



ARTS IN CARE HOMES

A rapid mapping of training provision

by Penny Allen

ABOUT THE BARING FOUNDATION

The Baring Foundation is an independent grantmaker, founded in 1969. Its purpose is to tackle discrimination and disadvantage through strengthening civil society in the UK and abroad. One of its three programmes is for the arts and this has focussed on work by and for older people since 2010. This has had many aspects including partnerships with all four of the UK's national arts councils and the British Council. Much more about this programme can be found in *Towards the End*, published in June 2017 and available on our website.

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Established in 2010, Creative Ageing at The Courtyard works to develop communication through creativity in a wide range of care and community settings. Their focus on mentor led training programmes for arts and care professionals has been replicated by other organisations, supporting emerging artists in this challenging and rewarding field.

Penny is the Chair of the Dementia Action Alliance in Herefordshire and was a member of the arts group of the Prime Minister's Challenge on dementia. She is committed to sharing best practice across the sector, practicing an ethos of collaboration not competition.

Foreword

It is five years since Consilium Research & Consultancy wrote their significant study, What do we know about the arts in the delivery of care? Since then the field has developed considerably and we asked Penny Allen, an experienced practitioner herself, to undertake a rapid review of where we have got to.

We would like to thank her for this insightful piece of research. While not claiming to be comprehensive, it reveals the breadth of provision, identifying 65 providers of training, interestingly serving the arts and care sectors equally. The training examined here can be in person or online. An astonishing 31 online tool kits were discovered; most, I would suspect, developed in isolation from each other. Mindful of this, we have asked Liz Postlethwaite of Small Things to draw on these resources in producing a compendium of participatory arts exercises for publication this year. The more recent development of a Massive Open Online Course (MOOC), developed by Created Out of Mind and sponsored by the Wellcome Trust, is likely to garner a lot of attention. Penny notes that the style of toolkit has tended to move from making the case for arts in care homes to focusing on practical exercises and tips.

The Baring Foundation has been an active funder in the field of training for arts in care homes, often as one aspect of a broader project. Examples have included cARTrefu in Wales, A Choir in Every Care Home, Luminare's involvement in a resource pack in Scotland and our encouragement to the Social Care Institute for Excellence to sign-post care homes to resources via their extremely popular website. Training is a major strand of many of the 32 projects we are supporting with the Arts Council England in our Celebrating Age programme. We are pleased that we have now joined forces with Creative Scotland to support a major new initiative there involving Luminare and the Care Inspectorate.

The world of arts in care homes is a complex one in the UK with different regulators, funders and providers in each of the four nations. And beyond the complexity of mapping activity there lie further questions such as what is the level of demand for training from the care and arts sectors and has this been adequately met. The author highlights the issue of variation in quality of provision and argues strongly for a system of accreditation, but more work would be needed to assess the practical implications of this suggestion.

The need for quality arts in care homes is pressing and training is key to fulfilling that need. Although progress has been made this must be regarded as unfinished business. This report should help us all reflect on what more needs to be done.

David Cutler

Director, Baring Foundation

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Faye O'Connor, dance artist. Photo © The Courtyard, Hereford.

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Summary

The UK does not have a recognised accreditation system for arts providers within care settings. Equally, the care sector does not have a unified quality standard for working creatively with residents. Whilst this allows a wonderfully diverse, rich array of practice to emerge, it can be hard for care staff and artists new to the sector to find training that is appropriate for them. This report presents a snapshot of the diverse creative ageing training provision available to artists and care staff in the UK as surveyed in July 2017.

The creative ageing sector is in an exciting period of rapid growth as new providers establish their own approach to developing the provision of high quality creative experience within care homes. It is a time to reflect on the different models that are emerging and explore what unifies these approaches to help both artists and the care sector identify training to help them make great art in care homes.

This research found many examples of good practice, innovative delivery, and opportunities for growth and development. 65 providers were identified, running training which was aimed at artists (46 per cent), health/care providers (46 per cent) volunteers (26 per cent), students (11 per cent) and arts venues, activity coordinators & friends/family (15 per cent). Training varied in length, with the most popular length being one day.

Training was delivered in person or online, and within these modes there were seven types of training opportunity identified: toolkits; one-off workshops; whole home & leadership training; maintenance models, mentoring; networks & peer learning; and conferences. Each kind of training offers opportunities for sharing different types of information which is explored within the report.

1. Background

This research set out to map the training opportunities across the UK in July 2017. As the demand for creative ageing projects and activities increases, so does the number of artists working in the sector. Without a single national body providing training or accreditation for arts practitioners working in the sector, the range of training opportunities for artists to develop their practice is broad.

In 2013 the research consultancy Consilium released their report *What do we know about the Arts in the delivery of Social Care?* This evidence review collated and reviewed evidence of the impact of arts in social care, and the subsequent report aimed to inform policy. In the four years since the report was published we have seen an increase in the profile of the efficacy of arts interventions in care settings, most recently the inclusion of arts interventions within the NICE guidelines for the care of older people in maintaining independence and mental wellbeing. With this increased profile, there has been an increase in the training opportunities available for both arts professionals and care staff alike.

Providing care staff and artists with the opportunity to attend training delivered by arts organisations has been key in democratising access to the arts in this setting. For care staff who may have no artistic background or education, attending workshops targeted explicitly at them is a simple way to begin to include or to improve this type of creative interaction in their own homes. For artists seeking opportunities to expand their practice, in-person training is an important way to meet colleagues, learn from experienced practitioners, and develop their own skills. This report maps a snapshot of provision and explores the resulting trends and methods of training.

LANGUAGE

The older people's care sector is a complex one and the creative ageing sector is rapidly expanding with no unified nomenclature. Throughout this research language presented many hurdles. This section explores the language used in this report and the considerations made when choosing it.

Training – this report sees training as information provided by an arts organisation with the intention to share a particular skill, approach or behaviour.

Care staff – the focus is on provision for residential care and professional carers. Within the report, the term 'care staff' is used to refer to all care workers employed to provide care services for older residents. This will include those in care homes who are responsible for activities for residents. These roles go under many different names and 'care staff' is a shorthand to encompass all of these.

Residents – residents are people living in care homes (residential or nursing). Training for artists often encompasses a range of older people's settings including care homes and

community settings. This report focusses on the provision for care homes but does not exclude training that covers a range of settings.

Creative ageing – the term used to describe the professional arts sector focussed on with older people.

Dementia – this research is not exclusively about creative training for people working with those living with dementia. However, as an estimated 70 per cent of care home residents are living with dementia¹ the focus of a lot of training is around creating creative experiences for those living with dementia. Other conditions were the subject of specialist arts training, with Parkinson's being the most prevalent.

