹

COCKTAILS IN CARE HOMES

Magic Me, based in East London, had the wonderful idea over ten years ago that it would be a good idea to fill what can be rather empty evenings with the fun and glamour of a cocktail party. This involves staff and family as well as residents and some set dressing to make a dining room look fabulous. It has also proved very popular with the volunteers who run these events.⁷⁰

HEN POWER

No list would be without the Hen Power project by Equal Arts. It's hard not to think it started as a joke about the Tyneside habit of calling a woman 'hen', but it was certainly inspired. Yes, they really do take in hens for a care home to look after and the project has flown over to Australia. It also has had a very positive evaluation.⁷¹

⁶⁶ *Homemade Circus Handbook*, Upswing, 2018. Available at: baringfoundation.org.uk/resource/homemade-circus-handbook.

⁶⁷ 'It touches their souls': Opera finds new audience in care homes', *The Guardian*, 25 July 2017. Available at: www.theguardian.com/social-care-network/2017/jul/25/music-opera-care-homes.

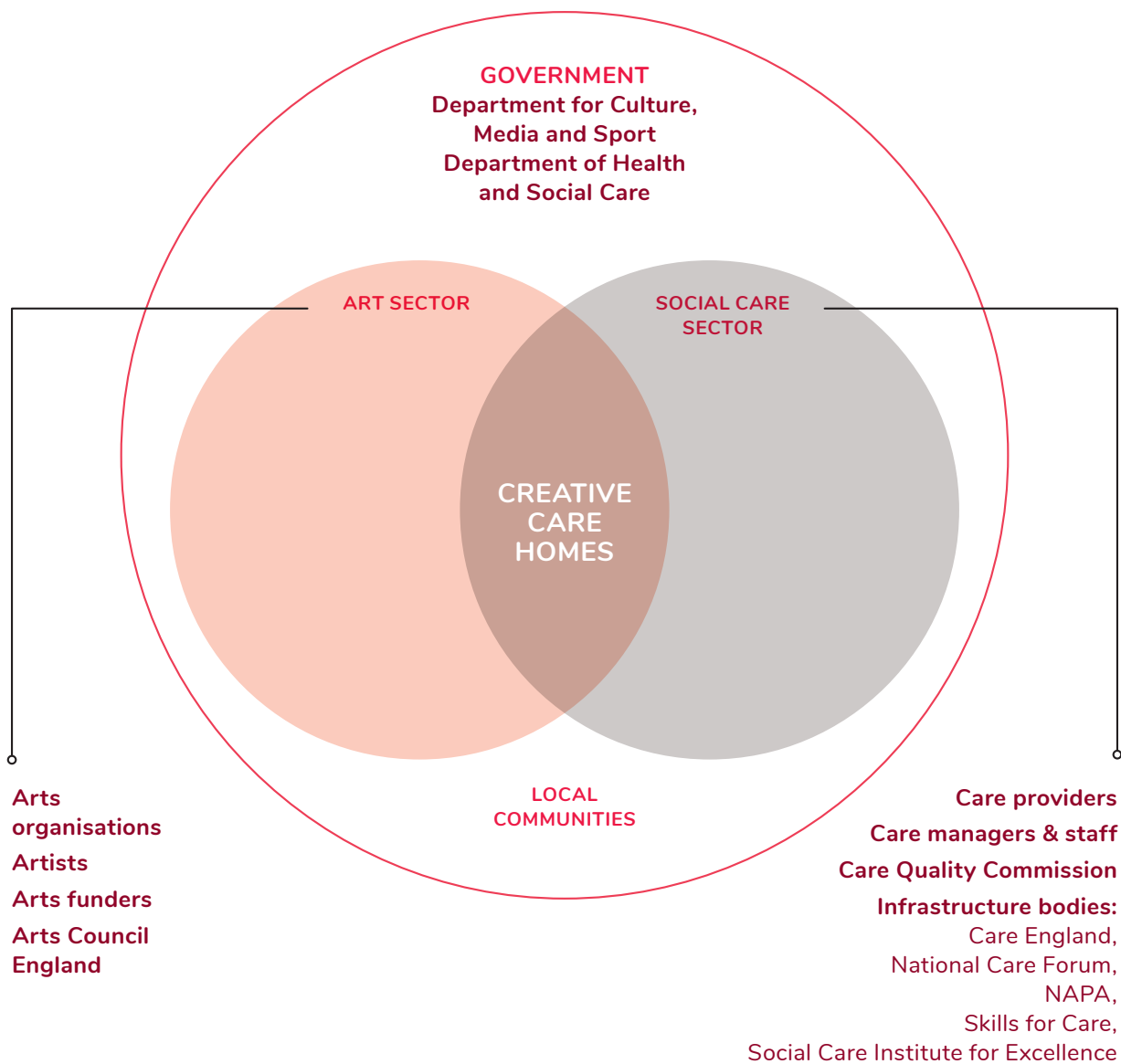
⁶⁸ www.movingmemorydance.com/digital-resources

