



**Age &
Opportunity**

A Toolkit for Arts & Creativity in Care Settings

**A practical
guide to making
the arts and
creativity part of
everyday life in
a care setting**

**Every bird can sing
in its own voice¹**

Laura Huhtinen-Hilden



We are Age & Opportunity, the national organisation that provides a range of opportunities for older people who want to get more involved in arts and culture, sport and physical activity, civic engagement and personal development.

COVER PHOTOS FROM AGE & OPPORTUNITY ARTS INITIATIVES AND EVENTS INCLUDING DANCING THROUGH THE DOOR IN PARTNERSHIP WITH COISCÉIM BROADREACH

Our aim is to inspire people aged 50+ to live a dynamic life in which they are more active, more visible, more creative and more connected. One of our key priorities is to truly understand what ageing in Ireland means for people today by increasing the dialogue we have with them – conducting regular research through focus groups and workshops and by generating more opportunities for their feedback across all of our programmes. We work with local communities and organisations across the country to run a range of programmes and activities in three key areas:

Age & Opportunity Arts provides opportunities for us to engage more in arts and cultural events and initiatives.

Age & Opportunity Active is designed to get us more active and participate in recreational sport and physical activity.

Age & Opportunity Engage offers a range of workshops and learning initiatives for our own personal development as well as opportunities for us to play an active role in our community.

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INTRODUCTION

Age & Opportunity has a long track record of arts programmes and training in relation to care settings.

In 2012, we were one of the founder organisations, with the Irish Museum of Modern Art (IMMA), the Alzheimer Society of Ireland and the Butler Gallery in establishing Azure; a network of arts institutions with the aim of providing dementia-inclusive art-viewing events for persons living with dementia and their carers’.

The following year (2013), with funding from the Community Foundation for Ireland, we developed *Creative Exchanges* our QQI accredited level 6 minor award. This initiative delivers high quality training to facilitate learners currently working with older people in residential and day care settings and people from arts backgrounds, in the planning and facilitation of arts activities with older persons to enhance quality of life.

In 2017, our first *Artist in Residence in a Care Setting* initiative was launched at the Orchard Day Care Centre in Blackrock, County Dublin. Since then, we have been working across Ireland to nurture diverse arts engagements and experiences in various care settings environments. The aim of the initiative is to create an opportunity for the staff and residents of a care setting to engage creatively with an artist over time, supporting the resident, the artist and the care setting in a nurturing and inclusive environment.

Arising out of this work, this practical Toolkit is intended to provide straightforward advice, knowhow and useful videos for people who want to bring more creative activities into care settings and get the most out of working with artists. If we succeed in our endeavours, we will profoundly enhance the lives of the residents and attendees of care settings around Ireland and beyond.

Dr Tara Byrne, Arts Programme Manager & Bealtaine Festival Artistic Director, Age & Opportunity

Ciarán McKinney, Engage Programme Manager, Age & Opportunity



AGE & OPPORTUNITY'S ARTIST IN RESIDENCE IN A CARE SETTING INITIATIVE 2019, ARTIST CLÓNA NÍ LAOÍ AND CLONSKEAGH COMMUNITY NURSING UNIT. PHOTO BY CLÓNA NÍ LAOÍ

USER GUIDE

This Toolkit is designed for use by managers and staff, in particular care setting creative activity coordinators, as well as non-arts professionals interested in arts in care contexts. It is informed by Age & Opportunity's work over many years to ensure meaningful engagement in care settings and make the arts and creativity intrinsic to care. It draws especially on the experience of those involved in our 2019 Artist in Residence in a Care Setting Initiative, and on its evaluation, to make key lessons better known for the benefit of others. We have also consulted with care settings in the development of this Toolkit with the view to making it as practically useful for staff in their day to day work, as possible.

The Toolkit aims to strike a balance between being inspirational and providing practical suggestions and resources. It may be read from start to finish or (perhaps more realistically) sections may be consulted for practical information or advice.

It will, therefore, help care settings staff (as above) to:

Understand the value and benefit of arts activity in the care setting;

Think about different ways of working;

Learn about funding opportunities and how to access them;

Design and implement simple arts activities;

Learn from artists working in this area;

Be inspired by previous work in this area;

Find out about training opportunities.

SECTION 1

Provides **BACKGROUND** by referring to key international and national policies and research on the benefits of arts engagement in care settings.

SECTION 2

Contains some **GENERAL ADVICE** on working in the arts in care settings.

SECTION 3

Contains **GUIDANCE** for working with professional artists including advice on how to make contact and find the right artist for your setting.

SECTION 4

Includes **PRACTICAL ACTIVITIES FROM ARTISTS** who are experienced in working in care settings focusing on specific art-forms with links to videos to demonstrate practical approaches.

SECTION 5

Outlines some potential sources of **FUNDING** for working in the arts.

APPENDIX 1

Age & Opportunity: Some of Age & Opportunity's work in care settings.

APPENDIX 2

Artist in Residence Case Studies 2019: Artists involved in the Artist in Residence in a Care Setting Initiative, reflections on challenges and successes.

APPENDIX 3

Further reading and links to other resources.

APPENDIX 4

Contributing artists: additional information including biographies and contact details of artists who have developed these activities.

1

BACKGROUND: POLICIES AND RESEARCH

This section refers to public policies that inform the work this Toolkit encourages and to research that evidences some of the benefits. Residents of care settings and people attending day centres have a right to engage in and shape the country's arts and cultural life.

Age & Opportunity advocates for the arts to become embedded in the culture of care settings for that reason and also because this can foster person-centred care and self-expression.

1.1 POLICIES

Ireland has entered into commitments on access to arts and culture at an international level. These include arts, health and social policies.

Among national arts policies, the framework *Culture 2025*² recognises the right to access, participate in and shape our culture at all life's stages (p.10). The Arts Council strategy, *Making Great Art Work*³ aims to ensure that 'more people will enjoy high-quality arts experiences' and it also recognises that more people engaging in the arts (and the greater their social diversity) creates greater benefits to society (p.24).

In terms of health policies, national standards for care settings from the Health Information and Quality Authority (HIQA), require a person-centred approach⁴. **Person-centred care involves tailoring care to respond to people's interests, abilities, history and personality.** The standards require that residential settings provide everyday activities that vary according to residents' interests. Standards require choice of activities, maintenance of links to communities and fostering psychological wellbeing. Embedding arts participation in care centres can help meet each of these objectives.

In addition, the United Nations Convention on the Rights of Persons with Disabilities applies to older people living in residential settings⁵. This confers rights and creates legally binding obligations to enable disabled people to participate in cultural life and to have opportunities to develop and use their creative, artistic and intellectual potential (Article 30). Ireland has committed to promote cultural diversity under a 2005 UNESCO Convention⁶.

Person-centred care and support places each resident at the centre of all that the service does.

Health Information and Quality Authority, National Standards for Residential Care Settings for Older People in Ireland (p.18)

1.2 RESEARCH EVIDENCE



A UK study of forty factors that contribute to wellbeing in later life found that participating in the arts (and culture more generally) made the greatest contribution⁷. Research in the area of arts in care is relatively new but it is growing⁸. A range of benefits are identified in several studies. One large-scale project (involving 5 long-term care units, 164 older people and 134 nursing personnel) suggests that cultural activities are as important as health-care in providing a good quality of life and that residents wanted access to creative activities, such as cultural events and visits by artists, even at the very end of life⁹. Residents felt that cultural activities brought meaningfulness into their lives in care settings. An Irish study found that participating in professionally led visual-arts workshops improved quality of life within long-term care-homes¹⁰.

There is growing recognition of the potential of the arts to transform the lives of people affected by dementia. The arts are considered particularly powerful because they operate at an emotional level, do not require rational language and allow communication and connection with family, staff and the greater world¹¹. For example, the arts have been shown to support the health, well-being and cognition of people living with dementia, to help with communication, to stimulate creativity, and also to be capable of educating carers and challenging public perceptions¹².



PHOTOS: AGE & OPPORTUNITY'S ARTIST IN RESIDENCE IN A CARE SETTING INITIATIVE 2018, WITH THE FAIRLAND COLLECTIVE AND ST. JOSEPH'S SHANKILL

Cultural activities are as important as health care in providing a good quality of life for older people in care settings.

Koponen, Honkasalo and Rautava (2018)
Cultural plan model: integrating cultural and creative activities into care units for the elderly



GENERAL ADVICE: ORGANISING ARTS ACTIVITIES

This section provides some pointers for getting started in the arts. It outlines some general principles, then includes suggestions from artists who have been involved in Age & Opportunity’s Artist in Residence in a Care Setting Initiative, which offer practical tips as well as encouragement to people working in care settings.

Finally, it recommends a few activities and events to get you started, including activities that have worked for other care settings, and we include information on how to find professional artists. Of course, many care settings will already be offering creative activities, for whom this section may prove useful as a refresher or for any staff just joining the team.

2.1 GENERAL PRINCIPLES TO GET STARTED

Some time ago, Age & Opportunity published ‘Guidelines for Working with Older People in the Arts’, intended for people organising arts and cultural events that involve older people, during our Bealtaine festival in May or at other times of the year. It was not specifically tailored to care settings, but much of its content is relevant to them. The Guidelines include a series of Do’s and Don’ts in facilitating meaningful, high quality arts experience. We include a selection here that seems particularly relevant to arts in care sessions.

✓ Do

- Convey the message that the arts can bring important physical and mental benefits to older people
- Ensure that staff are aware of the benefits and are positive about the place of participative arts in the care setting
- Consider the role that a professional artist can play and invite an artist to work with you
- Ensure ongoing dialogue that takes account of individual interests, experiences and needs
- Value the input of participants and acknowledge the possibilities for mutual learning

✗ Don’t

- Exclude any art form without first exploring and discussing the possibilities; skilled artists and practitioners in all art forms can engage with a diversity of abilities
- Ignore suggestions or complaints; dialogue must be real, not tokenistic
- Feel disillusioned if you receive negative feedback; it shows the dialogue is working and it may help to improve the effectiveness of the programme
- Assume all responsibility for the organisational, administrative and artistic elements of the programme; tap into the skills of others



PHOTOS: AGE & OPPORTUNITY'S ARTIST IN RESIDENCE IN A CARE SETTING INITIATIVE 2017, WITH ARTIST JOANNA HOPKINS AND ORCHARD DAY CARE CENTRE, BLACKROCK.



The Guidelines also include sections on attitudes to ageing and evaluation:

Attitudes: Attitudes affect how people think of the arts and older people, which means that people may operate out of unquestioned assumptions when planning arts activities. For example, people sometimes devise 'safe', unchallenging programmes for older people, assuming a lack of interest in anything contemporary or contentious. The Guidelines suggest some questions to ask, which are designed to challenge attitudes and approaches.

Evaluation: The Guidelines include advice on building evaluation of arts initiatives into your programmes from the outset. In general evaluation is intended to review the aims and objectives of a programme, highlight the achievements from a range of perspectives, pinpoint areas of difficulty and present recommendations for future development.

YOU CAN ACCESS THE GUIDELINES HERE:

<https://bealtaine.ie/resources/Publications/Guidelines-for-working-with-older-people-and-the-arts.pdf>

2.2 A NOTE ON LANGUAGE

The language we use with and about older people plays a big part in forming attitudes and either reinforcing or challenging ageism. When talking about individuals or groups 'older people' or 'older person(s)' are the most appropriate terms to use. The 'er' qualifier makes it more acceptable and inclusive than just 'old' and it recognises a continuum of ageing, all older people are not the same age. Referring to older people as the elderly, geriatrics, senior citizens, pensioners or OAPs is not what Age & Opportunity recommends. None of these terms have equal or opposite terms in common use and each one reinforces a negative stereotype. While it is true that many people living in care settings have significant health challenges, frequent use of the terms "vulnerable", "frail", "underlying conditions" linked to all older people suggests that it is appropriate and indeed necessary to make decisions about everyone in this group - regardless of ability - which are "for their own good". Such terms make critical analysis of these decisions and discussion of alternatives very difficult and can limit imagination about what is actually possible in relation to meaningful arts activities.

2.3 A NOTE ON HEALTH AND SAFETY

Each care setting will have its own procedures and protocols around health and safety. For any new activities, Age & Opportunity recommends that each care setting assesses their risk in this regard before embarking on the activity. In addition, the activities outlined here should only be carried out, if it is safe to do so within government guidelines in relation to Covid-19.