Arts-based – this research set out to map the provision of arts-based training for artists and care staff. This research does not differentiate between art forms or between participatory or observed/experienced arts. It focuses on the training to support delivery of any arts provision in care homes.

Arts-based therapies – art therapy is an established field, with accredited training and professional bodies for practitioners. While some of the tenets of art therapy are used in creative practice in care settings or artists may themselves be trained in art therapy, specific 'arts therapy' training was excluded from this research.

Dementia awareness – a lot of available training found during this research did not focus on arts practice. Instead, sessions give arts professionals or cultural organisations an understanding of dementia and the experiences of people living with it. Though very important in raising awareness of the impact of arts on dementia, and challenges faced by people living with dementia, as it was not arts practice focused this type of training was excluded.

Conferences – the rise of arts and health conferences with a focus on ageing has been notable in the last few years. The majority of these events are academic in focus or have little practical application for artists and care staff. Where conferences did have relevant practical sessions, they are noted as an entire event, rather than each breakout session being highlighted.

METHODOLOGY

This rapid mapping exercise was a mixture of desk research and formal and informal interviews both in person and via the telephone. Online searches identified current training provision available, which also provided an opportunity to identify key signposting points and give an insight into the ease for participants in accessing information about available training.

Searches were limited to in-person training delivered in the last two years; or to toolkits created in the last five years. Online searches were limited to the first five pages of a google search on each term, with the richest seams of discovery coming from articles, conference listings or signposting sites as opposed to pure google result listings. It is

¹ https://www.alzheimers.org.uk/download/downloads/id/3026/fix_dementia_care_nhs_and_care_homes_report.pdf

worth noting that as this report was created within an organisation working exclusively in the area our past search histories impact the google algorithms meaning that results for our searches may be different to a non-creative ageing sector user.

Seven in-depth semi-structured interviews were conducted, as well as a range of informal interviews via telephone and email. Calls were recorded, and one respondent subsequently asked for information not to be included in the report.

LIMITATIONS

The limitations of this study stem from the methodology used. A rapid mapping exercise will only ever give a snapshot of the provision that exists within a relatively short timeframe. This means that quantitative analysis of results shows a very limited view of the sector. However, the qualitative data and themes that became apparent from this exercise have given a solid overview of the current trends within the field of creative training for use in care homes.

The cost of training was hard to determine for a large portion of the training identified. This was for several reasons: listings were for events that had passed and prices were removed, events were part of larger conferences, or for more bespoke or in-house training, providers did not share the fees of training on their sites. Providers were contacted and asked to share these costs, and while they often cited their costs as being competitive they were unwilling to provide more details.

Discussions with providers found that they often ran local training provision that was not advertised online, or where training had happened in the past listings did not remain online. This was particularly true of events advertised on Facebook and other social media networks.

The lack of consistent language to describe the field of arts in care homes may also have been a limiting factor. The terminology to describe training, older people, and even care homes by training providers is very varied. For example, people over 65 were referred to variously as old people, seniors, elders, older people, the elderly, people of advanced age, mature movers, dementia/Parkinson's/stroke sufferers etc. Attempts were made to include as diverse a range of search terms as possible to combat this.

2. Findings

Sixty-five providers were identified as currently running, or having run, arts-based training in the last two years.

Training was often aimed at a variety of attendees with artists (46 per cent) and health/care professionals (46 per cent) being the most popular; followed by volunteers (26 per cent), students (11 per cent) and arts venues, activities coordinators & family/friends (15 per cent)

The length of training varied from a session lasting one, two or three hours (15 per cent) to courses delivered over multiple weeks (11 per cent), with the most common length being one day (53 per cent).

There was a strong concentration of training in and around London and the South East (47 per cent), Cardiff (10 per cent), Liverpool (10 per cent) and Leeds (7 per cent).

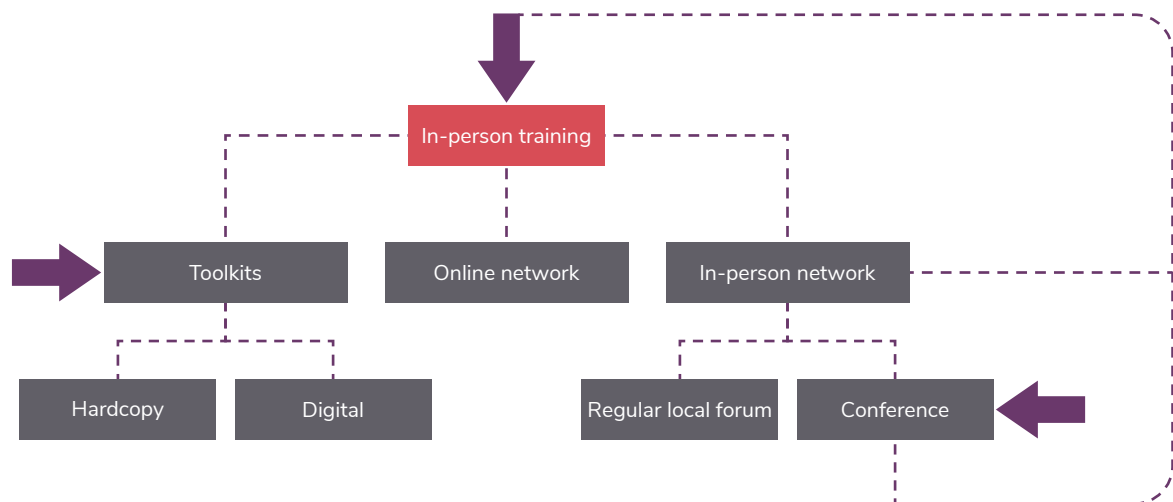
The provision of online learning through standalone toolkits made up the largest chunk of available training with 37 toolkits from 26 providers.

A Bright Box activity kit by Bright Shadow. Photo © Bright Shadow.



3. Where do I start?

When exploring the many different types of training methods it is useful to think about the different ways and order in which people might access creative training. The modes of training delivery are similar for both artists and care staff. Access to professional development can be very different depending on the circumstances of the person accessing it. Different elements of training can be accessed in a variety of ways, and the case studies below explore three possible routes.



As there were no current examples of purely online training courses they have been excluded from this example.

Artist case study – Faye

Faye is an established dance artist. Her work is mainly with early years groups, but she is always keen to expand her knowledge. At a recent Arts and Health conference, she heard an excellent panel on the benefits of dance for people with dementia. Faye searches 'People Dancing' listings and finds a course about seated dance for older people. Following the training, Faye joins an online Facebook group of regional people working with older people. Through this forum, Faye builds contacts with fellow artists and care providers and is booked to run her dance sessions at a local care home. To support her sessions Faye finds an online toolkit about the benefits of community dance that she shares with the home in advance of her sessions.