⁶⁹ www.liverpoolmuseums.org.uk/house-of-memories

⁷⁰ magicme.co.uk/project/cocktails-in-care-homes

⁷¹ www.equalarts.org.uk/our-work/henpower

A systems approach to creativity in care homes



Conclusions

01

Creativity and access to culture aren't the only type of meaningful activity in a care home, but they are a human right and should always be available.

02

More creativity and culture in more care homes will have enormous benefits for residents, their families and staff.

03

The single most important factor in a creative care home is a supportive manager but this leads to a lottery of provision.

04

In order to have a larger number of supportive managers, there are many improvements that can be made to the systems to encourage that change. There needs to be a coordinated approach by all the main players in the social care sector and arts sector to produce a well-functioning ecology.

05

Funding helps, especially in terms of paying for artists, but a lot more could be achieved without additional resources.

06

There is a wealth of high-quality free materials, training and advice online.

07

Many artists and arts organisations are skilled at working in care homes and bring expertise and variety, but they need finance either from arts funders or the care system.

08

Creativity in care homes will contribute to positive assessments of care homes by the Care Quality Commission (CQC) and this should be made more evident by the CQC.

09

A more explicit and systematic approach needs to be taken by care homes in assessing the cultural interests of residents from their first day in residence to their last.

10

Person-centred care is at the heart of the care system and that should include a personalised approach to culture and creativity that respects interests, aspirations, capacity and background.

11

Provision has grown organically and is undermined by a chronic lack of funding and inadequate staffing. There is a lack of central direction and encouragement, including from Government.

Recommendations

The Government

- Government policy should make clear that creativity and culture are human rights and part of modern social care. These principles should be integrated into the measures being implemented for Build Back Better: Our Plan for Health and Social Care.

Care homes

- Managers should either use the checklist for culture and creativity in this report (see page 17) or devise their own. They should contact local arts organisations to see what they can offer.
- Culture and creativity should specifically be part of the initial care plan for each new resident and implementation then monitored.
- Staff should be encouraged to attend at least one of the many online or in-person creativity training courses.
- Managers should assess how digital devices including apps can support daily creativity.

Care Quality Commission (CQC)

- In the absence of a specific reference to creativity and culture in the assessment framework, the CQC should state the relevance of these to its inspections in communications and, for example, in its public support for the National Arts in Care Homes Day.
- Reference to the importance of creativity and culture as part of a meaningful life for residents in care homes, and how to identify good quality provision, should be included in Inspectors' training.

Care umbrella bodies (National Care Forum, Care England and NAPA)

- A simple guide to the relevance of creativity and culture to the CQC framework should be published for care homes managers.
- The importance of creativity and culture should continue to be promoted and showcased to members. This would include making the National Arts in Care Homes Day a high profile and permanent event for care homes.

Skills for Care

- The visibility of arts and creativity in existing qualifications, such as for Activity Coordinators, should be heightened.
 - The potential for specific qualifications regarding creativity should be examined.
 - Guidance should be given to navigate the confusing array of existing training in creativity.
-

Arts organisations and artists

- A Code of Practice should be devised, possibly facilitated by the Culture Health and Wellbeing Alliance or the Creative Ageing Development Agency. This would cover what artists need to know to work effectively and ethically in care homes.
- Arts organisations should proactively reach out to care homes to discuss potential partnerships. Venues, in particular, should see care homes as part of their local community.
- Arts organisations should consider how they support artists working in care homes, including their feelings and emotions regarding this work, sometimes called 'affective support'.