AGE & OPPORTUNITY'S ARTIST IN RESIDENCE IN A CARE SETTING INITIATIVE 2019, WITH ARTIST CLÍONA NÍ LAOI AND CLONSKEAGH COMMUNITY NURSING UNIT

2.4 TIPS AND ADVICE FROM THE ARTIST IN RESIDENCE IN A CARE SETTINGS INITIATIVE

The following general tips on working in the arts in a care setting comes from artists who engaged in Age & Opportunity's Artist in Residence in a Care Setting Initiative in 2019. This is intended to encourage and advise those working in care settings who wish to engage more in arts activities. There is an emphasis on the visual arts (reflecting the experience and views of the artists who participated in the 2019 residency), but many suggestions are also relevant to other art-forms.

YOU CAN ACCESS A SHORT VIDEO ON THE RESIDENCIES HERE:

<https://youtu.be/Oywb6i9stmc>

Setting the Scene

- Create a nice environment for activities. Make it comfortable, calm and relaxing. Music is a great way to set the scene and to put people at their ease.
- It can be effective to stimulate different senses while engaging participants in activities such as using oil diffusers with energising citrus scents and thyme.
- Have some art books in the activity space to encourage creative thinking. If someone does not want to draw/paint in the moment, looking through an art book may help to get their creative juices flowing. Alternatively, use nature books or encyclopedias which are image based.
- Incorporate nature as the creative invitation. Include sounds such as birdsong.
- Inexpensive and compact projectors can be sourced online and are effective in creating a calm and colourful environment.

Being Practical

- Groups of between five and ten (maximum) are best for art workshops so that people can interact with one another around a table or activity space. However, keep this under review - depending on the interests and abilities of the group and, indeed, the space available, ten may be too many in some settings.
- Some people don't want to engage in the making/creating process of arts practice. and are perfectly content to participate just by being there. That is fine.
- When trying a new activity, allow extra time.
- Finishing an activity is not as important as allowing time to savour the process. Avoid rushing to complete a task.
- For participants with reduced mobility, make arts accessible, for example, by their bedside. An occupational therapist can help with this.
- Make space to display work in progress where it can be seen by all residents. This can be a good prompt and has the effect of bringing art and creativity into everyday conversation.



AGE & OPPORTUNITY'S ARTIST IN RESIDENCE IN A CARE SETTING INITIATIVE 2018, WITH THE FAIRLAND COLLECTIVE AND ST. JOSEPH'S SHANKILL

Engaging People

- Try using different places in the care setting for activities or engagements. Engaging with residents outside the usual designated activity areas can help to create a more relaxed environment or provide opportunities to engage in a more relaxed way with those who may be put off by organised activities (or an 'art' session).
- If possible (and safe), leave out materials for people to access outside of 'activity time'.
- Get creative with colour and materials, particularly tactile materials from nature that can trigger memories (such as seashells or dried flowers).
- Take risks together: arts activities that are new to everyone are often the most inclusive – it puts everyone on the same level as beginners, explorers and experts.
- You do not have to be an expert to lead the activity – you just have to stay a few steps ahead and instill confidence. The videos and activities embedded in this document are intended to help with this, as will readily available YouTube tutorials.

Choosing Materials (visual arts)

- Use good quality materials to make art-making experiences feel special. Participants enjoy using things that have been carefully chosen; cartridge paper that is heavy in weight (minimum 110gsm), watercolour paper, small canvas boards, good quality brushes, artists' quality paints, handmade papers.
- You do not need to have a lot of materials. Sometimes simpler tools and materials can lead to powerful engagements.
- Let the materials with their physical and sensory properties become a focus. It is useful to have materials like compact watercolour paint sets (with their own built-in mixing palette). When diluted with plenty of water these watercolour paints have amazing versatility.
- Pastels are easy to use and are a direct way of working with colour. They can be dragged across the paper lengthways to create bold swooshes of colour and can be blended using tissue to create subtle, misty effects.
- For drawing, try charcoal sticks, putty erasers and white paper of varying size (A4-A2). Charcoal sticks come in various sizes and the larger sticks can be useful for people who have problems with grip.
- Look up tutorials on YouTube for tips on using any art materials.

2.5 SOME EVENT SUGGESTIONS

Here we offer some suggestions in relation to types of events and activities you might consider if you are new to working in the arts. Our Bealtaine festival each May can provide an entry-point to arts participation for your care home, whether you want to organise an event or go along to one. Other Bealtaine events can also inspire you to create your own.

Some suggestions:

Events outside the care setting: Events inside the care setting:

- See if there is a local Bealtaine Dawn Chorus event you could participate in or if you can organise one. Dawn Chorus events have been happening since 2009 when choirs from around the country are invited to sing outdoors at a scenic location on a morning in May.
- Take a trip to a museum, gallery, arts centre, theatre, cinema or other cultural building.
- Consider booking an Azure tour to a museum, gallery or arts venue for a group (more information in **Appendix 1, below**).
- Work with an older person network on a community related project, such as older people photographing 'Festival Faces' in your area during May.
- Invite an artist, poet, writer or other arts practitioner to make new work, to visit and speak to your group, or exhibit or perform at your care centre.
- Contact your local gallery, museum or arts centre and organise a talk by a curator.
- Intergenerational events are a great way of bringing extended families and friends together. Host an intergenerational, Irish language, or new communities' workshop, activity, or event. Diversity and choice are crucial to maintaining interest.
- Workshops and classes of all kinds that involve participation are a great way to introduce new types of activities.
- Contact a choir, music/theatre group or dancer to see if they would perform for you.

**FOR MORE INFORMATION ON THE BEALTAINÉ
FESTIVAL AND HOW TO GET INVOLVED**

www.bealtaine.ie
Tel: 01 853 5180
E-mail: arts@ageandopportunity.ie



THE DUSK CHORUS WITH SPIRO INTERGENERATIONAL CHOIR, BEALTAINÉ FESTIVAL 2019

3

ENGAGING WITH ARTISTS

A fundamental issue for care homes can be how to engage with professional artists.

You can contact your local authority arts officer for help in identifying a suitable artist (as well as for information on funding). If you have a local arts centre or library, their staff may also be able to make suggestions. You could check out our Bealtaine Festival programme (in May) to see what kinds of events have been organised by others and seek the advice of event organisers near you. You could also contact Age & Opportunity and other national organisations with experience in this area.



AGE & OPPORTUNITY'S ARTIST IN RESIDENCE IN A CARE SETTING INITIATIVE 2018, WITH THE FAIRLAND COLLECTIVE AND ST. JOSEPH'S SHANKILL

3.1 CREATIVE ARTS AND ARTS THERAPY

In the context of care settings, the distinction between creative arts and art therapy sometimes causes confusion. The goal of creative arts is the experience and/or production of art, whereas the goal of art therapy is clinical.

The Age & Opportunity Guidelines (see previous pages) define some key terms and distinguish between **arts therapy** (where the practice of an art form is integrated with theories and practice of psychology, psychotherapy and psychiatry as a therapeutic intervention) and **creative arts** in health or care settings (central to the work of Age & Opportunity). This Toolkit promotes arts practices which focus on **artistic processes and artistic outcomes for their own sake** in health or care settings.

3.2 TIPS ON WORKING WITH ARTISTS

If you are considering working with a professional artist on a particular creative project or inviting them for a residency, this section contains some things to consider in advance.

AGE 6 OPPORTUNITY'S ARTIST IN RESIDENCE IN A CARE SETTING INITIATIVE 2017, WITH ARTIST JOANNA HOPKINS AND ORCHARD DAY CARE CENTRE, BLACKROCK

Keep your expectations open

Every artist works differently to achieve different things. You might find their approach does not fit with what you think an artist does. Bear with it – there is method in the apparent madness.

Allow time for an orientation period

Allow the artist ample time to get to know the residents before expecting practical outcomes. Like any relationship, working with older people involves trust and takes time.

Not everyone at once

The artist may not engage every member of a group. Discuss this with the artist after they have spent time in your setting. You may need to continue to plan activities and engagement as normal for those who do not want to be involved. Follow the group numbers that the artist decides is best – there is a reason certain numbers will work; overloading may negatively impact everyone's experience. Be open to different permutations of groups and ways of engagement: one core group may be engaged on a recurring basis; alternatively, people may work individually on a once-off basis, according to their interests.

Support the artist in engaging staff in the process and the residency

If possible, facilitate or support the artist in engaging with staff as well as residents. If the artist can engage more staff, it will help to promote the value of the arts more widely in the care setting, and the staff members may also pick up some useful creative tips. A consistent liaison person for the artist (ideally the Activities Coordinator) is key to the smooth functioning of the programme/residency/project.

Have a designated space for the artist to work

Having a designated space to work can enable the artist to integrate more fully into the environment in a non-intrusive manner. Artists benefit from reflection time after sessions to adapt and develop their ideas and activities. Finding space and time is crucial in a busy care setting.

Process vs Product

Try to be patient with the artist and the participants, bearing in mind it is not all about the finished product or artwork. The process and experience for the participant is the single most important thing. Creative interaction and engagement feels wonderful and makes us happier in ways that cannot be put into words or quantified by finished works.

4

GUIDE TO ARTS & CREATIVITY WORKSHOPS WITH VIDEOS (BY FIVE ARTISTS)

In this section you will find five arts and creative activities to try with your group or individual.

These have been designed and tested by professional artists who work with older people on a regular basis. The art forms included here

CREATIVE WRITING, DRAMA, DANCE, MUSIC, VISUAL ART,

are by no means exhaustive. We encourage you to use them as a starting point to explore other art forms and activities. Further links to other activity toolkits can be found in Appendix 3.

The activities here all have

ACCOMPANYING VIDEOS

which are designed to help and support whoever is leading the activity and should be viewed at the planning stage, in conjunction with the written instructions below. In some cases, it may be appropriate to play excerpts from these videos to the group (as with the music activity), but they should not be used to guide the activity as a whole. An exception to this is the dance activity which has two videos – one for the leader to view and another that is a full guided class.



**‘No cage can contain
the colours of my heart’**

İlhan Sami Çomak

CREATIVE WRITING

by Lani O’ Hanlon
independent
Poet and Writer

VIDEO LINK

<https://youtu.be/hgPQYMU2Xwl>

1 Introduction: The Writing Practice

The first writing practices are short, three to five-minute bursts. However, if you continue, the writing will deepen and grow longer and the communication between the group will be strong. As trust develops you may just explore one or two of these prompts and write for longer depending on your group’s abilities. Encourage people to read what they wrote and not paraphrase or sum it up. If participants are unable to write, encourage them to think about their story so that they can tell it.

Be careful with time boundaries - if people write long pieces they may share a paragraph. Sometimes you can ask for each person to share just a line. Encourage only positive feedback and not personal comments.



2 Preparation

It is important to have a fairly quiet and private place or area where you can settle down with your group, knowing that you will not be interrupted. Reading writing aloud is a vulnerable thing to do, so you will not want to be overheard by others who are not part of your group.

It is a good idea to have one creative stimulus on the table that you can write about at some stage and describe. For example, this might be a flower, a piece of cloth or a ribbon, an evocative picture, or an old scent bottle.

Participants might like to begin by sharing what books, films, poems or paintings they love or loved. It’s a good idea to centre and settle into the body and the senses for about 2- 4 minutes.

See the video for an example of a guided ‘centre-ing’.

3 Practicalities

Before you start, have pens and paper for each person. Also, remember to check if people have their reading glasses, drinking water and anything else they may need to avoid unnecessary interruptions.

4 Activities

Here are suggestions for different approaches to writing using poems as prompts.

Memoir

READ *The Kindness of Trees* by Jackie Kay

ACCESS IT HERE:

<https://poetrysociety.org.uk/poems/the-kindness-of-trees/>

The Kindness of Trees:
Suggested creative writing prompt

Can you remember a particular tree as a child or adult that you were familiar with, perhaps you saw it every day, or sat under it? Perhaps it was special to you for some reason. What kind of a tree was it? Where was it?

Sit back in your chair and close your eyes. Can you see the tree? Is it winter or summer? When you look up, what do you see? Are there other people around? What does the tree smell like? If you touch it, what does it feel like? What is around and near this tree? Did you sit with your back against it? Did you climb a tree? What was that like?

When you are ready, please pick up your pen and write about this tree. Tell us about it – where was it? What did it look like? Think of the bark, the leaves. Were there particular birds?

If one of your participants is unable to write, ask them to recall the details in their mind so that they can describe the tree later.

WRITING TIME:

5 minutes, but more if they are engaged.

Imagination

READ *The Song of Wandering Aengus* by William Butler Yeats

ACCESS IT HERE:

www.poetryfoundation.org/poems/55687/the-song-of-wandering-aengus

Alternatively, make copies and invite participants to read a verse each.

