



## STILL ME

A PARTICIPATORY, PERSON-CENTERED MULTI-ARTS PROJECT

# TOOLKIT

This toolkit is supported by



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***“we have explored music, mime, movement, art and design, and we feel we have been given the gift of play”***

A LIFE MORE ORDINARY (ALMO) AT THE DUKES LANCASTER, AIMS TO OFFER GREATER CHOICE AND ACCESSIBILITY TO THE CREATIVE ARTS FOR PEOPLE LIVING WITH DEMENTIA: NOT ONLY THOSE DIAGNOSED WITH THE CONDITION BUT ALSO THEIR FRIENDS, CARERS AND FAMILIES. THE DUKES PROGRAMMES REGULAR, RELAXED FILM SCREENINGS AND A VARIETY OF DROP-IN WORKSHOPS FOR PEOPLE LIVING WITH DEMENTIA.

Still Me is a person-centered, participative multi-arts group for people living with dementia and their caregivers. It is one strand of ALMO. There are four artists involved in the delivery of Still Me and a multitude of positive outcomes have arisen from this unique, collaborative process-led project. As a team, we aim to craft each session whilst always intending to remain responsive by offering an experience that is co-created by the people in the room.

*“In the last few weeks we have been lucky enough to join a small group in the Dukes latest creative dementia project. Working with a handful of highly talented creative professionals, we have explored music, mime, movement, art and design and we feel that we have all been given the gift of play. People with dementia and their carers/companions have been encouraged to participate and contribute to the most wonderful creative sessions in which we use all of our senses to stimulate discussion, memory, positivity and happy feelings.*

*Within the group we have found companionship, shown and accepted the support of other group members, worked in pairs, smaller groups and teams in a cooperative way and have all been encouraged to contribute and feedback on sessions and to make any suggestions for the content of future sessions.*

*We all feel as if we are helpful, creative and valued and staff have been friendly, enthusiastic, and encouraging. Everyone is enjoying the experience of letting go and having the best time together. We join in everything and leave tired and very, very happy every week because, thanks to your forward planning, for three wonderful hours our time is completely filled. There is no space or time for outside or negative thoughts: the whole time is for positive learning and play. How brilliant is that?”*

**Mary Porter - Still Me participant**

# supporting artists with dementia

THE POSITIVE SOCIAL AND ARTISTIC OUTCOMES  
REPORTED BY THOSE INVOLVED IN STILL ME\*.

The project has

- encouraged a sense of 'play' in participants;
- developed creative and improvisation skills;
- enhanced social interaction;
- improved communication including conversations between people living with dementia;
- enhanced participants' mood;
- improved confidence;
- elicited a sense of 'fun'.

This toolkit aims to support artists working with people living with dementia. Although each project, participant, environment and artist is very different, this overview intends to bring together some of the key considerations we feel would be useful when delivering work in a range of settings. It is hopefully a valuable resource when co-creating work with people living with dementia.

We all know that participating in arts activity isn't and would never claim to be a cure for dementia but this approach hopefully supports people in living well with dementia. Together we share our life experiences with each other through creativity, offering an opportunity for all involved to laugh, create and enjoy the vitality of all that matters: in the now.

\*Outcomes published in the 2017 interim evaluation demonstrating the impact of 'Still Me' on participants. "A more in-depth, qualitative data will take place following the second phase of the 'Still Me' programme in 2018." Report by Christine Milligan, Director: Centre for Ageing Research, Lancaster University.

# The Space



WE WERE CONCERNED ABOUT OUR 'BLACK-BOX' THEATRE SPACE WHICH HAS NO ACCESS TO NATURAL LIGHT. WE UNDERSTOOD THAT DIFFICULTIES WITH PERCEPTION HAS THE POTENTIAL TO MAKE BLACK FLOORING PROBLEMATIC; THE STAGE LIGHTING AND HIGH DARK CEILING SPACE COULD ALSO BE UNNERVING.