Arts funders (general)

- Arts funders should make the relevance of their funding to work in care homes clear and promote this through showcasing grants given in this area.
- Arts funders should fund affective support for artists working in care homes as an element of good practice.

Arts Council England (ACE)

- ACE should investigate the value of a light touch version of the Artsmark (which they fund for use in educational establishments) for use in care homes.
 - ACE should consider a specific funding initiative for work in care homes.
 - Finally, ACE should liaise with the Arts Council Wales over the replicability of the highly successful cARTrefu model.
-

Appendix 1

THE BARING FOUNDATION'S ENGAGEMENT WITH CREATIVITY IN CARE HOMES SINCE 2010

2010

- Launch of the Foundation's Arts and Older People funding programme
 - A roundtable discussion on arts in care homes was held
-

2011

- Publication with the National Care Forum of Creative homes – how the arts can contribute to quality of life in residential care
-

2012

- Funding round awarded 14 grants to arts organisations to link the community to care homes
-

2013

- Launch of a partnership fund of £1 million with Arts Council England (ACE) for four major grants to work in care homes over three years
-

2014

- Our partnership began with Arts Council Wales to deliver the cARTrefu (residencies in care homes) programme run by Age Cymru until 2022
-

2015

- We commissioned Live Music Now to run A Choir in Every Care Home
-

2016

- Launch of a new £3 million fund of £100k grants with Arts Council England called Celebrating Age which included work in care homes
 - A national conference was held on work in care homes by umbrella bodies National Care Forum and Care England
-

2017

- The evaluation (Each breath is valuable) of the joint 2013-2016 arts in care homes grants with Arts Council England came out
 - Joint grants awarded with the Nominet Trust for digital creative ageing, including work in care homes
 - The Foundation supported an Arts Council Northern Ireland conference on arts in care homes in Belfast
-

2018

- Awarded joint funding with Creative Scotland for arts in care homes training
 - A rapid mapping of training provision for creativity in care homes by Penny Allen was published
-

2019

- The third phase of our longstanding joint fund with Arts Council Northern Ireland moved to focus on arts in care homes
- *Creative Care Homes*, a resource by Paintings in Hospitals was published
- The Baring Foundation jointly commissioned NAPA with the Rayne Foundation to run the National Arts in Care Homes Day for five years

Appendix 2

RESOURCES

The following are just some of the free resources online. There are many more. They are mostly intended for care home staff to stimulate creative activities and generally don't require specialist or expensive equipment.

Arts in Care Homes, Social Care Institute for Excellence

This resource bank from the Social Care Institute for Excellence is full of ideas and tips for care homes on doing creative activities with residents, covering everything from jewellery making to puppetry to drawing and painting. It also includes advice on how to do it without any external input or facilitation and lots of simple ideas.

www.scie.org.uk/person-centredcare/arts-in-care-homes

Arts in Care Homes

Arts in Care Homes runs the annual National Day of Arts in Care Homes (24 September) and its website has lots of activities and how-to guides. NDICH is funded jointly by the Rayne Foundation and the Baring Foundation.

www.artsincarehomes.org.uk

Treasury of Arts Activities for Older People, Volumes 1 & 2

Two volumes of multi-art form activities by Liz Postlethwaite, commissioned by the Baring Foundation.

baringfoundation.org.uk/resource/treasury-of-arts-activities-for-older-people

Creative Care Homes

A resource by Paintings in Hospitals, commissioned by the Baring Foundation, with lots of ideas for visual arts activities (printmaking, quick drawing, repeat pattern, still life...) for care homes.

www.paintingsinhospitals.org.uk/creative-care-homes-introduction

Live Music in Care by Live Music Now

Two toolkits commissioned by the Baring Foundation, one for care homes and one for musicians:

achoirineverycarehome.wordpress.com/toolkit-for-care-homes

achoirineverycarehome.wordpress.com/toolkit-for-singers

City Arts in Nottingham Armchair Gallery

Developed by City Arts Nottingham, this app brings world-class heritage, museum and gallery collections to your armchair, and is designed for people living with dementia.