The Song of Wandering Aengus:
Suggested Writing Prompt

Perhaps participants would like to say if they heard this poem before, and, if so, can they remember where? Or did someone recite it?

Invite participants to imagine that they are in a wood that is full of our native trees (like Yew, Hawthorn, Hazel, Oak) with a river running through the wood. Imagine that they are touching the trees and something magical happens. A leaf, a hazelnut or a berry turns into something else. Perhaps a particular tree calls their name and has something to convey.

WRITING TIME:

5 – 7 minutes, but more if they are engaged.

Kindness

READ *Small Kindnesses* by Danusha Laméris

ACCESS IT HERE:

www.danushalameris.com/poems.html

Small Kindnesses:
Suggested Writing Prompt

Can you remember and write about a particular kindness that somebody showed you once? Or did you experience nature as kind (for example, a tree, a river, a garden, a seaside place, a walk).

WRITING TIME:

5 – 6 minutes. Leave time for sharing.

A Sensual Life: A Meal

READ a section of *Reflections on Porridge* by Kwame Dawes

ACCESS IT HERE:

www.poetryfoundation.org/harriet/2007/08/reflectons-on-porridge

Reflections on Porridge:
Suggested Writing Prompt

Invite participants to write about porridge. Where did they eat it? Who prepared it? Who else was there? Or else, write about a meal they ate once prepared by someone they loved, or a picnic shared in a special place.

The aim is to write about food as celebration and sharing.

WRITING TIME:

5 – 8 minutes. Leave time for sharing this writing with the group, giving positive feedback.

DANCE ACTIVITIES

STEP-BY-STEP GUIDE TO ACCOMPANY THE VIDEO TUTORIAL OR CAN BE USED ON ITS OWN

by Philippa Donnellan,
CoisCéim Broadreach
Advisor/Choreographer

VIDEO LINKS

<https://youtu.be/HqSdmEeu9x4>
<https://youtu.be/6wrWNqsX91A>

PHOTO BY SARAH LATTY

1 Introduction

This guide offers a few simple ideas for leading dance/movement activities with people in care settings. It provides examples of how to demonstrate movement and create a dance sequence, in order to encourage people to move in a relaxed and natural way – and enjoy dancing with others.

Set to a variety of types of music and using a few dramatic ideas to inspire creativity, each sequence combines basic dance moves and easy every-day actions that help exercise different parts of the body and maintain physical, cognitive and emotional well-being.

The sequences are demonstrated seated, but can also be done standing, and may be adapted or changed to incorporate other actions according to the skillset of the dance leader, or the needs and abilities of the participant group.

2 Preparation: Dance Session Format

Seat everyone in a circle, with enough space between each chair for people to move their arms out to the side or for a carer to assist.

- As the class leader, place yourself so everyone can see you and hear the music.
- Keep exercises and sequences simple.
- Give time for people to watch and rest if they wish.
- From week to week, change some of the music and exercises; this helps maintain interest and enjoyment.
- When appropriate, encourage people to interact with their neighbours or partners, in small groups, and with staff.
- Encourage dramatic expression – it's more fun, and helps people forget they are exercising!

Dance can combine a variety of movements, which draw from other physical activities such as everyday actions/gestures, mime, ritual, prayer, drama, and sport. They are all valid – no movement is too big or small or of lesser or greater importance.

Dance can be composed of actions such as:

Breathing	Throwing	Stamping
Bending	Stepping	Marching
Pulling	Swinging	Swaying
Pushing	Shaking	Clapping
Lifting	Twisting	Stretching
Circling	Reaching	Tapping

3 Keeping the session dynamic

Dance sessions for older people in care settings can include set exercises and sequences, spontaneous copying, creative games and tasks, improvisation and freestyle dancing. The following structure and activities are not definitive and can vary according to each group and setting:

Warm-up: To aid circulation and mental alertness. To music, lightly tap - head, shoulders, chest, stomach, hips, legs, knees, calves, ankles, feet. Include shaking, waving, chopping actions with hands and so on. The order can vary as appropriate to the particular group. For example, tapping might start by tapping on the head, then shoulders, stomach, legs etc, or may start on the stomach, legs, 1 arm then the other, shoulders etc.

Stretches and Slow Breathing: To aid muscular strength and flexibility. (Seated). Slide hands slowly down legs towards feet, return to sitting upright by walking hands slowly up the legs. Slide one hand down the side of the chair, return to sitting by holding on to other side of chair and gently pulling upright. Turn head slowly right, left, up, down. Gently lift and lower one elbow up with other hand supporting underneath. Repeat 3 times – each time a little higher. Repeat other side. Reach both arms up as high as possible, open to side and down. Reverse action.

Hand, Wrists, Shoulder Exercises: To aid joint flexibility. Squeeze hands tightly together – hold for 8 beats, stretch hands wide - hold 8 beats, repeat on 4, 2, 1 beats. With hands in front - pedal hands up and down, alternating right and left. Repeat with arms to the side. Shrug shoulders up and down, both together then one at a time, right and left.

Feet and Leg Exercises: To aid mobility and general coordination. Stamp feet strongly right and left, then lightly on toes. Twist side to side, with heels, repeat with toes. Then repeat with heels going out in different directions, repeat with toes. Push right leg out slowly to front with foot flexed, repeat with left – this can be executed by holding the leg under the thigh. Kick to front from the knee and stretch the foot, repeat right and left.

Improvisation and Freestyle: To aid stamina. (Seated or Standing). Invite people to dance as they wish, or with a specific focus - for example, 'I'd like you to gently swing your arms from side to side as you dance'.

Simple Partner/Group Dance: To aid interaction, enjoyment and memory. (Seated and/or Standing). This could be a group circle dance or a partner dance. It can be composed of movements practised earlier, such as twists, swings, stamping, etc.. Encourage holding hands, dancing together and general interaction.

Cool Down and Relax: Play calm, gentle music for a few minutes to allow everyone to sit back and listen to the music. Repeat 2-3 seated stretches. End by bowing, waving goodbye or clapping as appropriate.

4 Activities

Dance Sequence 1

This sequence encourages social interaction and moving together. It gently awakens the body and stretches the muscles to aid flexibility (approximate duration - 10 minutes).

PROP:

One light-weight scarf for each participant

DRAMATIC THEME:

We're at the seaside; it's a sunny day

MUSIC:

Dance of the Fireflies, Nathan Moore.

ACCESS IT HERE:

<https://youtu.be/MwoLA6daKtc>

MOVEMENT:

Waving and stretching

PART OF THE BODY:

Hands and fingers, arms, neck, shoulders, back

Step 1

Explain that we're going to use a scarf to help exercise, and to create our dance story!

- Check everyone has a scarf (selecting scarves can be a fun icebreaker)
- Ask people to hold their scarf with both hands – one at each end, and stretch it out as far as possible
- Introduce the dramatic theme – *imagine we're at the seaside, on the beach...*



Step 2

Without the music, show each of the following actions carefully, and invite everyone to practice with you:

- *Say 'hello'* - wave to someone sitting across the circle or beside you / repeat with wave actions above the head
- *The tide is coming in and out* - breathe in, then slowly out as you reach your arms forward; then breathe in and draw back to sitting position, breathe out / repeat
- *Stretch the scarf* - with one arm bent in front of your chest and one arm straight, stretch the scarf slowly out to the side (horizontal), turn your head and look along the outstretched arm (like holding a rifle) - then change to the other side / repeat.
- *Wrap the scarf around your shoulders* - pull the ends of the scarf together in front of your chest, and at the same time curve your back and look down toward your legs - then sit up, lift your head and straighten your back and open the scarf out wide and stretch your arms / repeat
- *Reaching to the sky* - let go of one end of the scarf and lift the other end as high as possible in front of your body (vertically) / change to other hand and repeat

Step 3

Take a moment to pause and reflect.

- Check people are comfortable doing the actions. Ask them how they feel – for example, does it help ease any stiffness?
- Ask people to remember how the sequence starts

Step 4

Now let's practise the sequence to the music.

- Give plenty of positive encouragement
- Don't forget to breathe!
- Invite people to listen to the MELODY and as they do the dance sequence

OPTIONAL

Other actions you might like to include:

- *Flying like a seagull* - swaying actions with arms outstretched
- *Touching the sand* - stretching fingers/ arms toward toes/floor
- *Swimming in the sea* - slow breaststroke/ crawl movements



IMAGE COURTESY OF COISCÉIM DANCE THEATRE

Dance Sequence 2

This sequence helps build aerobic stamina and physical strength, aids memory and concentration, and encourages spontaneous, movement invention (approximate duration: 10–15 minutes)

PROP:

One light-weight scarf for each participant

DRAMATIC THEME:

We're excited as we dust ourselves down and get ready to hit the town!

MUSIC:

Jumpin' Boogie Woogie.

ACCESS IT HERE:

<https://youtu.be/S2wYQIC0Usw>

MOVEMENT:

Squeezing, tapping, brushing, shaking, stamping. Energetic, fast-paced & rhythmic, high impact

PART OF THE BODY:

Hands and arms, and legs, feet, heels and toes

Step 1

Explain that this is a much more energetic dance.

- Introduce a new dramatic theme – *we're off to dance!*
- Encourage people to sit up as much as possible and stamp their feet in preparation
- Play the music first to give people an idea of the tempo/style

Step 2

Without the music, show each action carefully and invite everyone to practice with you.

- *Gather the scarf into a ball* - with both hands squeeze the scarf tightly, shake to the beat of the music, then keeping the scarf between the hands, stretch the fingers open and closed. Repeat several times
- *Continue squeezing the scarf* - with 1 hand and repeat with the other hand
- *Dust with the scarf* - down one arm, shoulder, chest etc. Repeat the other side – then down the legs – lift one leg and brush under it!
- *Shake the scarf* - right and left hand, up and down – then with both hands

Step 3

Now let's practise this section to the music.

- Ask people to start with the scarf gathered in – as their beginning position
- Give plenty of positive encouragement

Step 4

Without the music – pause and relax.

- 1 Ask people if they know any step from a particular dance, invite them to demonstrate.
- 2 Explain the final section of the sequence – wrap the scarf around your shoulders and hold each end – then stamp your feet and swing your arms - we're off to dance!
- 3 Practise moving one heel out and in – repeat right, left, right
- 4 Invite everyone to try their own fancy footwork!

Step 5

Now let's practise the whole sequence to the music.

- Are you ready? Follow me!
- Encourage people to listen to the BEAT and enjoy being creative

Optional

Other actions you might like to include:

- Hand jive actions
- Clapping to the beat of the music – side to side, up/down etc
- Leg kicks

Extra

A few more options for creative dance activities using scarves...

Pass the Parcel

Each person has a scarf. One person has a RED scarf (or similar). To music, everyone passes their scarves clockwise to their neighbour. This continues until the leader stops the music. The person who is left holding the RED scarf has to do a particular task (for example, to sing a line from a song, remember someone's name, do a specific action and so on). Repeat passing the scarf to music.

Freestyle 'Solo' Dance

Using the scarf and to music of choice - draw your name in the air, or a figure 8, a circle for example. Copy other people's movement or invent your own!

Partner Dance

In partners facing each other, either seated or standing (this may be best done with an assistant and participant together). Each

person holds one end of the scarf. To music (Jive, Rock n Roll, Swing) try different swing, seesaw, turning actions; make it up as you go along.

Group Circle Dance

Everyone holds their scarf in their right hand, and holds the scarf of their neighbour on the left, in their left hand. To music (Waltz or Swing style of music) and holding the scarves – everyone swings arms forward and back, side to side, up and down; try the Mexican wave – and keep hold of the scarves!

5. Practicalities and Resources

Space & Facilities Required

- Warm, well ventilated space
- Strong, upright chairs
- Water
- Sound System/ Ipod / CD

Selecting Music

When selecting music, choose melodies or songs that you and the participants will enjoy and are easy to follow. Create a playlist on your music device and make a note of each track for the specific exercise or sequence.