## OUR EXPERIENCE

We overcame these concerns by transforming parts of the space and making the environment as warm, inviting and supportive as possible. We reduced the blackness by breaking up the space with furniture, plants and other colourful props. Domestic lighting such as household table lamps were placed by our tea and coffee table. Although this took considerable time and meticulous planning, it enabled us to ensure the space was fit for purpose and the space could support all the activities planned for the session. In fact, the black-box theatre ended up feeling very safe as there was no one looking in.

### ADJUSTMENTS TO CONSIDER:

Signs are hugely important for people living with dementia who might have orientation difficulties.

- Mark entrance and exits.
- Use clear plain English, with symbols or pictures for extra clarity.
- Adjust signage if necessary. For example, in the toilets make it clear which door leads where.
- Provide name labels each session to ensure people feel confident talking to others on first name terms. The writing and giving out of the labels also provides an opportunity to welcome and get to know each other.
- Ensure glass doors are clearly marked.
- Ideally there should be contrast between the sign and the surface which it is mounted on. Signs should be fixed to the doors they refer to.
- Signs should be eye level and well lit.
- Use visual prompts for people to follow, guidance or direction.

### LIGHTING

- Dimly lit areas can cause confusion.
- Strong reflection can cause disorientation.
- Use softer, domestic type lighting where possible to create a relaxed feel.

### TEA, COFFEE AND WATER

- Welcome drinks provide the time to adjust to new surroundings and encourage conversation.
- If possible, provide a choice between tea cups and saucers or mugs. Many of our participants had a clear preference for one or the other. Drinking from their preferred option therefore makes the experience a little more relaxed and comfortable.

### FURNITURE

- A large round table, is preferable as it enables everyone to have eye contact. They can all see each other and to sit anywhere around the table is not overwhelming. (We were unable to locate a large round table so created a large square table.)
- Consider how to dress the table; tablecloth, decorations, fresh flowers, items people can talk about etc. Items may link to the session theme.
- Consider what activities might be suitable to set around the table; singing, food sharing, group design activities, conversation, simple music making.
- Comfortable seating is important. Ensure the chairs are the right height for the table. Chairs with arms may be preferable for some participants to help with balance and can provide support when transitioning from standing to sitting and visa versa.

### FLOORING

Flooring is important and can be a significant barrier to people living with dementia, especially those who might be experiencing perceptual or spatial difficulties. We lay pale grey dance flooring over the black painted floor in our theatre space. We are also on hand to guide participants in to the space and help them adjust to the surrounding.

- Avoid highly reflective and slippery floor surfaces
- Wherever possible, avoid changes in the colour of flooring, or even a contrasting floor strip, as it can appear to some people as a barrier, or a change in depth.
- Plain or very lightly mottled flooring is the ideal.

### SOUND

- Keep the level of background sound/music low. Some people find background noise distracting. Others might be hard of hearing and might be unable to tune into another activity or conversation if the background sound is too loud.
- We found bird song was a pleasant backdrop and acted as a talking point over lunch.
- We have found that small hand held bells and shakers placed on the table within easy reach are a useful addition to the table. The bells can be played by one person, and others will gradually seek out the other bells until we're all playing together. They serve a purpose to gently draw participants attention to a central point before moving on to a new activity.

# Planning



WHEN THE SESSION HAPPENS CAN BE KEY TO ENGAGING A GROUP. OUR SESSIONS RAN FROM 12-3PM WITH LUNCH INCLUDED. THIS PROVED TO BE A SUITABLE TIME FOR MOST. THERE WAS ENOUGH TIME FOR PEOPLE TO ARRIVE IN THE MORNING WITHOUT FEELING TOO RUSHED.

OVER WINTER IT WASN'T DARK WHEN PARTICIPANTS LEFT THE VENUE. LUNCH WAS SCHEDULED AFTER THE MORE ENERGETIC MOVEMENT ACTIVITIES HAD FINISHED AND, FOLLOWING LUNCH, LOWER IMPACT AND GENTLE ACTIVITIES WERE GENERALLY PREFERRED.



## TIMING AND YOUR PARTICIPANTS

### TIMING

Starting at 12 meant we could run 45 minutes - 1 hour of activity before lunch.