city-arts.org.uk/get-involved/armchair-gallery

Training for care workers

There are many types of training for care workers in offering creative activities. In 2017, the Baring Foundation commissioned Penny Allen to scan the field and she found over sixty courses on offer

baringfoundation.org.uk/resource/arts-in-care-homes-a-rapid-mapping-of-training-provision/

Appendix 3

SOME ARTS ORGANISATIONS WORKING IN CARE HOMES

There is no up-to-date central list of arts organisations working in care homes in England. In the absence of this, here are some of the arts organisations that we are aware of at the time of writing. This is not an exhaustive list but we hope it might be of interest to care home providers. This will continually change. Some organisations will only be working in care homes when they have specific funding. All the organisations will have worked in care homes relatively recently. We have organised these geographically but some organisations may be willing to work further afield.

NATIONAL

Alive

A national organisation working on meaningful activity in care homes and community venues including through the arts.

Arts4Dementia

This national organisation has specialised in projects to advocate for arts for people living with dementia and to train artists rather than direct delivery in care homes.

Bright Shadow

A national organisation specialising in creativity for people living with dementia, known for Zest sessions and use of Bright Boxes.

Creative Minds

This social enterprise has a franchise model of over 40 artists using socially engaged practice across the country in a variety of locations including care homes, with an emphasis on visual arts.

Creative Mojo

Working across the UK with a number of practitioners using a franchise model, Creative Mojo provides craft-based workshops to all types of residential care facility.

Ladder to the Moon/Vibrant Communities

The long-established national theatre company which specialised in using films as starting points for drama in care homes has moved to a new initiative called Vibrant Communities. This uses online material to bring creative and cultural experiences into care homes.

Musical Moments

Mainly working in the North of England but willing to go further, Musical Moments specialises in music in care homes.

My Life Films

A national social enterprise offering storytelling for people living with dementia and using film and TV.

Paintings in Hospitals

Paintings in Hospitals works nationally in a variety of settings including in care homes and with a large collection of art for loan. It has created a specific activity resource for care homes (see page 34).

The Reader

A national organisation founded in Liverpool, promoting shared reading in a large variety of settings.

LONDON

Akademi

Based in London, this South Asian dance company has an emphasis on participation including its Dance Well programme.

The City of London Sinfonia

This orchestra has a range of socially engaged projects, including working in care homes, for many years.

Creative Writes

Based in London, but working further afield, and offering creative writing workshops in a wide variety of settings including care homes.

Entelechy Arts

Based in the Albany Arts Centre in South London, Entelechy has specialised in working with older people over decades and has a major commitment to working in care homes and supported living as well as in the community.

Dulwich Picture Gallery

Britain's oldest public gallery is located in South London and has a wide range of socially engaged work, especially with older people.

Green Candle Dance

Based in East London, this long-standing dance company has specialised in working with older people including in care homes.

Live Music Now

This national organisation was founded by Sir Yehudi Menuhin to take high quality musicians into non-traditional community settings and undertakes a lot of work in care homes.

London Bubble

The Bubble Theatre in South London is a participatory arts organisation which works extensively with older people including in care homes.

Magic Me

This East London based charity specialises in intergenerational creative activities and has worked in care homes for many years, and more recently in Essex.

Making Time

Based in London and operating nationally, this social enterprise provides training to care home staff in creativity, especially the visual arts.

Spare Tyre

This London-based participatory theatre company has done a lot of work in care homes and researched provision for South Asian elders.

The Spitz

Live music including for care homes based in London.

Upswing

A touring aerial skills modern circus company which has worked in care homes.

Wigmore Hall

Operating out of this London concert hall, Music for Life has taken live music into London care homes for many years.

Resonate Arts

Resonate Arts has run a number of projects in care homes, including a collaboration with the Victoria and Albert Museum.

EAST MIDLANDS

City Arts Nottingham

A community arts organisation based in Nottingham which has worked extensively in care homes and created Armchair Gallery app.

OPUS Music CIC

Based in Derbyshire, OPUS Music takes live music into care homes as well as training staff.

Writing East Midlands

The Elder Tree funded by Celebrating Age has run writing groups in care homes across the East Midlands.

WEST MIDLANDS

Courtyard Arts

An arts centre including a theatre which has worked in care homes locally over a long period.

Creative Health CIC

A West Midlands Arts and Health organisation which includes work in care homes.