WHERE TO FIND MUSIC:

- Free Music Library From YouTube <https://studio.youtube.com/channel/UCRMDB13sTJyJug4AOctF4g/music>
- Spotify music free and paid options available – may include third party advertising <https://www.spotify.com/ie/>

Some fabulous music artists to choose from:

Jazz	Pop / Rock	Classical	Country N' Western
Ella Fitzgerald	The Bee Gees	JS Bach	Dolly Parton
Glenn Miller	Michael Jackson	Mozart	Johnny Cash
Nina Simone	Ellie Goulding	Elgar	The Louvin
Etta James	Stevie Wonder	Chopin	Brothers
Madeleine Peyroux	Marvin Gaye	Vivaldi	Hank Williams
Edith Piaf	Ollie Murs	Debussy	Roger Miller
	Jack Johnson		

Additional Digital Classes from Coiscéim Broadreach: **DIGITAL LIBRARY**

GET SOME IDEAS FROM THIS SELECTION OF FREE DIGITAL CLASSES FOR PEOPLE AGED 50+

<https://coisceim.com/classes-fifty-plus/>



DRAMA WORKSHOP

BEGINNERS IMPROVISATION: EXERCISES AND PROMPTS

by Shaun Dunne,
independent Theatre
and Film Artist

VIDEO LINK

<https://youtu.be/67E646Y1lew>

1 Introduction

I offer you a written step by step introduction on some simple improvisation exercises that you may use in a drama workshop. These prompts come with a video package that explains the work in-depth, with further context and some examples.

Over the course of my career, I have been using simple exercises like these in a variety of community settings. I chose these ones, in particular, because they are easy to remember, playful and easy to adapt to the needs of your group.

I believe work like this is a great way of uniting people, passing the time and escaping the mundanity of our day-to-day. As adults, we often forget to give ourselves the opportunity to play and be creative like we would when we were younger.

Work like this can also be helpful when trying to develop a group dynamic or bond amongst people who are together over time. Drama exercises are generally a useful tool in understanding common conflicts and potential resolutions, so although these games are intended for fun, know that they can be adapted and used as discursive aids too.

2 Preparation and First steps

Sit or stand in a circle.

Work in a clear, open and even circle. Try to make sure that your group avoids clumping unevenly and that your participants aren't

obscuring each other. A simple way of checking this is to see if you can make eye contact with each of your participants.

A potential icebreaker around this piece is to get the circle into alphabetical order or in order of birth month. This can change week to week, if you like, and means that participants are chatting and getting into a flow with each other from the very start.

3 Activities

Warm Up: Pass the clap.

This is a staple in most drama workshops. The facilitator should start by warming the hands and then sending the clap all the way around the circle. Each participant does their bit to sustain the cycle. Focus and rhythm are drawn upon in this task where we tune into each other's speeds and unite in the clap's travel.

When the clap has been passed all the way left or all the way right, there are a number of complications you can play with. Try it faster, slower, at turbo-speed, or in a particular rhythmic beat. Clapping at the same time in pairs and using that as the passing technique is a good way to level up the ask.

After some time, try introducing a game where it is up to the participant themselves as to which direction they pass the clap in. That means the person on either side of them needs to think fast and respond on their feet. If they don't think fast enough, knockout is another potential and you can play until you have a winner.

Exercise 1 The Opener

Hello... This is a simple exercise to break the ice and get the participants talking.

A crosses the circle and says hello to B.

B says hello back.

B then crosses the circle and says hello to a new A.

Let this establish for a moment and see what patterns occur naturally.

Then from the outside, encourage the participants to play with tone and expression.

For example:

What happens when the hello is at a lower or higher volume?

What happens if the hello is a whisper?

How can we emote differently on the hello to create different dynamics?

How versatile can our delivery of this one line be?

This is a good opener particularly with an older or younger group that may have trouble remembering prompts or lines.

If there is a non-verbal person in the group, encourage them to play with gesture (a wave or thumbs up, for example) instead of the verbal 'hello'. In this case, instead of volume and intonation, encourage speed and physical alternatives to the gesture.

If members of the group have mobility issues, the 'hello' may be passed from their chairs, through creating eye contact with their intended recipient.

Exercise 2 Add on: I have something to tell you

Now that the group is warmed up, it is time to complicate the scenario for them.

At the end of the hello exchange, A and B will now build an improvisation stemming from the line 'I have something to tell you'.

Reference dialogue:

A Hello.

B Hello...

A I have something to tell you.

B ...

A ...

A and B must improvise to fill the blanks and create the scenario.

Although A may be leading, it is their shared responsibility to create the improvisation. Make sure B is holding their own and not just asking questions.

If it fails, encourage feedback by asking the group and the participants why it didn't work. If it works, stop and celebrate the choices that made the improvisation flow.

After some time, introduce the concepts of *Location*, *Relation*, and *Situation*.

Encourage the participants to try to answer those three prompts when developing an improvisation:

Location: What is the setting?

Relation: Who are these people to each other?

Situation: What is the point of conflict? What is bringing us to this moment?

Exercise 3 Planning Improvisation

Split the group into smaller teams. Give them ten minutes' maximum to discuss and plan an improvisation that covers the headings of *Location*, *Relation* and *Situation*.

If they need help, feel free to give them a theme. For example, *Trust*, *Ambition*, or *Secrets*.

As they prepare, do the rounds and check in, offering help as you go. Make sure they spend adequate time on their feet and don't fall into a habit of just discussing the options. Allow them some small rehearsal time before presenting to the rest of the group. Encourage feedback and begin to bank the main headings under what worked and what didn't.

Was it clear who they were to each other?
Was there a situation? A clear point of conflict?
Was the setting clear?

As the group develops in confidence, the questions and prompts can become more confident too.

For example:

Was there contrast between the location, relation and situation?

Could there have been?

Would this have helped sustain our interest?

Make sure to keep a reference of the groups thoughts on what makes good improvisation, story and character. Later, use those thoughts and opinions to help anchor future conversations and further improvisation sessions.

When the participants work to tick those three headings they will notice their improvisations have more substance and direction.

If there are many blocks, flag potential 'no' saying.

For example:

A You're my sister. You should support me.

B I'm not your sister. I don't know what you're talking about.

The above example can often occur when B or A doesn't know what else to say so instead they shut the improvisation down.

Encourage a 'yes, and' dynamic where the participants are in the habit of saying 'yes' to each other and 'therefore' pushing the story ever forward.

For example:

A: You're my sister. You should support me.

B: Yes, I am your sister. And as your sister I feel... etc.



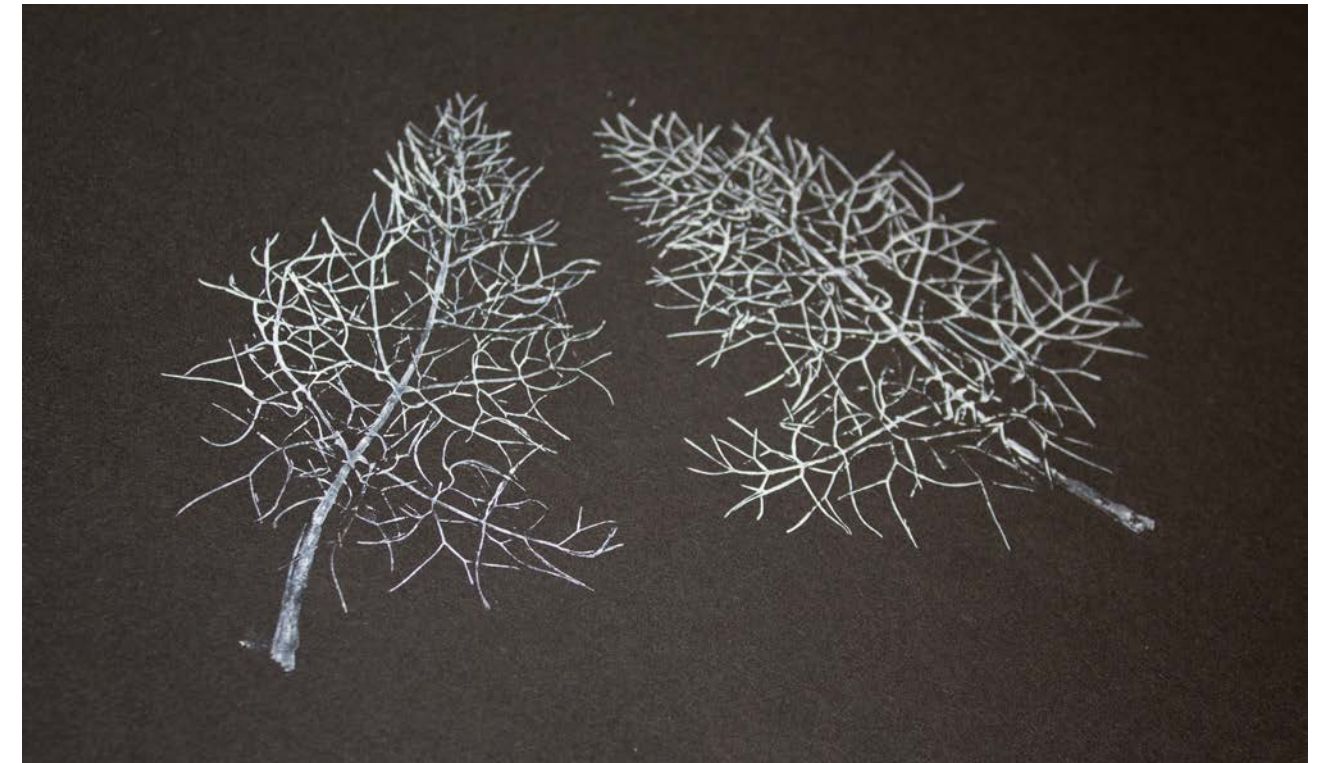
MONO-PRINTING

INSPIRED BY THE GARDEN

by Caroline Schofield,
independent Visual Artist

VIDEO LINK

<https://youtu.be/LgDTnzsKo98>



1 Introduction

The garden inspires this mono-printing activity. I regularly use mono-printing with groups. This project can be adjusted depending on the participants' ability. For some people it will be enough to touch the roller and watch as the process happens. Others will enjoy the tactile and sensory qualities of the task. The reveal of the print is always a big moment and there can be great excitement when the participants see the prints. Recently I did this activity with a man who just couldn't believe the results. Although he rarely speaks, he kept pointing to the print and smiling at us.

Mono-printing is playful. It can be used to print over previously painted sheets, brown paper, and other materials. It can be a year-long activity and is particularly good during Autumn when the leaves fall. Other things can also be used for printing, like cut fruit and textured surfaces.

Make the print into artwork for your wall. Prints on A4 can be laminated. Collect old wallpaper and make prints on the back of it (or even the front) for wrapping paper. Make cards and tags or cut out the shapes and make mobiles from the shapes. Use your imagination and have fun.

2 Preparation

Collect leaves from your garden, from a walk, or (if it's possible) get participants to bring in flowers and plants from their own gardens. The leaves that print well have ridges on them. Collect herbs like fennel and mint and get the wonderful smells wafting up while you print them. Find out what plants print really well for you and explore the ways that they can be grouped together. The video shows the technique of printing, but it is only a starting point.

In your group think about what plants the group members like. You might ask 'what is your favourite tree?' Print and name the garden the plant has come from and add information about the plants if you can.

3 Activities

You can use a roller and ink, which will give a sharper print, but acrylic paints are lovely because you will have a larger range of colours. To get started, here are the steps you need to take:

With Ink and Roller

- 1 Put ink onto a laminated sheet.
- 2 Roll your printing roller over the ink to cover the roller.
- 3 Choose a leaf and lay it down on the laminated sheet front side down. Roll the roller over the leaf covering it with block printing ink. (Don't worry about how much ink is on at this stage; it will be trial and error when you start)
- 4 Lay a piece of paper onto a clean surface, put your inked leaf onto the paper and cover with another clean piece of paper.
- 5 Rub over the paper with your fingers; feel the leaf under the paper.
- 6 When you feel that every part has been rubbed carefully remove the top paper and leaf to see your print.