- Consider meal times; Will people have eaten/ will they need to eat? If not too costly, can you incorporate the sharing food as part of the session?
- Will the participants be more tired at a particular part of the day? Consider that medication can play a part in tiredness and that medication might change over the course of a programme of activity.
- How long are the sessions? Ensure there is enough time for conversation and meeting/greeting. Ensure there is adequate downtime time before and after more energetic tasks.
- Ensure there is adequate lead in time to plan and learn about the participants who will be involved (see below).

### WHO ARE THE PARTICIPANTS?

Still Me access the support offered from our local Age UK. The organisation helped signpost couples to the project and offered a brief autobiographical character profile of each participant before the first session. Background information was very helpful in giving us some insight into the individual interests and experiences of the participants. It provided some starting points for conversation and inspiration for creative activities. We consequently were able to devise activities that acknowledged people's life experiences and responded to their interests.

It's important to remember that, due to the nature of the group, regular attendance might be challenging. Other commitments, medical appointments and health issues can mean participants are unable to attend each session. This doesn't mean the sessions are not successful.

### VOLUNTEERS

Still Me wouldn't have run in the same way if it hadn't been for the wonderful support offered by dedicated and committed volunteers. Volunteer roles have included; helping set up lunches, supporting individuals in the sessions, helping set up the space, offering to source some activity material, providing valuable feedback and, above all, participating fully within the session in order to provide the participants with a friendly and supportive environment. All Dukes volunteers have a general Dukes induction and take part in Dementia Friends training. Going forward, the Dukes intend to offer a two-hour training session with the artists for all volunteers working on ALMO.

### THE WELCOME

How participants enter the space and who is there to greet them can be crucial in framing the way participants respond to the rest of the session. Everything needs to be considered with care and attention. From meeting people at the door to writing name labels; from guiding people into the activity space to offering them tea or coffee; from the fabric of the table cloth, to gentle birdsong playing in the background. It was evident that the attention to detail ensured that the session ran smoothly. Some participants were led by hand gently into the space to help them transition into the new environment and adjust to the surroundings.

THE STILL ME WORKSHOP ACTIVITIES DRAW ON THE EXPERTISE OF THE PRACTITIONERS IN THE ROOM; SOUND DESIGNER, THEATRE DESIGNER/MAKER, DANCE ARTIST, FILM/THEATRE MAKER.

## THE ART-FORMS

The sessions integrate art-forms and, very often, one activity might incorporate aspects of making, film, movement and music. Below are some of the creative tasks we have explored and participants have enjoyed. For the means of this toolkit they have been distilled into their separate art-forms. We have illustrated how we have linked art-forms within certain activities and have provided an example session plan which demonstrates how each activity might contribute to a Still Me workshop. It's important to emphasise that, although we take considerable time planning, the responsive nature of the work means we might divert from our outline to enable us to integrate the ideas, interests and needs of the group in the moment.

## VISUAL ART AND MAKING

When devising art making activities aim for the highest quality materials. Include interesting and beautiful textures and engage the senses by using materials with smells and different tactile responses. Our activities are themed, and we tend to work collaboratively in small groups rather than as individuals. It is important to ensure everyone can successfully participate in the activity whatever level of skill they may have.

## THINGS TO CONSIDER

- Design/devise activities that encourage exploration and playfulness (but are not childish) so that everyone can participate, whatever level of skill.
- Ensure instructions are simple. Show people how to do by doing rather than explaining.
- Be aware that for some participants, activities that require fine motor coordination and are fiddly might be frustrating. Keep activities simple and achievable.

Activities Tasks might include:

- arranging familiar items into patterns on the big table. We have played with all sorts from white stones, shells and other natural materials, to collections of door knobs, old nuts and bolts, plastic cutlery, playing cards, coloured card shapes and different coloured papers;
- arranging letters of own name into new words;
- playing with homemade salt dough, adding colour with natural things like turmeric and paprika;
- making patterns and building constructions in sand;
- simple dyeing and decorative techniques onto paper and fabric using pipettes, dipping etc.;
- 3D model making using sticks, straws, corks, soft wire pushed into sand/polystyrene to create miniature spaces that stimulate the imagination
- Large scale space transformation. Hanging fabrics with different qualities. Using ribbons, lights, balloons, leaves etc. to create environments that can be entered into.