Care staff case study – Rita

Rita is an activities coordinator working in a dementia care home. She is always keen to try new things and recently attended a training session about creative storytelling for dementia. She learnt about the session from an e-newsletter about local training opportunities. An experienced drama practitioner ran the session, in which she shared her approach to creative engagement using storytelling. Rita received an A5 toolkit flipbook to help her remember everything she learnt at the session, providing prompts and activities she could use in her home. This toolkit was very helpful and Rita sought out other similar resources online to help her try new art forms. The home now has a thriving choir, and has done creative storytelling sessions with a local school.

Care staff case study – Patrick

Patrick is a carer in a residential home. Patrick's care home has recently joined a creative leadership programme that is providing training for senior management and activities staff about different ways to engage residents in creative activities. The activities coordinator in the home is only part time so Patrick tries to spend as much time as he can talking with residents when she isn't in. As part of the leadership programme, the home got a toolkit of activities and a selection of props. Having seen this kit used previously, Patrick decides to give it a go himself. The toolkit has all the information and resources he needs to run a short singing session with residents at the weekend.

As an emerging sector, there currently is no established university or professional route to working with older people creatively. Being aware of the different ways both artists and care staff may come to creative training is important when choosing which training modes to use. In the current climate, the squeeze on resources is huge. Finding successful, sustainable ways to make valuable knowledge accessible to the widest range of people is vital. Offering multiple training pathways and methods helps a training provider to extend the reach of their approach.

4. What kind of training is there?

In this research the term 'training' was used very broadly to identify how and where arts organisations working in care settings were sharing skills, approaches or behaviours with other artists and care staff beyond just those they were directly working with. Some of it was online and some in person; of the in-person training some parts were in formal classroom settings, others more informal networks and finally networks were often online. Each of these training methods and modes brought a different element into the mix and examples of good or interesting practice were identified and are shared as case studies.

Firstly, the research identified the types of training that were available. Secondly, the channels of delivery were identified and explored. Often there was crossover between these channels within a method of training, for example in-person training which was supported by an online network. It is useful to understand the broad channels of training delivery before exploring the types of training available.

ONLINE

The majority of online training took the form of static, downloadable toolkits. Thirty-one toolkits of this kind were found. These usually shared the experiences collected from particular projects and offered guidance on how to replicate successful elements of them. Toolkits were usually free, but other paid-for publications were available. The content of these kits varied with some having a heavy focus on advocacy information, or report style analysis of projects or approaches, combined with a shorter 'how-to' section. Others had little contextual and advocacy information, focussing instead on the ways in which their approach could be used in practice.

The provision of purely online self-directed study modules, known as massive open online courses (MOOC), was limited. MOOC is a growing area in the delivery of higher and lifelong education and as with creative practitioner education, the issues it faces are around accreditation, quality and personalised teaching. However, the potential benefits of this kind of training are huge. The ability to provide low cost, self-paced training that is easily scalable is attractive. Several interviewees discussed pilots of this kind of provision or projects that were in the planning stages. The lack of a distinct accreditation system may be linked to the current absence of this type of e-learning. Traditionally these types of learning environments lead to a qualification of some kind whereas the dominant experiential style of learning gained through a workshop environment does not.

There was an exploration of established e-learning portals such as Future Learn, but there were no courses that fit the research criteria. Looking ahead, as part of the current Wellcome Hub: Created Out of Mind project, a MOOC will be released in 2018.

IN-PERSON

In-person training is the most traditional way to share information and encompassed; conference sessions, stand-alone training sessions on specific techniques or themes, longer-term training programmes for both artists and care staff, and wider whole care home training models.

The venues where training took place varied greatly and often depended on the audience for the training. The majority of training for artists took place in a classroom environment. There were anecdotal examples of ‘on the job’ training and both formal and informal mentoring opportunities for early career artists wishing to learn this way, but these were harder to capture due to the limitations of the methodology used.

Care staff had access to sessions both at off-site training venues and in-home, either as part of a creative project, or a standalone training session. Interviews with training providers found that bespoke, tailored training programmes were also available, though less well publicised.

It is interesting to note the flexibility of provision for care staff. Arts organisations are working with care homes to create programmes that fit around the rhythm of a care home, complementing their day-to-day work schedules. Whilst there are pockets of understanding about the power of creative interventions in care homes, as a whole industry this is less well recognised. This is reflected in the way training has to adapt and fit into the care sector, rather than the care sector seeking out and prioritising creative training in the same way that it does for statutory training.

TYPES OF TRAINING

Understanding the different ways in which training is provided can help providers understand the ways in which their approaches, skills and methods could be further shared.

TOOLKITS

Toolkits are a popular way to share learning from projects. Toolkits come in a variety of forms, with the most popular format being a downloadable document designed for printing locally. They provide self-paced learning for people from a variety of backgrounds, from care staff looking for new ideas to professional artists expanding their portfolio. Toolkits are easily distributed and provide clear, useful information without the costs of putting on or travelling to instructor-led training.

“The toolkit is a great way for me to remember what we tried in the session and carry it on.”

TRAINING PARTICIPANT

Through this research, we have identified a shift in the format and purpose of toolkits over the last five years. Early toolkits had a focus on advocacy for the impact of specific artistic

approaches on care home residents. Care homes or artists could use this information to support their case for using arts in care settings.

As the creative ageing sector has evolved so have the toolkits. The focus has shifted to the practical application of techniques and ideas within care settings, with the majority of hard copy toolkits aimed at care staff. These toolkits vary in length, and the level of detail they go into. *A Pocket Guide for Arts Activities for People with Dementia* produced by Collective Encounters is a 48-page toolkit that states “while aimed at care staff, it can also be used by kitchen staff, cleaners, clinicians and managers”². This longer length toolkit is a wonderful multi-disciplinary tool, guiding people through the benefits of arts, ideas for sessions, areas for development and more. Utilising an A6 format, Collective Encounters provides an accessible way to invite readers to digest the wealth of information included. Other toolkits have also played with the idea of bite-size reports in this format. The Whitworth in Manchester has released several toolkits around creative engagement with older people that use this ‘pocket size’ approach, demonstrating a move away from the more academic or advocacy toolkits which are often more text heavy and usually A4 in format.

In 2017, a new wave of toolkits has appeared that step away from the traditional printed booklet style toolkits. Instead, they experiment in providing a range of practical activities that care staff can use in homes to embed a creative approach. These types of toolkits are often supported by in-person training that provides users with the foundations of an approach or art form.