Vamos

Worcester based but touring, this theatre company uses masks for participatory performances, including in care homes.

EAST OF ENGLAND

Artlink Suffolk

A participatory company, largely working in the visual arts, Artlink has undertaken a large number of projects in care homes.

Creative Arts East

Based in and working along the coast and across art forms with a wide variety of communities including older people.

NORTH WEST

Bluecoat Arts

A contemporary arts centre in Liverpool working across a wide range of practices and community settings including care homes.

Collective Encounters

Based in Liverpool and focusing on socially engaged theatre, Collective Encounters has done a lot of work with people living with dementia and their carers, producing training courses and a pocket book.

Manchester Camerata

A professional orchestra with a deep commitment to social engagement, its Music in Mind programme specialises in working with people living with dementia including in care homes.

Manchester Museum

Among many programmes, Manchester Museum has a strong emphasis on health and wellbeing. This has sometimes included work in care homes.

Open Eye Gallery

Based in Liverpool and specialising in photography, Open Eye worked extensively in care homes as part of a Celebrating Age project.

Small Things

Based in Manchester, this participatory arts social enterprise has frequently worked in care homes producing the Story Box resource and training care workers.

NORTH EAST

Equal Arts

Based in Newcastle, this arts organisation has specialised in working with older people for over twenty years and its work extends throughout the North East and beyond.

Music in Hospitals and Care

Live music in care homes, mainly in the North East.

Sage Gateshead

Leading concert hall with large number of community programmes including In Harmony which goes into local care homes.

Tyne and Wear Museums (TWAM)

TWAM has created resource kits to be used in health and in social care settings.

SOUTH EAST

Independent Arts

This participatory cross art form charity is based on the Isle of Wight and has a number of initiatives for older people including in care homes.

Moving Memory Dance Company

Based in Canterbury and mainly working on the South East coast, this charity takes movement and music into care homes including using digital devices.

The Right Step Dance Company

Based in Medway, Kent, services include armchair dance in care homes.

SOUTH WEST

Brave Bold Drama

Based in Bristol this participatory theatre company has many community initiatives including in care homes.

Mindsong

Working mainly in Gloucestershire and beginning as an outreach project from the Three Choirs Festival, this charity has a music for dementia programme, which includes care homes and music therapy.

YORKSHIRE & HUMBER

Hoot Arts

Based in Huddersfield and using participatory arts with a variety of communities, Hoot Arts has worked extensively with people living with dementia including in care homes.

Leeds Playhouse

This theatre has an international reputation for its work with older people including those living with dementia. Its work has included tours into care homes.

Lost Chord

Based in South Yorkshire, this charity has been bringing live music to people living with dementia, including in care homes, for over twenty years.

Yorkshire Dance

Yorkshire Dance's In Mature Company programme goes into care homes across Leeds.

Selected Baring Foundation publications

All resources can be found on our website www.baringfoundation.org.uk



Treasury of arts activities for older people
Volume 1

Liz Postlethwaite



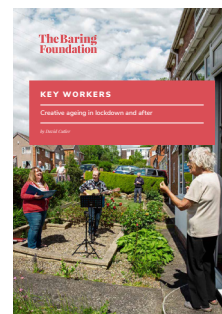
Treasury of arts activities for older people:
Volume 2

Liz Postlethwaite



Older and wiser:
creative ageing in the UK 2010-19

Rebecca Gordon-Nesbitt, King's College London



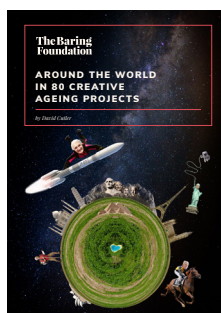
Key workers:
creative ageing in lockdown and beyond

David Cutler



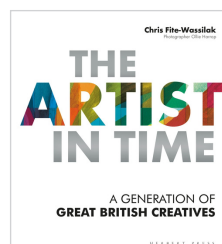
On diversity and creative ageing

Harriet Lowe



Around the world in 80 creative ageing projects

David Cutler



The Artist in Time

Chris Fite-Wassilak and Ollie Harrop



Winter Fires:
art and agency in old age

François Matarasso



The role of local authorities in creative ageing

David Cutler



Technically older:
an update on digital arts and creative ageing

Joe Randall

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