# Sound & Music



WHEN DEVISING MUSIC MAKING ACTIVITIES WE TRY TO PROVIDE A RANGE OF INSTRUMENTS TO APPEAL TO ALL THE PARTICIPANTS IN THE ROOM.

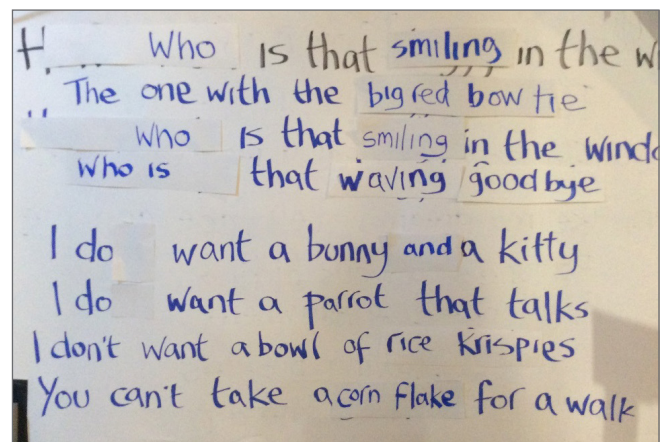
## SOUND & MUSIC

Shared music making has become a key part of a Still Me session, it provides an opportunity for everyone to share in a cohesive and communicative activity together without the need for verbal conversation. We have developed 'our band' over many weeks, it forms an integral part of a Still Me session. Over time we have experimented with new instruments, textures and styles which adds variety and offers potential for new creative ideas. For some carers they find the shared music making a wonderful stress reliever and, above all, it's a great deal of fun! Other music making activities might include;

- sharing music and singing together either around the table or in the general space. We enjoy improvising and, also enjoy tapping into favourite and familiar tunes;
- creating an underscore for a film – (Short silent movie);
- accompanying a song with simple body percussion;
- changing the lyrics to familiar songs. We created 'new' versions to classic songs. We presented the original song on a large blackboard and rubbed out selected words and replaced with others. Often these new songs were funny and nonsensical. They also provided stimulus for movement/action improvisation;
- exploring Foley sound effects. Create different environments using everyday objects and/or vocal sounds to create a landscape. If recorded the track could be used for improvisation or movement related play. Landscapes you might create; jungle, restaurant, outer space, a market etc;
- using a soundtrack as a backdrop to spoken word. We invited participants to use microphones to contribute their own ideas to the soundtrack, in the moment. They added their own spoken word, poetry or simple vocal sounds and noises. These extracts were recorded and quickly edited so, within just a few minutes, we could play back our co-created track to the group;

### THINGS TO CONSIDER

- Ensure the instruments size and weight are not problematic and provide seats should people need to have a rest at any point;
- help people with microphones and take care with wires;
- pay attention to how people respond to sound levels and different instrumental combinations. Some participants might be sensitive to loud noises or sounds;
- Spotify has proved very useful. We have built up our own playlist of favourite songs and tunes and can be responsive to the group. If a particular singer or song has been mentioned in conversation, a quick Spotify search later and we're breaking into spontaneous chorus
- familiar songs in a 'singable' key have proved very popular. Consider the speed of the songs and provide lyrics for participants to reference. Repetition is both useful and enjoyable;
- consider how sound can support the overall session. In the early sessions particularly, Lee, our musician, spent considerable time finding suitable soundscapes and textures to support an activity. He was able to adapt and respond to conversations, interests and ideas as the session developed. The score was never imposing but just gently supported the conversation and creative work;





# Movement & Dance



WE USUALLY INCORPORATE A CREATIVE MOVEMENT ACTIVITY AS PART OF THE SESSION BUT MOVEMENT AND DANCE CAN ALSO ARISE QUITE ORGANICALLY IN RESPONSE TO SHARED MUSIC MAKING.