² <https://museumsandwellbeingalliance.files.wordpress.com/2015/09/arts-and-dementia-toolkit.pdf>

Case study – cARTrefu

cARTrefu is a multi-disciplinary artist-led creative project run in care homes across Wales. Age Cymru have recently released activity cards that are “*designed to help you run your own cARTrefu sessions, whether you’re a carer or a resident*”. These cards are supported by a series of public training events but are designed so they can be used as a standalone tool. This format of sharing information is an exciting one where residents and carers choose activities together.

Emma Robinson of Age Cymru said “*Though the toolkit is available online, we wanted to create something that was available as a physical toolkit. Carers often won’t have regular access to computers, personal phones or the internet at work, meaning they find it harder to get online content. By creating cards, people are able to dip into and pick up just one or two cards that are used in a session rather than a whole bulky document*”.

By using their broad experiences of working in care homes delivering arts programmes as the starting point for creating a toolkit, Age Cymru have been able to create a flexible, low pressure, easy-to-use toolkit. Starting with the barriers to engagement and combatting them through the method of delivery is a key lesson for those wishing to develop training in this area.

The majority of free, publicly available toolkits found during this research are aimed at the care sector, rather than artists. Information for artists tended to be in the form of more academic policy reports or resources packs to support sessions, assuming a pre-existing knowledge of a specific art form.

Case study – Live Music Now: A Choir in Every Care Home toolkits

Launched in May 2015, *A Choir in Every Care Home* is an initiative to explore how music and singing can feature regularly in care homes across the country. Central to this project are two toolkits, one for care homes and a second for musicians.

Accessible online, the toolkit for care homes takes staff step-by-step through how to set up their choir. Aimed at non-musicians the toolkit includes advocacy information about the benefits of singing: bite-size how-to videos, and a songbook of popular songs for use in care homes. It uses “*a range of reasons not to start singing*” as a starting point for providing simple, relevant information to support staff and address their concerns.

The toolkit for musicians is much more professional in tone. Again, it talks through the issues that musicians might face, but the style is less conversational and represented in bullet point form. The musician toolkit shares the same website, but the online content that surrounds it is specific to musicians.

This tailoring of the ‘packaging’ of the same content is an excellent way of extending the reach of a resource. In an economic climate where the funding for projects of this kind is tight, finding different ways to repurpose the same content is a useful approach. In this example, each group ultimately ended up with the same toolkit, but by creating distinct ways for each group to access it ‘A Choir in Every Care Home’ has doubled its reach. The toolkit came up in searches for creative toolkits for carers as well as artists training toolkits. An unintended consequence of sharing the same toolkit is that carers and artists are ‘singing from the same hymn sheet’, breaking down the perceived barriers between The Artist and The Staff.

Online toolkits are ‘evergreen’ content. This is content that is always applicable to the readers’ interests and less likely to become immediately dated. The move away from loading toolkits with long report style advocacy on the impact of arts in care homes to practical, shorter form toolkits helps them to become evergreen. This helps meet the common aim of toolkits associated with projects, which is that the legacy and learning from a shorter-term project will live long beyond the life of the project.

INSTRUCTOR-LED TRAINING

Instructor-led practical workshop based training is broad in its scope, spanning from 45-minute introductory sessions at conferences to two-year long mentoring programmes. The venues, providers, and content are varied but all workshops had one common aim: to provide attendees with the skills to use creative skills with older people. This type of training is comparatively expensive to run and attend, but it does offer attendees the

opportunity to ask specific questions of experts and helps them meet others of the same skill/experience level.

One of the main drawbacks of instructor-led training is its fixed time. It can often be too soon or too late for people searching for training opportunities. Though the value of this type of training is high for individuals who are able to attend it, the lack of regular quality, specialist, and introductory training provision may make it difficult for the sector to attract and adequately prepare new practitioners.

Providers offering regular, specialist, introductory training are very limited. The best example of regular, introductory level, expert training found is delivered by Green Candle Dance Company. Their 'Leading Dance with Older People' course runs annually and lasts for one year. The accredited course offers dance artists a solid foundation in community dance practice with older people in a variety of settings.

One-off workshop sessions

Training of this type is predominately linked to funded participatory projects and forms part of the legacy of a project. It is usually tied to a particular aspect of working with older people and usually related to a specific art form or technique such as Live Music Now's 'Using improvisation in care settings'. Further research indicated that these training sessions were commonly the result of an arts project run by the training provider in a care setting. This type of one-off training endeavoured to spread the learning gained through these projects to other local, regional or national attendees.

Several providers have highlighted the importance of local connections in ensuring consistent uptake in provision. Though people do travel for training, it is easier to look to local providers, which means that trainees are limited by geographic reach. The majority of arts-based training is linked to projects so if there isn't a project nearby participants may not have access to training.

Whole home/Leadership training

Training for care staff does not always take place in a training venue. Delivering 'whole home' training encourages a move away from the idea that creative activities are the sole responsibility of an activities coordinator. Aligned with CQC requirements for outstanding services, these training programmes aim to affect a 'whole home' change, starting with leadership roles and expanding across the organisation.

Case study – Creative Leadership, Ladder to the Moon

Ladder to The Moon has its roots in participatory practice. Their ‘Relationship Theatre’ model used professional actors and coaches to play out movie-based scenarios to foster greater engagement between care staff and residents. Over the last five years, this participation model has evolved into a workforce and service development organisation, focusing on how a creative approach can deliver outstanding care.

Provision is split into two strands: ‘Creative Leadership’ and ‘Outstanding Activities’. Each programme includes a combination of training, ongoing mentoring and peer networks. As the name suggests ‘Creative Leadership’ works with service managers to develop their own vision for their service and establish a plan and team for delivering this change. ‘Outstanding Activities’ centres on a monthly activity box containing instructions, resources and inspiration for groups and individual activities. Care staff attend quarterly training days giving them an opportunity to learn new skills and share these with their peers. This approach is supported by regular telephone coaching to help staff get the most from their boxes.

The real costs of delivering artist-led, high-quality creative engagement in care settings can simply be seen as too high. By positioning their services as workforce development rather than simply arts provision, Ladder to The Moon aim to access different funding streams within the care sector. To support this their evidence base focuses on CQC aspirations, staff retention and home reputation, as well as resident experience. Finding ways to evidence this kind of workforce impact when delivering training sessions is a useful consideration for training providers.

Maintenance Model

Maintenance models offer a lighter touch alternative to whole home/leadership training. To encourage success in the outcomes of more sporadic training, some providers are establishing ‘maintenance models’. These maintenance models allow care providers to purchase visits or mentoring sessions from trainers, or provide new workshop materials on a regular basis for trainees.