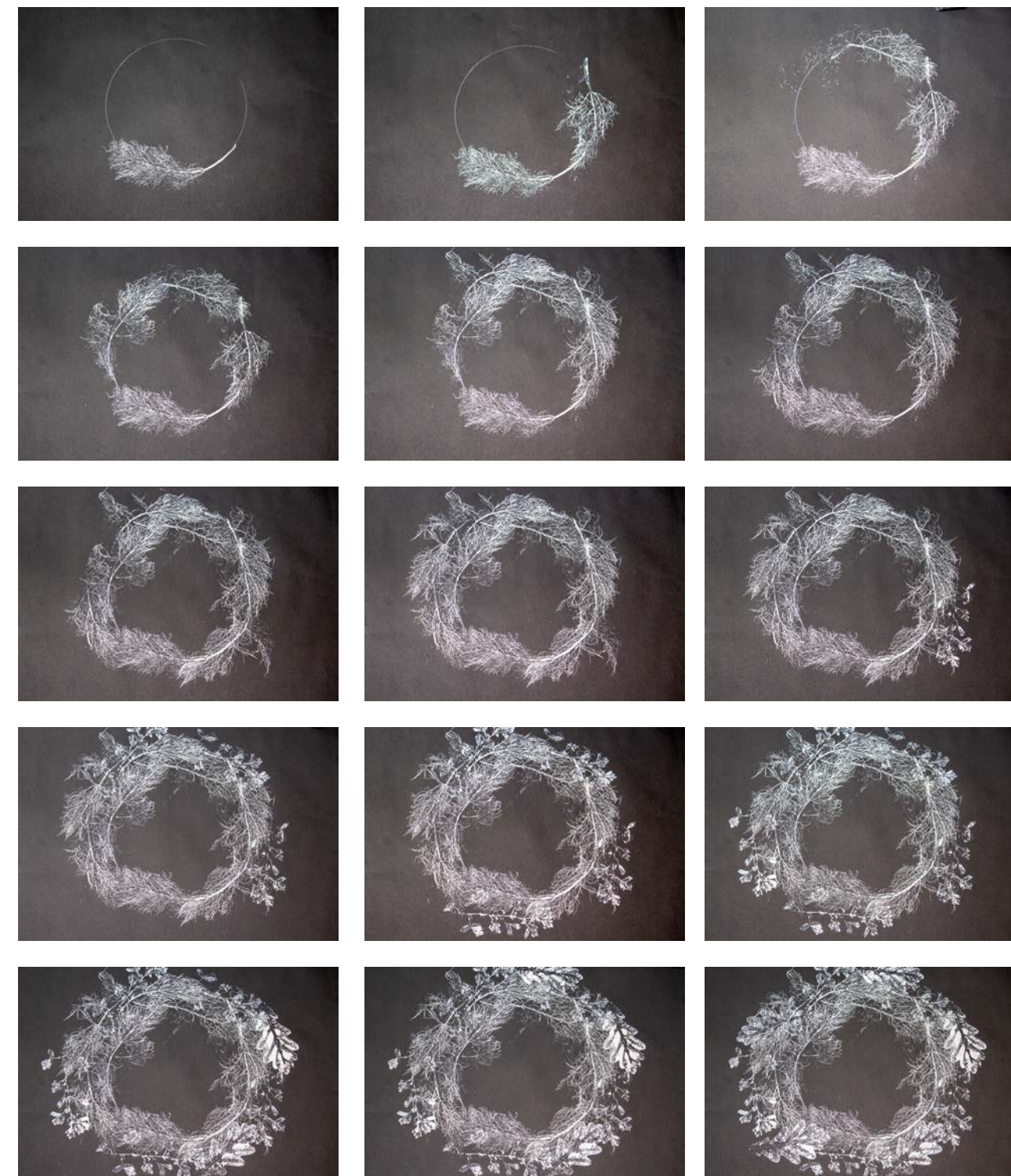
With Acrylic Paint and Brushes

- 7 Put paint onto a palette/plate.
- 8 Using your paint brush paint onto the leaves. Have fun with the colours.
- 9 Follow all the steps from 3 to 6 above.

Remember, that the paint can dry quickly so remove the paper without delay. Re-use all the extra pieces of paper to print over.

Circle Print

Once you have made some single leaf prints you can start to over-print them with lots of other leaves. Below is an example of slowly printing a circle. Start by drawing a circle on the page and then print leaves until your design is finished. This is a lovely group project. The circle is one approach, but think about other ways in which this could be printed.



4 Practicalities: Materials You Will Need

Laminated Sheets A4 or A3

These can be made by laminating card or paper. It's definitely better if the sheet is one colour, but it could be recycled paper or old laminated sheets. They can be washed and reused. If you don't have a laminator, use clear plastic heavy sheets like those used for CV covers.

Printing Rollers & Block Printing Ink

Use block printing ink or acrylic paint and large paintbrushes. If you don't already have paint, I find that Reeves acrylic paint is good for working with a group and doesn't stain the furniture. Inks come in lots of colours. I only used white on black for this project but you could use coloured inks and papers.

Paper

Recycled, sugar paper, photocopier paper (not shiny).

Other things to note

Wet-wipes are always handy to wipe hands. Cover your work surfaces with newspapers/ paper.

All materials should be available in your local art shop or by mail order from art suppliers.

Of course, you also need a collection of leaves.

“Overall, the art group could be graded to suit the activity level of the client. Printing, in particular, provides visual stimulation, offers proprioceptive and tactile input for clients and reminiscence about the objects being printed (for example, nature/wildlife). It encourages conversation and also encourages mobility for clients as they were likely to walk towards the art-work hung on the wall to explore.”

Amy Darcy, Occupational Therapist



Printing Roller Block Printing Inks

MUSIC WORKSHOP

SONG AND REMINISCENCE

by Liz Clark,
independent Singer/ Songwriter

VIDEO LINK

<https://youtu.be/wdQaV6Rm9Bc>



1 Introduction

This is a music activity meant for groups with an emphasis on lyrics, sensory, reminiscence and culture. One person can sing the songs suggested while everyone listens or alternatively lyrics might be handed out to all participants to encourage a “choir”. This is preferable to listening to a recording as I find participants to be more passive, but music playing from speakers can be done if needs be. At the end of the song, the questions will be asked of everyone to encourage group discussions. At times, other songs might be remembered by participants, so the activities director can go with this and allow other songs to be sung but eventually bring it back around to the overall theme of the discussion and carry on with the songs and lines of questioning outlined in this activity to keep up the momentum.

2 Preparation

This can be done with any sized group. Gather everyone in a centralised place, not necessarily a circle, but sociable enough for everyone to be able to hear any participant that should wish to speak. Hand lyrics to anyone who has interest/capacity in reading along. Encourage everyone to sing, or if you know of any keen singers, call on them to sing a song for the group. Maybe 2 or 3 participants might want to help each other out and sing as a group. This will be great for confidence and comradery amongst the group. If no one knows the song, have a recording of the song connected to speakers. YouTube on your mobile phone, connected to Bluetooth speakers might be an easy option so songs can be found quickly. (This

requires an internet connection) A laptop connected to speakers can be used like this as well. Or possibly you have a CD player and a CD with these song suggestions. It can be helpful to have your music cued up so you can move easily from song to song, links are provided below.

Have a big chart with paper next to you to record people’s answers after you have asked the questions. Once you have recorded these answers, ask what creative endeavour you might want to do with these answers. Can they be posted up for inspiration for a poem later? Does it read like a poem already? Would someone even try putting a tune to these words? There is also no pressure to do anything with these words, in the moment it is just fun to see what comes to us.

3 A note on how to use the video

This video is for use by the staff, to give them the confidence to lead this activity for the participants. It’ll help you remember the song if you might be singing and it might be useful to hear some of the questions and explanations I give. Since the video is much shorter than the activity itself, it is not intended to be used to lead the activity, but you could use parts of it to show to the participants if you wish.

4 Advice for leading questioning

Sometimes people might feel “put on the spot” when asked any questions so here are a few tips I use:

- 1 If I’m not hearing any suggestions from the group, I might say what I think and have people agree or disagree. For instance, “I remember my father used to have blisters on his hands from the pike right under his fingers on his palm. Is that right?”.
- 2 Some people might need an invitation to speak. “Mary, what do you think? Have you participated in a threshing before?” I might not formally go from person to person with each question, but rather choose a few people for different questions and keep tabs on who hasn’t spoken to make sure I ask them on the next one.
- 3 I sometimes start with the phrase “I wonder” if I start to see some anxiety on the faces of participants who are feeling like there’s a “right or wrong” answer. For instance, “I wonder how the bog has changed over the years...?” And give ample time to respond, even about 10 more seconds than what you might think is comfortable. This tends to get a more open response if you sense that people might think this is a test. Many people with dementia might have an easy time recalling the past from long ago, but similarly, some people will have a hard time with any recall. If you sense someone isn’t arriving at an answer, I might just re-iterate “I wonder, too. I don’t know!” and move on.

Activities

Now we will listen to excerpts from songs and discuss the themes. These songs are all on the theme of autumn.

An Irish Harvest Day

by John Hogan

You can sing this together,
play the excerpt from the video

OR ACCESS IT HERE:

<https://youtu.be/iIlP61QCrCU>

QUESTIONS TO ASK:

What time of year is the harvest?
Have you ever participated in a threshing – did you know any other words for it?
What was it like?

Forty Shades of Green

by Johnny Cash

You can sing this together,
play the excerpt from the video

OR ACCESS IT HERE:

www.youtube.com/watch?v=E9U5N-TAnwQ

QUESTIONS TO ASK:

They talk about working on a bog in this song, has anyone ever worked on a bog?
What are the practices today? Have they changed much?
The song mentions thatching straw, has anyone ever been in a house with a thatched roof?
What type of straw is used?
What is the best way to dry the straw, before being thatched?

Alternative theme and questions: "Leaving and Returning Home"

Spencil Hill

QUESTIONS TO ASK:

The character in this song travels back in a dream to his hometown. Who would you visit from your hometown, if you could?
The 23rd of June is the day before the fair. What kind of fair would this be? Did you ever attend one of these? What is it like?

The Homes of Donegal

QUESTIONS TO ASK:

This is about a “weary wanderer” who comes from afar and is treated with kindness. Where is the farthest place someone has visited you from?
This song references a “shake-down by the wall”. What kind of bed would this look like? Do you remember the feeling of finally coming back to your own bed after being away? What does that feel like?

The Stout-Hearted Men of the County Mayo

QUESTIONS TO ASK:

“From Galway to Dublin, From Derry to Kerry...” this song is about people who have travelled away from Ireland, but find each other in their new adopted homes. Have you ever met someone from your home place while you were far away? Or know somebody who has?
What does it mean to not “show the white feather wherever you go”? (This is a hard question, so lots of exploring and prompting is necessary!)

Further sessions

If your group likes this activity, you can develop your own theme and pick songs to listen to that will spark discussion. Why not ask the group to suggest a theme and songs?

The Old Bog Road

by Finbar Furey

You can sing this together,
play the excerpt from the video

OR ACCESS IT HERE:

www.youtube.com/watch?v=ICXITlyWDUI

QUESTIONS TO ASK:

What would one use a scythe for?
Is it an old practice?
What is used today?
Has anyone ever used this or any other tools?
This song mentions ‘my weary hands are blistered’ and for those who’ve used these tools, where are the blisters on your hands? Can you show me?
(This question and questions that relate to tactile actions can work very well, people will most likely remember clearly where they’ve had blisters from the work and show you clearly)

Raglan Road

by The Dubliners

You can sing this together,
play the excerpt from the video

OR ACCESS IT HERE:

<https://youtu.be/EuafmLvoJow>

QUESTIONS TO ASK:

What does the author mean by ‘Let grief by a fallen leaf’?
Some people may have a lot to say but sometimes this question can need some thinking about. It can be useful to say what you (the leader) thinks and let people agree or disagree with you and see what discussion that brings up.
Does anyone know the original song ‘The Dawning of the Day’ in Irish?

5

ACCESSING FUNDING

Employing or engaging an artist (in any art form) to work with residents is a great way to introduce new ideas, activities and to strengthen connections with the local community. There are several local and national funding opportunities that could support this.

This work can be funded on a short-term basis through local arts grants or community grants. For bigger projects, you may wish to work with an artist to apply for Arts Council or Creative Ireland funding. It may also be worth applying some lateral thinking to put together proposals for funding that may not be specifically for the arts. For example, several funding bodies support projects targeting older people involving greater inclusion or community connections and it is possible to make the case that this can be achieved through arts projects.

5.1 ARTS GRANTS

Local Arts Grants

Each local authority has its own Arts Officer, arts programme, and funding stream. The arts office represents a valuable point of contact for anyone interested in the arts, whether that involves finding out more about what events or projects are happening, what professional artists work in your city or county, or about funding opportunities. Therefore, it is worth getting to know your local arts office staff, the arts programme they are running and the awards they offer.

WEBSITE:

www.artscouncil.ie/Arts-in-Ireland/Local,-Place-and-Public-Art/Links/

Arts Council: Arts Participation Bursary Award

The Arts Council administers a broad range of grants, several of which may be relevant to care homes. For example, if you have a relationship with an artist who would like to continue to work with residents to help shape their own arts practice, they can apply for an Arts Participation bursary. The artist applies for this funding but may need supporting information from the care setting.

WEBSITE:

www.artscouncil.ie/available-funding/

Creative Ireland Programme grants

The Creative Ireland Programme operates at a national and local level. At local level, it may be possible to apply for funding for a specific project. Each county has its own Creative Ireland Coordinator who is usually the Arts Officer, Heritage Officer or Executive Librarian.