“Trainees leave our sessions fired up, but then lose confidence in their own ability to deliver in their homes.”

TRAINING PROVIDER

These models are adapted to fit the budget and time availability of individual care homes, allowing people to access additional support, as they need it.

Case study – Bright Boxes, Bright Shadow

Bright Boxes is an initiative born from Bright Shadow's Zest training programme. In each Bright Box are all the materials care homes need to deliver themed activity sessions, from workshop plans and step-by-step guides, to physical resources. There is a range of boxes on a variety of themes. Each box has enough activities for multiple sessions, with group and 1-2-1 activities included. These boxes are available for purchase on the Bright Shadow website without necessarily having to attend any training.

The boxes were created in response to requests from training attendees. Rhiannon from Bright Shadow said *“people would come to our training; love it, but then struggle to source the props or resources we used. The Bright Boxes take that a step further and provide everything a home or family carer needs to run themed activities”*.

Providing a 'box' is becoming more popular as a tool for ongoing creative activities in the care sector. Several examples of this kind of service were found during this exercise. This type of out-of-the-box provision supports care staff who may not have the time or knowledge to source suitable props. For example, a dance artist may use a specific style of balloon or scarf during the session, but a member of care staff may not know to search for juggling scarves or non-burst balloons. By collecting high-quality props that can be used repeatedly, training providers can capitalise on the enthusiasm to try activities in their setting when people have attended training by selling these kits.

Bright Shadow's approach of providing completely standalone boxes allows care staff (and family carers) to access their creative activity resources at any time regardless of the location and timing of any in-person training. As with downloadable toolkits, this evergreen approach provides Bright Shadow with an ongoing income stream that requires few additional resources.

Mentoring Models

At its best mentoring can have a significant impact on the quality of activities. By its nature, training through mentoring provides trainees with a chance to develop their skills from an experienced practitioner, in a person-centred way. Mentors facilitate this

“The success of this mentoring approach is evident through the powerful examples of resident engagement that were collected, demonstrating the meaningful involvement of residents including those who had previously been non-communicative and socially isolated.”

MENTORING EVALUATION, UNIVERSITY OF WORCESTER

development in line with the artists' skills and experience. A successful mentoring relationship will allow the mentee to learn more than just arts-based techniques, as mentors will be able to share their industry-specific experience and strategies for combatting tricky situations.

Examples of mentoring and experiential training for early career artists are emerging across the sector. Small Things Creative Projects have years of experience

working with early career artists on The Story Box Project to support sessions delivered by experienced practitioners. These early career artists gain valuable insight and support through working in this way, going on to develop their practice in this area.

Case study – The Courtyard

Established in 2012, The Killick/Courtyard mentoring model provides training and on-going mentoring support for artists working in care settings. Artists initially receive two days of classroom-based training followed by mentoring for two years, with quarterly face-to-face mentoring. Alongside this, artists share weekly journals reflecting on their work in care homes amongst their cohort. 42 artists have taken part in this programme to date.

This longer-term approach to training is a more expensive model, but the impact on both artists and residents is profound. A recent evaluation of their mentoring model by University of Worcester found “*the mentoring approach was effective in supporting the artists to develop adaptability and skills and to gain the experience they needed to work within the complex and unfamiliar environment of a care home*”.

Artists who have been part of this programme have continued their own informal networks within their cohorts and in one case established a cross art form collective to continue to deliver arts activities in care settings.

Across this research there have been examples of how mentoring and coaching is used to great effect with care staff, however, there are limited affordable opportunities for artists to engage with this sort of formal ongoing mentoring. As mentoring models are a longer-term type of training opportunity there may be scope to investigate accreditation as a way of formalising the learning of participants.

NETWORKS & PEER LEARNING

A growing trend is the creation of networks, both online and in-person, specifically designed for people who have attended training courses. The importance of networks for artists working in care & community settings was highlighted in the 2016 report *Older People's Dance Activities: “Building stronger practice networks will help bind this diverse body of dance practices together, facilitate knowledge transfer and foster innovation”*.³

A large portion of the workforce delivering creative sessions in care homes are freelancers, or, in the case of activities staff, often the only person within a home doing this work. As a developing industry, established training pathways and professional networks for artists and care staff in the creative ageing sector are in their infancy. Different ways to create opportunities for sharing best practice are being used across the UK by arts organisations. Traditional spaces such as specialist conferences are expanding, and there is a harnessing

³ <https://www.communitydance.org.uk/developing-participation/dance-and-older-people>

of online networks as a way of joining geographically disparate practitioners together. These include closed Facebook groups, bespoke forum platforms and email lists.

Developing these networks or 'community building' is becoming a key part of the delivery of new training programmes. These communities are often hosted using online facilities, which are open to people who have attended training. These forums are used as networking spaces and as places to share best practice.

Case study – Creative Minds

Creative Minds is an arts organisation delivering sessions in care homes using a franchise model. Art sessions are delivered by a community of Creative Minds artists across the country which enable the participants to explore their creativity and create art and crafts with the support and guidance of an experienced artist.

The franchisee receives training and materials as well as access to thriving Facebook groups where artists share information about the content of sessions they have delivered. This community is used as a key selling point by the organisation. This kind of network fosters informal peer mentoring, where artists are able to share how they have applied skills or techniques learnt at the training in a variety of settings. The closed nature of the group allows for an honest exchange of advice and guidance.

Franchise models are well established in the younger people's participatory arts setting. Organisations like The Creation Station support regional practitioners through training, resources and ongoing support. Learning from the success of delivery models in other age groups may provide the creative ageing sector with new opportunities for national growth.

Despite the increase in online communities, in-person networking events continue to be a key opportunity for skills sharing and inspiring new approaches in artists and care staff alike.

Case study – Generations Working Together

Generations Working Together is an intergenerational network across Scotland that provides information, delivers support and encourages involvement to *“benefit all of Scotland’s generations, by working, learning, volunteering and living together”*.⁴

Whilst not being exclusively an arts organisation, Generations Working Together is a prime example of a national network that encompasses both care staff, artists and teachers, volunteers in the area of intergenerational practice. They offer accredited one-day training courses at regional hubs across Scotland with sessions open only to members from certain localities. Each of these hubs offers a series of regular networking events where people can come together to share the work they are doing locally.

Alison Clyde, National Development Manager, described the networks as *“key to the success of our work as they allow people to find out what is going on locally, and what they can get involved with”*.

There is huge potential for establishing spaces for arts providers, care staff and volunteers to come together and share best practice, resources and ideas. This type of nationally managed, but locally implemented activity not only strengthens provision but also raises awareness of the benefits of creative arts in care settings.