WEBSITE:

www.creativeireland.gov.ie/en/creative-communities/

CREATE: Artist in the Community Scheme

Twice yearly, the Arts Council offers grants to enable artists and communities of place or of interest to work together on projects. The scheme is managed by CREATE, the national development agency for collaborative arts. Projects can take place in a range of social and community contexts including healthcare settings.

WEBSITE:

www.create-ireland.ie/programme/artist-in-the-community-scheme/

5.2 EXAMPLES OF OTHER FUNDING OPPORTUNITIES

It is worth checking if there are other sources of funding locally. Care homes (perhaps especially those with experience of working in the arts) may also consider developing arts projects that attract national funding, perhaps focused on promoting community participation or social inclusion of older people through arts participation. Some potential resources are listed here.

Local Community Grants Scheme

These annual grants are administered by the local authority. They do not have a specific focus on the arts, but arts projects that relate to key aims like social inclusion and integration can be applied for. Contact your local authority.

HSE National Lottery Grants

Organisations that provide health and personal social services can apply for funding to their local Community Healthcare Organisation (CHO).

WEBSITE:

www2.hse.ie/services/national-lottery-grants/national-lottery-grants.html

The Community Foundation for Ireland

Funds hundreds of projects – large and small – including projects for older people.

WEBSITE:

www.communityfoundation.ie/grants/types-of-grants

The Wheel

An association of community and voluntary organisations, offers general advice about making grant applications.

WEBSITE:

www.wheel.ie/funding/



PHOTOS: AGE & OPPORTUNITY'S ARTIST IN RESIDENCE IN A CARE SETTING INITIATIVE 2018, WITH THE FAIRLAND COLLECTIVE AND ST. JOSEPH'S SHANKILL

5.3 TIPS FOR APPLYING FOR FUNDING

1 Make sure you are eligible for the grant

All grants and awards have eligibility criteria – check out whether you can make an application before putting the work in.

2 Identify the objectives and priorities for the funding

Successful grant applications tailor their application precisely to the objectives and priorities of the funding. For example, if the objective of the funding is social inclusion, make sure to highlight how the proposed arts activity aims to achieve it.



3 Identify the assessment criteria

The panel of assessors use assessment criteria to judge applications, so pay close attention to them. They include:

- **Summary**
Can you summarise your proposal succinctly?
- **Plan**
Is there a plan for how the proposal will work. Or is it just an idea?
- **Resources required**
Are you clear about what you will need? Have you costed the resources required?
- **Collaborators**
Who else is involved and what is their role? Are other people also providing funding?
- **Timeline**
Have you considered what's involved and identified each stage to be completed?
- **Budget**
Is there a budget? Is it realistic? Does it include all professional artists being remunerated properly?
- **Credibility**
All funders want to know if an individual or group are reputable and will make good use of the money.
 - For this they look at indicators of experience and success.
 - Think about what your website / blog / Facebook Page / YouTube account say about you.
- **Track Record**
This is the CV part of the application.
 - Funders are looking to make an assessment of whether the individual or group making an application demonstrates credibility and a track record of being able to deliver results.
 - If you have not received funding before, it can be useful to identify other arts projects that you have been involved in, what role you played, what activities you undertook and the results of that engagement.



AGE & OPPORTUNITY'S ARTIST IN RESIDENCE IN A CARE SETTING INITIATIVE 2018, WITH THE FAIRLAND COLLECTIVE AND ST. JOSEPH'S SHANKILL

4 Think about why or how your application can stand out

One of the ways of getting yourself on that shortlist is to convey what is unique and worthwhile about your project or proposal - i.e. tell them what makes you/it different - but do this in a way which aligns YOUR intent with THEIR objectives and priorities and assessment criteria.

5 Give yourself enough time to complete the application

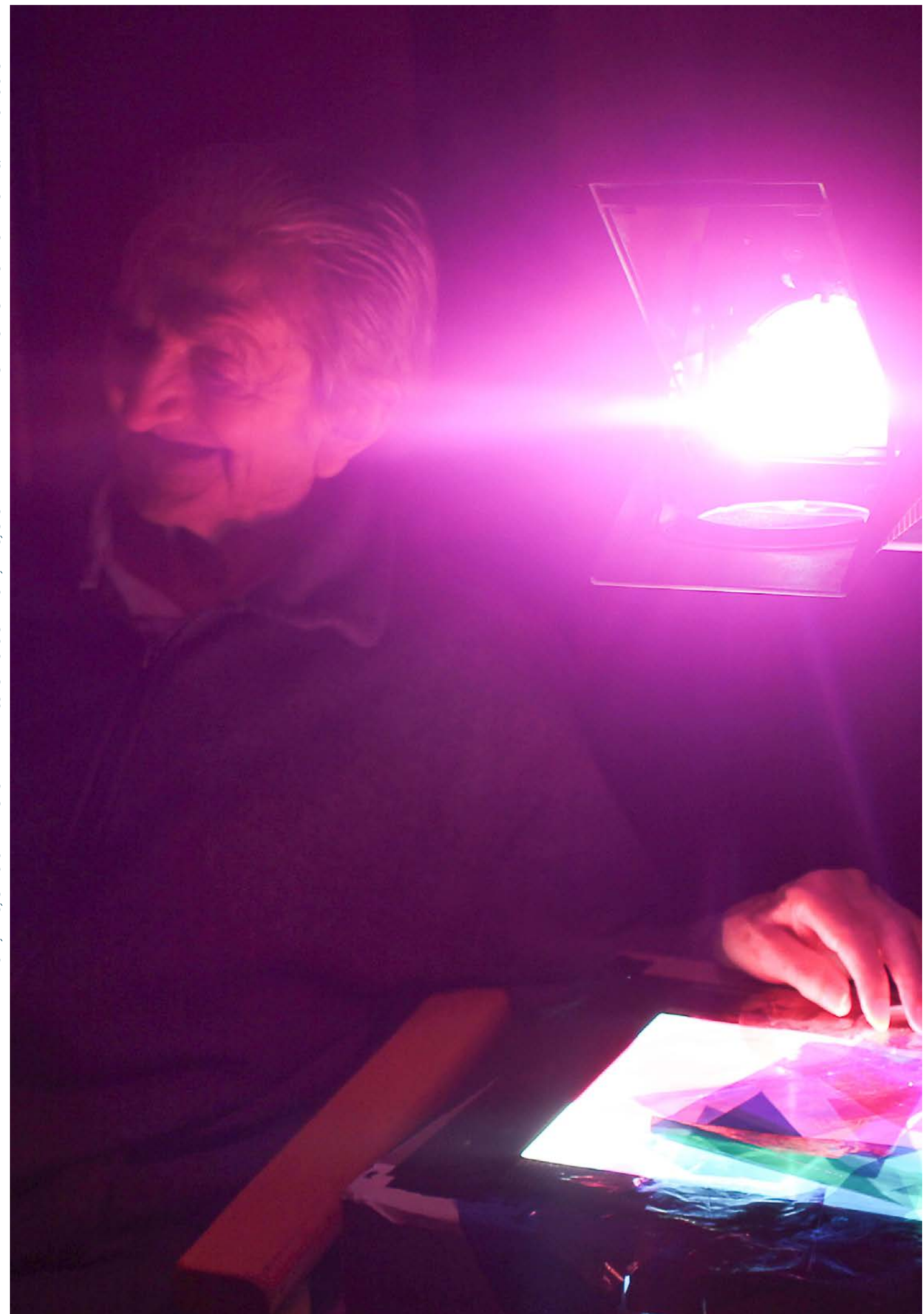
Completing a grant application is not a simple exercise – it takes some time to get right.

Doing it well needs some practice and often it is a good idea to get some advice from those who have experience of what is involved.

Get ahead of yourself. Here are some of the things you can do to help yourself.

- It is worth making a note of those grants which you are eligible for and find out what is involved well ahead of time. Do some research and identify the grants which look like a good fit for you.
- Look at the requirements of different grants. You will begin to note that quite a few are asking for very similar documentation, make sure you have got all of this down on paper well ahead of any grant application - and then all you have to do is tweak it to fit that application.

AGE & OPPORTUNITY'S ARTIST IN RESIDENCE IN A CARE SETTING INITIATIVE 2019, WITH ARTIST CLIONA NÍ LAOI AND CLONSKEAGH COMMUNITY NURSING UNIT. PHOTO BY CLIONA NÍ LAOI



APPENDIX 1

Arts in Care: Age & Opportunity Initiatives

This Toolkit builds on knowledge generated through Age & Opportunity's work. In particular, it is informed by two complementary initiatives, one being a series of artist residencies in care settings, the other an arts training programme for people working in care settings. This section contains information on these initiatives and also on the Azure programme, which is delivered in many arts venues around Ireland.

Through the work of these initiatives (and of our partners in them), Age & Opportunity identified the need for this Toolkit. As a resource for care settings, it provides a guide for delivering arts activities, identifying enhanced resources and supports and, we hope, sparking renewed inspiration.

Residencies – Artist in Residence in a Care Setting Initiative

The Artist in Residence in a Care Setting initiative aims to nurture a meaningful and sustained creative engagement between an artist (or artists) and residents, families and staff of care settings. Our focus has been on older people living with dementia who, as a community, would greatly benefit from the sustained engagement of an artist. Often they are overlooked in relation to arts provision. The initiative was developed in 2017 and has continued since.

One of the key aims of the initiative is to support and train artists who are interested in working with older people in a health care setting and to impact on the culture of care

settings in relation to creative activities. This initiative offers an opportunity for staff and residents to engage creatively with an artist over several months, supporting the resident, the artist and the care setting in a nurturing an inclusive environment. These residencies aim to make arts and creativity intrinsic to life in care settings for older people, particularly those who live outside major urban areas and in hard-to-reach situations. The duration of the residencies ensures that engagement of the artist has an impact and continues for a significant period of time.

This initiative has been supported by the Arts Council of Ireland, Creative Ireland's National Creativity Fund, the HSE and HSE National Lottery Funding. An independent evaluation of the 2019 residencies stated that it unequivocally demonstrates the creative, personal, and social value of the arts for people living in care settings. The evaluation¹³ was 'overwhelmingly positive' and stated that the initiative generated: 'pure joy and escape and an enthusiasm to try something new among those for whom a strict routine is the norm'.

This led to staff: 'seeing people differently as their personhood is expressed more clearly through engagement with the arts'. This Toolkit draws on the evaluation of the 2019 initiative, and on feedback from those involved, to make the experience, and some key lessons drawn from it, better known for the benefit of others wishing to embark on this kind of work.

FOR MORE INFORMATION:

www.ageandopportunity.ie/arts/
Tel: 01 853 5180
E-mail: arts@ageandopportunity.ie

Creative Exchanges – Training Programme

Creative Exchanges is an accredited training course run by Age & Opportunity's Engage Programme for activities coordinators in care settings and people from an arts background with an interest in working with older people. It is delivered over seven days offering high-quality training that leads to a QQI Level 6 Component Award (6N3585). Participants develop the skills needed to plan and facilitate arts activities for older people in residential and day care settings.

Creative Exchanges specifically offers an understanding of the value of creative activity, particularly in a care setting. The course allows people to experience taking part in arts-based workshops and offers practical skills to carry out creative activities.

FOR MORE INFORMATION:

www.ageandopportunity.ie/arts/
Tel: 01 805 7798
E-mail: engage@ageandopportunity.ie



AGE & OPPORTUNITY'S ARTIST IN RESIDENCE IN A CARE SETTING INITIATIVE 2019, WITH ARTIST CLÓNA NÍ LAOI AND CLONSKEAGH COMMUNITY NURSING UNIT

Creative Exchanges' participants said that they would recommend the programme to someone they knew who was working in a similar role.

'I can't tell you the difference it has made to me. I am seeing my role in an entirely new light'

(Course participant)

Extracts from Evaluation of Creative Exchanges



AGE & OPPORTUNITY'S ARTIST IN RESIDENCE IN A CARE SETTING INITIATIVE 2019, WITH ARTIST CIARA RODGERS AND CASTLEISLAND DAY CARE CENTRE

Azure – Tours

Age & Opportunity partners with galleries and museums to facilitate and optimise access and experience for people living with dementia. Azure tours give people living with dementia and those close to them, the opportunity to visit a museum, gallery or other arts venue together. While there, they can join others and share an experience, facilitated by the understanding and support of museum and gallery staff. Groups of residents, along with carers and family members, can also participate in tours.

Originally initiated through collaboration between Age & Opportunity, The Alzheimer Society of Ireland, the Butler Gallery, and IMMA (Irish Museum of Modern Art), the Azure network has now expanded to numerous venues nationwide. You can find out if there is a participating venue near you on the Age & Opportunity website.

FOR MORE INFORMATION:

<https://ageandopportunity.ie/engage/azure-dementia-friendly-tours/>

Tel: 01 805 7798

E-mail: engage@ageandopportunity.ie

CarePALs

CarePALs are Physical Activity Leaders (PALs) who have been trained to lead physical activities specifically in day and residential care settings. The programme has been designed to enable care staff to deliver physical activity sessions, which can be included as part of the daily or weekly routines, without additional costs to the care service.

Participants are not expected to have any background or formal experience in leading physical activities but they will need to have an interest in learning to lead physical activities. They will also need a commitment from their employer to put a programme in place following their CarePALs training.

FOR MORE INFORMATION:

<https://ageandopportunity.ie/active/carepals/>
Tel: 01 805 7733

E-mail: active@ageandopportunity.ie

APPENDIX 2

Artist in Residence Case Studies 2019

In 2019, Age & Opportunity supported six artist residencies in care settings throughout Ireland, with the support of funding from Creative Ireland, the Arts Council of Ireland, the HSE and HSE National Lottery funding. Here we hear from the artists involved as they share some highlights and learnings from their time working with residents and staff. The aim here is to inform and maybe to inspire other care homes and other artists to engage in or to persevere in this kind of work.

Remember, that if you wish to engage with an artist, your Local Authority Arts Office is a good place to start to get advice and contact details. You may also contact Age & Opportunity's Arts team for advice on residencies.

Clare – Printmaker Aoife Barrett invited residents at **Raheen Community Hospital** to participate in a series of conversations, bookmaking and printmaking.

My aim was to explore how I could use printmaking processes and techniques to engage residents and to open up conversations that could be translated into prints or artists' books. I sometimes worked with groups of six or more; at other times one-to-one engagement or working in small groups was better.

One of the biggest impacts was being able to recognise the value in these one-to-one engagements and seeing how art could be more than a nice picture or object. I spent time with residents in the corridor and in waiting areas, talking, drawing, exploring rhymes and music, folding artists' books, observing and taking notes. I could interact and work with residents in these spaces in a relaxed, informal way, allowing me to learn the different interests and abilities. I learned the importance of stopping and sitting down, if even just to say hello, rather than walking past.

Although this process may not have been very visible or tangible, these informal engagements shaped the residency and allowed the participants' interests and motivations to guide the project, making the project as person-centred as possible.

Conversations with one resident led to us creating a local map that staff, residents and visitors were all able to relate to and contribute to. During a series of one-to-one sessions with another resident, we created cyanotype prints of objects in



AGE & OPPORTUNITY'S ARTIST IN RESIDENCE IN A CARE SETTING INITIATIVE 2019, WITH ARTIST CLÍONA NÍ LAOI AND CLONSKEAGH COMMUNITY NURSING UNIT. PHOTO BY CLÍONA NÍ LAOI



AGE & OPPORTUNITY'S ARTIST IN RESIDENCE IN A CARE SETTING INITIATIVE 2019, WITH ARTIST BRIAN COONEY, ST. JOHN'S COMMUNITY HOSPITAL, SLIGO

her surrounding space and she shared stories of life as a farmer. Many of the staff commented on the work made during these one-to-one to sessions. I think that over time they saw how an arts residency and those conversations could develop into something with real value.

Kildare – visual artist John Conway engaged in conversations with members of the **Naas Day Care Centre** over a cup of tea, recording the stories, memories and songs of their locality.

At the outset, I introduced myself and discussed what I would like to do with clients in the care setting: hear their life stories, record them, and develop a work from this. Participants were doubtful about the gravitas of their life stories and experience. I was asked 'What good is it to anyone?'

Our engagement took place over tea and biscuits – there was no formal art making involved. The support I had from staff and the faith they had in letting me create a space

that suited my way of working was really important to the success of my residency. The space we created was a place where participants were keenly listened to and valued. This allowed me to engage participants in a way that their experiences and voices were a key component of the work. This helped develop or renew an appreciation of their own and one another's stories, lives, and opinions, and in turn this laid a foundation for us to plan a way to share our stories with a wider audience through theatre. Essentially, the process of our engagement together gave us the answer to 'what good it is to anyone': it's a lot of good to everyone, including us.

The role of an artist in a health setting isn't always to set everyone to making work. Sometimes it is about starting a longer process of engagement, building trust and supporting people to look and think differently. The making might come at a later stage.

Sligo – Photographer Brian Cooney worked with residents of **St John's Community Hospital** through photography and paint, to foster personal expression.

During my residency I had one regular attendee at almost all sessions. He was new to the care home and was finding adjusting to his new location difficult.

But it was obvious that he enjoyed our time together and especially painting. He never judged himself by the standards of what was produced – which was always good, by the way. He seemed to enjoy the physicality of painting a lot.

There were days though when he would come along obviously not in the humour to paint. On these days he might be tired, having not slept well the previous night. Perhaps there was something on his mind and he needed to talk about it. I learned to go with him on these days and we would just talk. We enjoyed that just as much as doing the planned activity.

At the end of the residency, staff told me that they had observed a change in his moods over the time we had together. They said he seemed more settled, less frustrated and had not mentioned home sickness in quite a while. In addition, when his family saw the work that he had created, they were amazed and were buying him art supplies for Christmas so that he could carry on.

Dublin – Multimedia artist Cliona Ní Laoi was based in the **Clonskeagh Community Nursing Unit** and used projections to create immersive visual collages using light and sound.

I created an immersive multi-sensory room in which participants could engage with art. This room included elements of nature, sound, tactile fabrics and smells. It had a series of coloured interactive light projections and a slide projector. In addition to the sensory room, my interventions catered for individual needs.

Several staff members discussed the case of one man, suggesting that it was important to connect with him. He stayed in bed, was very quiet and didn't take part in activities. I spent a lot of time one-on-one with him. It turned out that we had a lot in common. He knew a lot about art and loved photography. I brought in cameras and had lenses and light prisms to play with in a casual manner. Little acts opened conversations and he told me about his love for the ocean and about how much he hated the colour of his lime-green room.

I asked if we could paint his room his favourite colour, blue, like the sea. When I visited him after it had been painted, he was like a different person - fully dressed in his wheelchair, the first time I had seen him out of bed. Staff also noticed a big difference in him.

He thanked me and said, 'it's all about the little things making a huge difference in life.' He kept saying how peaceful and in love with the sea he was and I wanted to bring it to him in some way. So I brought in a bedside light that projects the shimmer of waves onto the ceiling and walls. He loved it, saying that I had brought 'a bit of magic to him.'

Donegal – Visual artist Andy Parsons was based in the **Killybegs Community Hospital** where his project celebrated the craft skills of the people of Donegal.

I used images of and objects from the natural world as starting points for group and individual art-making sessions. Subject matter that doesn't rely on perspective and proportion is more accessible. Using water, rocks, shells, mountains, sea and sky as starting points, we were able to make a series of works that explored tactile qualities, richness of colour and the inherent pleasure of mark making.

I spent time with a group of men trying to make traditional creels. They responded positively to activities based on making and on traditional craft skills. There was great interaction and we created really positive experiences and got excellent feedback from nurses and patients. Making the creels unlocked a whole narrative around social history and sustainability. Nurses had stressed the challenges of engaging male patients, and, with this in mind, the methodology was to let the patients teach me and each other.

Rather than going in with all the answers, I decided to let the sessions develop and bring together everyone's knowledge. This approach had the effect of empowering participants to demonstrate their skills and knowledge. When the residency finished, staff members were planning to continue the process of exploring traditional craft activities specific to the locality, inviting attendees to share their skills in small informal groups.

Kerry – visual artist Ciara Rodgers used mid-century buildings of Castleisland as a starting point and engaged clients of **Castleisland Day Care Centre** in a conversation about the history of local buildings for a project in charcoal drawing.

I made many meaningful connections at the Day Care Centre but one stands out for me, in particular. One man had not made drawings since childhood and on my first day he was curious about what I do as an artist and how I see the world. I asked him about his life and explained the project to him.

The original premise of my project was to make drawings of local architecture and to discuss the history and the participants' memories of these places. While this was successful with other participants, this man took an alternative path, which I found exciting.

He made many drawings from memory of buildings in which he had lived and even of houses that his grandparents on both sides of his family had once occupied. Before long he was drawing every day at home and bringing these drawings to the centre to show me. I counted 46 drawings in all, as he took his own initiatives around the ideas I presented in relation to memory and place.

In my opinion this was remarkably successful, and I was thrilled to inspire his personal drawing project alongside the wider ongoing project with the Centre.

APPENDIX 3

Further Reading and Links to Other Resources

Here we provide links to organisations that may be a resource and to websites containing other toolkits and a range of other resources for arts activities in care. There are also links at the end to some relevant public policies and suggestions for further reading.

Resource Organisations and Programmes

Age & Opportunity

Information on the Bealtaine festival, on the Artist in Residence in a Care Setting Initiative, on the Creative Exchanges training programme, on Azure tours of arts venues, CarePALs training and more.
www.ageandopportunity.ie

ArtsandHealth.ie – national website providing a focal point for the field of arts and health in Ireland; includes a broad range of resources and case studies. Managed by Waterford Healing Arts Trust.

Irish Museum of Modern Art (IMMA) –

Dementia Inclusive Tours (Azure) designed to support people living with dementia and their family, friends or professional carers. All tours are free of charge.

<https://imma.ie/learn-engage/families-community/dementia-inclusive/>

Local Authority County/City Arts Offices –

Find out who your local Arts Officer is for local advice on everything to do with arts and culture.

www.artscouncil.ie/Arts-in-Ireland/Local-Place-and-Public-Art/Links/

Mercer's Institute for Successful Ageing Creative Life Programme–

Based at St. James's Hospital, Dublin 8 and engaging in research as well as education and training. Aims to be a resource to the surrounding community, while offering Ireland a national centre for successful ageing.
<http://misa.ie/>

West Cork Arts Centre (Uillinn) - based in Skibbereen, provides a range of participation opportunities and coordinates the Arts for Health Partnership Programme with cultural and creative opportunities for residents of care centres.

www.westcorkartscentre.com/

Waterford Healing Arts Trust – leads the development of arts and health nationally by providing information, resources, training and advice, and manages the extensive arts programme at University Hospital Waterford and other healthcare settings.

www.waterfordhealingarts.com/

Toolkits and Practical Advice on Activities

Age of Creativity – support for arts professionals and health sector to encourage creative activities. Website resources include online training
<http://www.ageofcreativity.co.uk/>

Arts + Health – national website that operates as a focal point in arts and health; includes a broad range of resources and guides
<http://www.artsandhealth.ie/>

Arts in Care – everyday Activities, including suggestions by art form
<https://artsincarehomes.org.uk/howto-everydaycreativity/>

Cartrefu ('Reside' in Welsh) – ideas for care home staff, including an activities pack and suggestions for activities in a range of art forms
<https://www.ageuk.org.uk/cymru/our-work/arts-and-creativity/cartrefu/>

Collective Encounters – guide to arts activities for people with dementia
<https://artsincarehomes.org.uk/2019/05/24/a-pocket-guide-to-arts-activities-for-people-with-dementia/>

Live Better with Dementia – ideas for group activities in care homes
<https://dementia.livebetterwith.com/blogs/advice/21-ideas-for-group-activities-in-your-care-home>

Nursing Homes Ireland - enhancing resident wellness
<https://nhi.ie/enhancing-resident-wellness/>

Strictly Active; the Spectrum Centre's Strictly Active Dance Project Belfast 2015 – 2016, McWilliams, Anthea (2017)
<https://bealtaine.ie/resources/Working-with-older-people/Strictly-Active-Dance-Toolkit.pdf>

Irish Public Policies

Arts Council: Making Great Art Work - Arts Council Strategy (2016–2025)
<http://www.artscouncil.ie>

Cultúr 2025: Culture 2025: Creatbheartas Náisiúnta Cultúir go dtí an bhliain 2025. A National Cultural Policy Framework to 2025
<https://www.chg.gov.ie/arts/culture/culture-2025-2/>

HIQA's National Standards for Residential Care Settings for Older People in Ireland
<https://www.hiqa.ie/reports-and-publications/standard/national-standards-residential-care-settings-older-people-ireland>

National Positive Ageing Strategy
<https://www.gov.ie/en/publication/737780-national-positive-ageing-strategy/>

Safeguarding Ireland and HIQA's Guidance on a Human Rights-based Approach in Health and Social Care Services
<https://www.hiqa.ie/sites/default/files/2019-11/Human-Rights-Based-Approach-Guide.PDF>