Conferences

The current provision of conferences for the creative ageing sector is small. However, academic conferences focussing on the impact of arts in care homes are becoming more popular. Participatory sessions on the use of arts in care are appearing at the larger conferences including London Arts and Health forum, University of Worcester Association for Dementia Studies TANDEM conference, and the annual Dementia Congress. Opportunities for artists and care staff to attend the same conference are very limited with only the annual Creative Arts Dementia Network conference offering practical sessions for artists and care staff to share together.

⁴ <http://generationsworkingtogether.org>

5. Is it any good?

The quality of art is a subjective concept. It depends on your background, taste and experience. Similarly, the quality of any particular training is dependent on your level of experience and expectations as well as the content delivered. Accreditation is the impartial process by which training courses are judged to conform to national or international standards of quality.

Accredited training provider organisations must demonstrate how learning is assessed and the quality of the teaching they provide. Training opportunities are mapped to a national framework that uses a set of criteria to define the level of a particular qualification. This unified framework means that it is possible to equate the level of qualifications in vastly different subjects easily.

Accreditation is currently patchy in uptake and importance for artists. There is no sanctioned or required accreditation body for artists across the arts in residential care sector, leading to a diverse set of accreditation models. The predominance of one-off, or short-term skills or project specific training makes engaging with an accreditation body an unwieldy and expensive process. A search of the Ofqual (Office of Qualifications and Examinations Regulation) Register of Regulated qualifications found only four courses that centred on older adults and arts. These were all about adapting movement and exercise for older adults.

This research has not found any examples of arts providers working with universities or other degree level awarding bodies to provide their accreditation. There are examples of arts organisations working with universities to provide teaching on courses but not for the university to act as awarding body for training delivered by arts organisations. Developing links between arts training providers and universities to provide accredited short, medium and long-term training is a gap in the market for both artists and care staff.

The most common accreditation method is via the Open College Network. OCN courses are accredited by regional bodies, which work with providers to map their provision to national frameworks. The main drawbacks of this kind of accreditation is cost. Providers must pay annual fees to register as 'centres' and pay registration and certification fees which vary from £15-£79 per student registration. Additionally, there is the requirement for the course to have an assessment criterion of some sort. The majority of creative ageing training identified does not have a traditional assessment element of this kind. Instead, it is experiential, professional development where an engagement with practice provides the opportunity to develop an individual's practice, rather than having an assessment based outcome. Most courses provide an attendance certificate to demonstrate this Continuing Professional Development (CPD).

On the care sector side, there are regulation and accreditation bodies. Care workers are encouraged to gain NVQ qualifications in many aspects of their work. As an activities organisation for the care sector the National Activities Providers Association (NAPA) offers its own accreditation process for care staff. This is for both providers and training which meets the standards of a good quality provision as judged by NAPA. In addition to this,

NAPA provide their own QCF level 2 & 3 training around activities accredited by OCN.

There are examples of care staff being encouraged to attend ongoing training that contributes to their CQC assessment.

Case study – Gloucestershire Wellbeing and Meaningful Activity Network

The Gloucestershire Wellbeing and Meaningful Activity Network is a monthly forum that provides training and networking opportunities for care homes in Gloucestershire. Established by the 2gether Trust (NHS foundation trust for the area) with the support of the council, membership of this group and attendance has been recognised as good practice by the local CQC assessors. Clare McKenzie, Occupational Therapist and lead facilitator explained, “*We work with all of our members to improve the quality of provision in their settings. Bringing people together rather than working in individual care homes develops a peer network for local activity coordinators. Usually, they are the only person in their home with that responsibility and it is nice for members to see that they are not alone and the struggles they face are common*”.

Each session provides time for members to network, share successful activities, or resources across homes. External speakers or local relevant organisations share their work with the group.

Not all training offered at these events is delivered by arts organisations, but this type of recognition of ongoing professional development for activities/care staff is not typical and suggests a positive model for local authorities going forward. Members of the group reported that having the recognition from the local authority meant their managers were happy for them to attend, and acknowledged it as important CPD.

Networks of this type provide both care staff and artists with a space to share their work and approaches in a relevant, efficient way.

INTERNATIONAL APPROACHES TO ACCREDITATION

It is, by way of a contrast, worth noting different international models where a more recognised artist-training pathway is in existence. In South Korea, the Korean Arts Cultural Education Service (KACES) is a government supported organisation which delivers training for ‘teaching artists’. These artists deliver sessions in a variety of settings including work with older people. A national network of hubs deliver recognised training that prepares artists for working in different environs. The culture of participatory arts in care homes is an emerging one, but the demand for KACES courses is high. Having a nationally recognised training body of this kind supports care homes to select trained artists to

work in their setting. The cultural differences between the UK and South Korea in the concept of participatory arts is a key one to understand. As the name suggests, Korean teaching artists are trained to teach arts, for example, dance artists will be trained to teach different groups set dances or movements whereas in the UK there is a stronger culture of facilitating creative expression as a dance artist rather than pure teaching.

The recent report *Creative ageing in Germany: A view from North Rhine-Westphalia*⁵ explores the Centre of Competence for Creative Ageing and Inclusive Arts – kubia, which runs a wide range of short workshops and webinars for practitioners in creative ageing. The regional state ministry of culture also funds innovative creative projects through kubia, which supports this through identifying gaps in provision. The report concludes: “*the contrast with the UK is in the emphasis in Germany on training and professionalisation for people working in the arts with older people. This reflects its quite different education system*”.

As in South Korea, having the government backing to support this professionalisation, both through funding and training, as well as creative opportunities for the artist to put their training into practice, ensures a consistency of provision in terms of quality and availability.

However attractive this support may seem the benefits may not be that straightforward. In the report *Growing the Creative Ageing Movement: International lessons for the UK*⁶ Alice Thwaite reflects on the existence and efficacy of national bodies such those in Germany, South Korea, Australia and the USA: “*The diversity of training and creative initiatives would make many aspects of standardised training irrelevant for different groups. The training should be in core values and principles and improvisation techniques so that each artist can bring their own skills and talents to deliver bespoke programmes*”.

⁵ https://baringfoundation.org.uk/wp-content/uploads/2017/12/Creative-ageing-in-Germany_final.pdf

⁶ <https://baringfoundation.org.uk/resource/growing-the-creative-ageing-movement>

6. Do we need formal training?

The short answer is yes. The longer answer is that older people who are living in care homes are often culturally marginalised due to their location or health issues. Their access to the arts may be limited and it is important that the provision they do receive is good quality. The specialist nature of working creatively in a care home is not to be underestimated.

This research set out to map the current training available to artists and care staff. During this, training providers shared their views on the need for training designed for artists and for care staff. Common themes emerged in the course content and discussions with providers. Training, in whatever form, aimed to provide a framework of skills and ideology that artists and care staff could apply to their art form or setting. The recurring focus was on person-centred arts experiences that value process over product, supporting residents to experience the arts in whatever way they can in a failure-free manner. In the report *Gallery and beyond: training to transform good times*⁷, Michelle Weiner identifies eight shared principles that increased the chances of creative ageing project success. These were:

1. Provide a caring environment
2. Incorporate ritual, routine and repetition
3. Enhance language and communication
4. Provide an in-the-moment experience
5. Ensure professional quality
6. Accommodate individual creativity
7. Be equal
8. Celebrate creativity

These areas align closely to the common principles highlighted by our interviewees as important elements of their training. They may offer an initial starting point for further investigations into a common framework. This would provide very useful evidence for the creation of a unified introductory training programme regardless of discipline.

It is also important to note that some providers included safeguarding and health & safety within their training. The arts often provide a vehicle for care staff to have a 'risk positive' approach, supporting residents to try out-of-the-ordinary activities. It is important for artists to be aware of their responsibilities when working with vulnerable adults to both health and safety and safeguarding. It is important for training providers to be aware of their responsibility to raise these issues in all training, but particularly in introductory level sessions.

⁷ <https://www.wcmt.org.uk/fellows/reports/gallery-and-beyond-training-transform-arts-older-adults>

7. Conclusion

This research into creative training opportunities for staff and artists working in care homes has highlighted the diverse nature of the sector. There are multiple pathways for people to access training, which present both challenges and opportunities for training providers. The challenge of creating training that very well may be accessed in ‘the wrong order’ means providers must be thoughtful about the content they share. Conversely, the lack of an established ‘route in’ means that new models of delivery are as likely to succeed as the more traditional training methods. Being aware of the different customers for this kind of training is key to success in this area.

The lack of regular, specialist, introductory training for artists is a potentially limiting observation. The quality of arts delivered in care settings is dependent on artists having access to training that provides them with the person-centred skills they need to deliver successful sessions in care homes.

Over the last five years, we have seen a shift away from the more advocacy-based toolkits, to a practical hands-on form that supports the end user to deliver creative practice. This development indicates a sector that does not have to spend quite so much of its time justifying the impact it can have, and instead can focus on supporting the development of good creative practice in care homes. This is a heartening trend and speaks to the success of the projects and providers who have been working for many years laying the strong foundations of best practice.

Training, in whatever form, is a proven way of expanding the reach of creative projects. It ensures that the successful approaches and useful techniques discovered through creative endeavours are shared and replicated by others. The key drawback to this is that often in-person training is local in its reach and areas without existing projects or good practice are limited in the training they can access.

The rise in online and peer mentoring networks present opportunities for arts organisations to extend their reach, from the local to regional or even national networks. These forums offer a chance for artists to continue to develop their skills through peer mentoring, providing interesting new perspectives on their practice. Despite the rise in this kind of network the importance of in-person instructor-led training cannot be underestimated. The care sector is one where access to online technologies is not common, and the creative ageing sector risks the chance of alienating participants by moving to a predominantly online delivery method.

Ultimately, creative arts is a discipline that is based on lived experience. The sensation of dancing in a wheelchair or the joy of singing together in a group simply can’t be replicated purely online. Finding sustainable ways to combine instructor-led training, with easy to access toolkits and online networks is the next step for training in this field.

Appendix 1 – Toolkits

Organisation	Title
A Choir in Every Care Home	Toolkit for Care Homes https://achoirineverycarehome.wordpress.com/toolkit-for-care-homes
A Choir in Every Care Home	Toolkit for Musicians https://achoirineverycarehome.wordpress.com/toolkit-for-singers
Aberdeenshire Council Arts Development and Alzheimer Scotland	Creative Activity Workbook: Create Connect Making Connections through Creativity http://www.alzscot.org/assets/0001/6609/Create_Connect_-_Creative_Activity_Workbook_web_version.pdf
Age Cymru	cARTrefu Activity Cards https://www.ageuk.org.uk/cymru/our-work/arts-and-creativity/cartrefu/
Arts Derbyshire	Arts Toolkit for Activity Co-ordinators & Care Staff https://www.artsderbyshire.org.uk/images/ArtsToolkitForActivityCoordinators.CareStaff_tcm40-214330.pdf
Arts Derbyshire	Music for Elderly Residential Care Settings https://www.artsderbyshire.org.uk/projects/arts_and_health/caring_creatively/creative_activities/default.asp
Arts Derbyshire	Story-making for Elderly Residential Care Settings http://www.artsderbyshire.org.uk/images/Story_workshop_MattLaurie_tcm40-241502.pdf
Arts for Health	Dementia and Imagination http://www.artsforhealth.org/resources/dementia-and-imagination.pdf
Arts for Health Cornwall and Isles of Scilly	Singing for Older Peoples' Health & Wellbeing Toolkit http://www.artshealthresources.org.uk/docs/singing-for-older-peoples-health-and-well-being
Centre for Arts and Health	Singing and People with Parkinson's http://www.artshealthresources.org.uk/docs/singing-and-people-with-parkinsons
City Arts	Creativity in Care activity toolkit http://city-arts.org.uk/wp-content/uploads/2013/04/Creativity-in-Care-Activity-Toolkits.pdf
City Arts	Making Rhythms http://city-arts.org.uk/wp-content/uploads/2013/02/Making-Rhythms.pdf

Organisation	Title
City Arts	Don't be afraid to dance http://city-arts.org.uk/wp-content/uploads/2013/02/Dont-be-afraid-to-dance.pdf
Collective Encounters	A Pocket Guide to Arts Activities for People with Dementia https://museumsandwellbeingalliance.files.wordpress.com/2015/09/arts-and-dementia-toolkit.pdf
Creative Ageing	The Best Words in the Best Order https://creativeageing.co.uk/wp-content/uploads/2017/04/CY-poetry-toolkit-small.pdf
Creative Ageing	Dance Magic Dance https://creativeageing.co.uk/wp-content/uploads/2017/04/CA-Dance-LR.pdf
Creative Ageing	Play Your Part https://creativeageing.co.uk/resources
Daily Sparkle	Reminiscence Newspaper with activities https://www.dailysparkle.co.uk
Equal Arts	A Recipe for Success (training and physical toolkit) https://www.equalarts.org.uk/ourwork/training
House of Memories	Things to do http://houseofmemories.co.uk/things-to-do
Let's not Sing Tipperary (every time)	Life Repertoire http://letsnotsingtipperary.co.uk/life-repertoire-i
Live Music Now	Musicians' toolkit http://www.livemusicnow.org.uk/tool-kit
Live Music Now	The Rhythm of Life https://achoirineverycarehome.files.wordpress.com/2016/04/rhythm-of-life-resource-pack.pdf
Luminate	Arts in Care http://hub.careinspectorate.com/improvement/arts-in-care/recipe-cards
Magic Me	Sharing the Experience https://magicme.co.uk/downloads/research-reports
National Association of Providers of Activities for Older People	Chocolate Rain: 100 ideas for a creative approach to activities in dementia care http://www.careinfo.org/products-page/books/chocolate-rain
Parkinson's UK	Creative Writing toolkit http://www.parkinsons.org.uk/information-and-support/creative-writing-toolkit
People Dancing	Dancing for Older Peoples' Health and Wellbeing Toolkit https://www.pdsw.org.uk/assets/Uploads/Breathe-Arts-for-Health-Cornwall-Dance-Toolkit-for-Care-Homes.pdf