Some Further Reading

Age & Opportunity Publications:

Artists Residency in Care Settings Initiative. 2020. Aideen Ward Consultancy,
DOWNLOAD IT HERE:
<https://ageandopportunity.ie/wp-content/uploads/2020/07/Artists-Residency-Evaluation-for-2019.pdf>

An Evaluation of the Bealtaine festival: a celebration of older people in the arts. 2008. Áine Ní Léime and Eamon O'Shea.
DOWNLOAD IT HERE:
<https://bealtaine.ie/resources/Publications/Bealtaine-Festival-Evaluation-2008.pdf>

Creative Exchanges: Using the Arts to Transform the Experience of Residents and Staff in Care Centres for Older People. Age & Opportunity's Arts in Care Settings Programme. 2007. Pádraig O'Morain, Pádraig and Ann Leahy.
DOWNLOAD IT HERE:
<https://bealtaine.ie/resources/Publications/Creative-Exchanges-2007.pdf>

Moloney, Orla, Age & Opportunity. 2006. Age & Opportunity guidelines for working with older people in the arts: a resource for Bealtaine organisers and others involved in the arts and older people.
DOWNLOAD IT HERE:
<https://bealtaine.ie/resources/Publications/Guidelines-for-working-with-older-people-and-the-arts.pdf>

Age U.K. - A Summary of Age UK's Index of Wellbeing in Later Life.
DOWNLOAD IT HERE:
www.ageuk.org.uk/wellbeingresearch

Baring Foundation – Ageing Artfully: Older People and Professional Participatory Arts in the UK

DOWNLOAD IT HERE:
<https://bealtaine.ie/resources/Working-with-older-people/Baring-Foundation-Ageing-Artfully.pdf>

Cohen, Gene: The Creativity and Aging Study the Impact of Professionally Conducted Cultural Programs on Older Adults Final Report
DOWNLOAD IT HERE:
www.arts.gov/sites/default/files/NEA-Creativity-and-Aging-Cohen-study.pdf

Creative Enquiry – Artist Residency and Older People Engagement Project (CORK)
DOWNLOAD IT HERE:
<https://bealtaine.ie/resources/Publications/Cork-Creative-Enquiry-2019-1.pdf>

Health Service Executive (with Netwell Centre, DkIT, and other partners) – Places to Flourish: a pattern-based approach to foster change in residential care
DOWNLOAD IT HERE:
<http://www.placestoflourish.org/>

Matarasso, François – A Restless Art – How participation won, and why it matters
DOWNLOAD IT HERE:
<https://bealtaine.ie/resources/Working-with-older-people/A-Restless-Art.pdf>

Mental Health Foundation - An Evidence Review of the Impact of Participatory Arts on Older People
DOWNLOAD IT HERE:
<https://bealtaine.ie/resources/Working-with-older-people/Impact-of-Participatory-Arts-on-Older-People.pdf>

APPENDIX 4

Further information on contributing artists.

Liz Clark

Liz Clark is an Ireland-based singer, songwriter, performer, and musician. Liz has recorded 5 full length studio albums of original songs. She has performed and collaborated throughout the US and Europe working solo engagements as well as collaboratively in a group and leading full bands. She has performed alongside the likes of Sarah Maclachlan, Emmylou Harris, The Counting Crows and others.

Over the past seven years she has been working extensively in the Arts and Health context in which she developed a collaborative approach to the songwriting process in healthcare settings across West Cork. As part of the Arts For Health Partnership Programme, she developed The Starling Song Project which preserves stories and heritage from older participants in the form of song. From this work, she developed The Starling Band, involving 3 other singers and instrumentalists to showcase this music in a wider context outside of the hospitals. They have been featured at the Skibbereen Arts Festival twice and performed in pubs and concert venues throughout West Cork.

Liz is the leader of a community choir and 2 HSE choirs for the wellbeing of staff. She is the host of a new podcast, produced by Arts For Health, discussing ways of working, inspiration, pitfalls and challenges in the arts and health sector.

Email: Lizclark@lizclarkmusic.com

Philippa Donnellan

Philippa Donnellan is a professional dance artist, choreographer and arts facilitator based in Dublin. As the Director of CoisCéim BROADREACH from 2006-2020, she developed a range of creative and educational residencies and partnerships with leading Irish institutions, and directed and choreographed many colourful projects with different communities in Dublin and across Ireland – including devising and delivering an annual performance project for people aged 50+ for the Bealtaine festival that brought together three different departments in Dublin City Council (2007-2015) and leading the youth dance theatre group, CREATIVE STEPS. Other key Broadreach projects included CREATIVE DANCE TALES, 38 WOMEN and more recently OFF THE WALLS, EMILY, SHORELINE, ALIGHT! and the EXIT15 commission.

About Coiscéim Broadreach

CoisCéim Dance Theatre is one of Ireland's leading dance companies. Led by David Bolger, we aim to be at the forefront of the evolution of dance as an artform – in world class performance work, in unique access and participation initiatives, as an advocate for dance – to provoke, to inspire, to entertain and to bring contemporary dance theatre to new audiences of all ages.

Integrated, original and comprehensive, CoisCéim's artform awareness and participation initiatives are run by CoisCéim

BROADREACH, which is founded on the principle that dance is a performing art. The activities are pioneering, targeting all sections of the population in an exciting and innovative manner to create a genuine curiosity in dance and to positively influence health, wellbeing and social responsibility. Central to our ethos is to facilitate and enable people to work inventively and imaginatively together – to take creative risks and explore the unknown – and to challenge and enjoy themselves.

We are proud to be funded by the Arts Council of Ireland and supported by Dublin City Council and Culture Ireland.

<https://coisceim.com/about-broadreach/>

Shaun Dunne

Shaun Dunne is a Dublin-based theatre and film artist who merges testimony and documentary material with new writing. A performer and a writer, Dunne is most interested in new work that speaks to the now. He would describe his practice as a stylised translation of lived experience – which often includes his own. Community participation is a huge part of Dunne's work and he collaborates regularly with Talking Shop Ensemble. A trained drama facilitator, Dunne also works with responsibility to the Children's Council at The Ark.

So far in 2020, Shaun has presented *Restoration* in the Space Upstairs at Project Arts Centre. Directed by Darren Thornton, the work has hopes to tour across 2021. In recent months, he has collaborated with

the Abbey Theatre for *Dear Ireland* and with the Bush Theatre in London for their *Monday Monologues* series. "*Beds*" was directed by Lynette Linton and stars Paddy Gibson. It can be viewed here.

In 2019, Shaun premiered his first short film, "*The First was a Boy*" at Dublin International Film Festival. Here, it was awarded the Judge's Special Mention for Irish Short. It later screened at Cork Film Festival where it received the Honorable Mention for The Grand Prix Documentary Short Award.

In 2020, Shaun returned to DIFF with his second short film, "*Iarscoláire (Past Pupil)*". This film was awarded The Audience Choice Award for Short Film and later screened at the Galway Film Fleadh.

Other film work in 2020 included "Dúirt Tú (you said)" with One Two One Two for Project Arts Centre's Future Forecast series. Previous theatre projects include the multi-award-winning "*Death of the Tradesmen*", "*Advocacy*", "*Making a Mark*" and "*Rapids*". In 2021, Shaun will develop new theatre work with Talking Shop Ensemble and he will also premiere an Irish language adaptation of Carmen at the Abbey Theatre with One Two One Two. In film, he is currently developing a feature-length adaptation of his theatre production Rapids, in collaboration with Invisible Thread Films and Robbie Lawlor. Shaun is currently resident at the Ark and Project Arts Centre. He is the Arts Council's Next Generation Film Artist for 2020.

<https://projectartscentre.ie/artist/shaun-dunne/>

Lani O’Hanlon Biography

Award winning writer, dance and movement artist; Lani O’ Hanlon is the author of *Dancing the Rainbow, Holistic Well-Being through Movement* (Mercier Press 2007) and *The Little Theatre - Poetry Chapbook* (Artlinks 2017) an experienced facilitator she works with the Waterford Healing Arts Trust, Waterford City and County Arts Office and Libraries and The Molly Keane Writers Retreats.

Lani has an MA in creative writing from Lancaster University and she received a travel and training award in 2017 from the National Arts Council to complete a first novel set in Ireland and Greece and is currently completing a first collection. Selected for Poetry Ireland’s Introductory series in 2020 her work has been widely published in Poetry Ireland Review, Poetry, Mslexia, The Irish Times, Southword, The Stinging Fly, Orbis, Poethead, The Moth, Skylight Poets and included in various Anthologies; her prose and poetry are regularly broadcast on RTE radio’s Sunday Miscellany.

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Caroline Schofield

Caroline Schofield is a Visual Artist who studied Textiles in the National College of Art & Design, Dublin and completed a Masters in Art & Process in Crawford College of Art & Design, Cork. Her work is based around participatory and collaborative Art & Health Practice. In 2018 she worked with Waterford Healing Arts Practice to develop

Open Gallery, an ongoing project showing University Hospital Waterford’s art collection to people with Dementia and their Carers. She is also a TimeSlips facilitator, a program developed for people living with Dementia used to create stories using art as the starting point. She works with Butler Gallery to bring their collections to Nursing Homes and Day Centres. Currently she is working with the Design & Crafts Council of Ireland on the project ‘Narrative Tools’, exploring the culture of making and the importance of handing down skills within family and community. Her work is found in public and private collections and has been exhibited nationally and internationally

Case Study: <http://www.artsandhealth.ie/case-studies/open-gallery/>
Podcast: <http://www.artsandhealth.ie/resource/podcasts/when-you-asked-us-to-look-the-world-of-open-gallery/>

Web Page: <https://carolineschofield.ie/>
Email: caroline@carolineschofield.ie

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I think that the whole package is great and would be of immense help to any care setting including those not very familiar with facilitating activities. I’m confident it will be an invaluable tool for both residential and day care settings. It will also be a great resource for any new staff members and for students who do their placements in a care setting. I’m also confident that we at Castleisland Day Care will be using it as a useful resource for our activities.

Marcella Finn, Castleisland Day Care Centre

Endnotes

- 1 Government of Ireland (2020). *Culture 2025: A National Cultural Policy Framework to 2025*
- 2 Arts Council. (2015) *Making Great Art: Leading the Development of the Arts in Ireland* Arts Council Strategy (2016-2025)
- 3 Health Information and Quality Authority (2016). *National Standards for Residential Care Settings for Older People in Ireland*. See especially pages 12, 14 and 22.
- 4 United Nations (2019) *Report of the Special Rapporteur on the rights of persons with disabilities: General Assembly 74th Session*.
- 5 UNESCO (2005) *The Convention on the Protection and Promotion of the Diversity of Cultural Expressions*
- 6 Age U.K. (2017). A Summary of Age UK’s Index of Wellbeing in Later Life. www.ageuk.org.uk/our-impact/policy-research/wellbeing-research/
- 7 Mental Health Foundation (2011) *An Evidence Review of the Impact of Participatory Arts on Older People*. London: The Baring Foundation
- 8 Koponen, T., Honkasalo M-L., and Rautava, P. (2018) ‘Cultural plan model: integrating cultural and creative activities into care units for the elderly’, *Arts & Health*, 10:1, 65-71,
- 9 Leahy, A. (2013). ‘A Window Opening Up?’ The Contribution of Arts Programmes to Quality of Life for Older People Living in Care-Homes in Ireland; Policy Implications’. *UNESCO Observatory Multi-Disciplinary Journal in the Arts* [e-journal]. The Graduate School of Education, University of Melbourne. Vol 3 No 3
- 10 Basting, A.D., (2006). ‘Arts in Dementia Care: ‘This is not the end....it’s the end of this chapter’’. *Generations*. Volume XXX, Number 1,pp 16-20
- 11 Camic, P.M., Zeilig, H., Crutch, S.J. (2018). ‘The arts and dementia: Emerging directions for theory, research and practice’. *Dementia*. 17, (6), 641-644. <https://doi-org.jproxy.nuim.ie/10.1177/1471301218772972>
- 12 Ward, A., Age & Opportunity (2020). *Artists Residency in Care Settings Initiative*. February. See p.5
- 13 Government of Ireland (2020). *Culture 2025: A National Cultural Policy Framework to 2025*

So just to say I wish I had this toolkit when I started out five years ago! It's brilliant! It's great to see evidence of the policy and research surrounding arts and health. I particularly love the tips on working with an artist. The actual activities and the links are a great resource also.

Shann Morris, Naas Day Care Centre



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