Organisation	Title
The Reader	A Little, Aloud https://www.thereader.org.uk/getinvolved/courses/alittlealoudworkshop
The Whitworth	A Handbook for Cultural Engagement with Older Men http://documents.manchester.ac.uk/display.aspx?DocID=24251
Vocal Vitality	Singing for Senior Leaders Course http://www.vocalvitality.com/singing-for-seniors/singing-for-seniors-leader-course

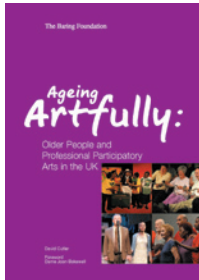
Appendix 2 – Providers

Name	URL
Live Music Now	achoirineverycarehome.wordpress.com
Aesop (Arts Enterprise with a social purpose)	http://www.aesopmarketplace.org
Age Exchange	http://www.age-exchange.org.uk/what-we-do/training-and-products & http://www.age-exchange.org.uk/what-we-do/inspired-caring/radiql
Alive	http://aliveactivities.org/training/new-training
Arts and Minds	http://artsandminds.org.uk
Arts Care	http://www.artscare.co.uk
Arts Derbyshire	https://www.artsderbyshire.org.uk/projects/arts_and_health/caring_creatively/default.asp
Belfast Healthy and Social Care Trust & Arts Care	http://www.belfasttrust.hscni.net/pdf/Belfast_Trust_Arts_in_Health_Strategy_2013-2015.pdf
Bright Shadow	http://brightshadow.org.uk
City Arts	http://city-arts.org.uk/creativity-in-care
Collective Encounters	http://collective-encounters.org.uk/ourwork/cps-artists
Core Dance	https://coreprojects.wordpress.com/training-and-support
Create Arts	http://createarts.org.uk/2017/05/creates-nurturing-talent-programme-gives-new-opportunities-to-emerging-artists
Creative Minds	http://creativemindsan.co.uk
Daily Sparkle	https://www.dailysparkle.co.uk/training
Dance Health Australia	https://www.dancehealthalliance.org.au/care-home-staff-training
Dance to Health	http://dancetohealth.org
Dancing Recall-Cumbria	http://www.dancingrecall-cumbria.co.uk/training-courses.html
Dementia and Imagination	http://dementiaandimagination.org.uk
Engage & create	http://www.engageandcreate.com
Entelechy Arts	http://www.entelechyarts.org/about
Equal Arts	https://equalarts.org.uk
Finding your Compass	http://findingyourcompass.co.uk/home
Generations Working Together	http://generationsworkingtogether.org
Gloucestershire Care Services NHS Trust	https://www.glos-care.nhs.uk/our-services/specialist-care/care-home-support
Green Candle Dance Company	http://www.greencandleanddance.com
High Peak Arts	http://www.highpeakarts.org/arts-and-well-being
House of Memories	http://houseofmemories.co.uk
Imagine Arts & Older People	http://imaginearts.org.uk

Name	URL
Inspirative Arts	http://www.inspirativearts.co.uk
Ladder to the Moon	http://www.laddertothe moon.co.uk/packages
LAPWING Project	https://www.ageuk.org.uk/canterbury/about-us/lapwing-project/
Live Music Now	http://www.livemusicnow.org.uk
London Arts In Health Forum (LAHF)	http://www.lahf.org.uk/about
London Creativity and Wellbeing Week	http://www.creativityandwellbeing.org.uk
Magic Me	https://magicme.co.uk
National Activity Providers Association (NAPA)	http://www.napa-activities.com/services/training
National Alliance for Arts, Health & Wellbeing	http://www.artshealthandwellbeing.org.uk/what-is-arts-in-health
Oomph	https://oomph-wellness.org/care/#report
Parkinson's UK	www.parkinsons.org.uk
People Dancing	http://www.communitydance.org.uk
Pioneer Projects	http://pioneerprojects.org.uk/get-involved/artist-professional-development
Prism Arts	http://www.prismarts.org.uk/about
Re-live	http://www.re-live.org.uk/mission
salmagundi films	http://salmagundifilms.co.uk/Working-with-Dementia
Sound Sense	www.soundsense.org
Spare Tyre	http://www.sparetyre.org/learn-and-train/carers-training
Sweet Tree Home Care Services	http://www.sweettree.co.uk/care-services/dementia-care
The Abbeyfield Society	https://www.abbeyfield.com/our-services/dementia-care
The Dementia Centre	http://dementia.stir.ac.uk/case-studies/7-creativity-dementia-and-art
Trinity Laban	https://www.trinitylaban.ac.uk/take-part/professional-development/dance-professionals/dance-training-days
Turtle Key Arts	http://www.turtlekeyarts.org.uk/turtle-song
Upswing	http://www.upswing.org.uk/participation/outreach
Vocal Vitality	http://www.vocalvitality.com/singing-for-seniors
Westminster Arts	https://www.resonatearts.org/
Yorkshire Dance	https://yorkshiredance.com/news/developing-work-in-care-homes

Resources on creative ageing

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



Ageing artfully: older people and professional participatory arts in the UK (David Cutler, 2009)



Living national treasure: arts and older people in Japan (David Cutler, 2015)



A new form of theatre: older people's involvement in theatre and drama (Kate Organ, 2016)



West Yorkshire Playhouse Guide to Dementia Friendly Performances (2016)



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



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



Late opening: arts and older people in Scotland (Andrew Eaton-Lewis, 2017)



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



Towards the end: The Baring Foundation's Arts and Older People Programme 2010-2017 (David Cutler, 2017)



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



Each Breath is Valuable: An evaluation of an arts in care homes programme (509 Arts, 2018)

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