## TIMING AND YOUR PARTICIPANTS

All our activities are inclusive to those who might be less mobile or who might prefer to remain seated. We provide adaptations and differentiation where necessary. Activities might include;

- responding to shared music making, in the moment and with instruments in hand; dancing and mingling in the space whilst shaking tambourines, shakers and other small instruments, weaving in and out of others, stretching and reaching arms in different directions whilst holding instruments and/or drum sticks;
- taking turns in a circle. Each person has a chance to offer a movement which everyone follows. The movements might pass consecutively around the circle or participants may offer ideas in a randomised way. A chosen prop might be passed around to identify who is leading and provide a starting point for movement inspiration. (Props might include; a hat, scarf, tambourine, feather, balloon);
- dancing to stylised music in partners in the moment; mirroring, using others as support. Music styles might include; jive, Charleston, tea dances, waltz, folk dances, cha cha-cha, salsa, marching bands etc;
- working with props. Other materials often open-up new movement possibilities and can inspire creative ideas when working in pairs or small groups. Props we have used have included; long bamboo sticks held in pairs (with taped ends for safety), either one or two per couple; Large pieces of lycra held collectively in a circle, various sizes of balloons, leaves and feathers, flags. We have also danced with large pieces of material which have been hung from the ceiling creating a type of canopy and giving a maypole dance feel to the activity;
- wearing different costume. What we wear influences how we move. We have enjoyed experimenting with hats, scarves, wigs and moustaches amongst other fancy dress items;
- dancing at the table. We have enjoyed adding actions and dance movements to songs. Often these actions arise spontaneously and might include swaying together, tapping the table or acting literal actions to accompany the song lyrics;
- responding to a soundscape. We have used the soundscapes created in music making activities as a backdrop for movement and character play.

### THINGS TO CONSIDER

- Use a gentle follow-me type approach rather than any didactic instruction, taught sequences or explanation.
- Ensure the pace is suitable for the participants in the room. Our group enjoy energised music and movement but we have to take care people don't get too exhausted and that the atmosphere doesn't get too overwhelming.
- Provide chairs. Participants may start standing but may need the opportunity to sit mid-way through.
- Take cues from the group. Incorporate shared movement vocabulary offered by participants, it helps validate their ideas and acknowledges their contribution.
- Enjoy working together with others. When possible allow participants to dance with everyone in the room.



# Film Making



ONE OF THE BENEFITS OF WORKING IN A THEATRE SPACE IS THAT WE HAD THE OPPORTUNITY TO SCREEN SHORT FILMS WITHIN THE SESSION.



## FILM MAKING

Our group really enjoyed watching Mitchel and Kenyon which has local relevance. Laurel and Hardy was also a favourite and we subsequently explored slap-stick type movement and play in response to the film.

Film activities might include;

- watching silent films and creating soundtracks using Foley sound effects;
- exploring character work using props and costumes to create short silent film sketches. We have taken costume inspiration directly from the film (bowler hats, canes etc.). Frequently these starting points have transitioned into other activities using different art-forms;
- creating a music video to a favourite song \*
- using the song 'When I'm cleaning windows' as a starting point, we used picture frames to frame still images, using the frame as a view finder. We filmed and photographed these tableaux on iPads.
- exploring stop motion animation inspired by a short film. We used a sequence from a Laurel and Hardy film as a starting point
- using the over-head projector, we introduced silhouette making activities which we then used to create projected images and scenes. We used ideas from the short films as a starting point. The over-head projector provided a place where people could gather round, chat and experiment together. This activity transitioned into shadow play using the shadow screen.

### THINGS TO CONSIDER

- Cameras can be intimidating. We discovered early on that performing for film was challenging.
- Technical equipment can be alien and intimidating. We used iPads which are simple to use for some activities but found that the OHP and the shadow-screen were the most accessible tools for developing ideas that linked to film.
- \*Although our group are less comfortable being on film, they enjoy watching film. We used a song written by the group as a starting point for a music video. The artists created and featured in it. We filmed it at the end of one session and shared it with the group the following week.



## FILM MAKING

### SHADOW PLAY

We created our own simple silhouettes which we used for shadow play. We drew inspiration from the silent films and some favourite songs. Inspiration can be taken from anywhere really and we found we didn't need a narrative or particular theme to create interesting shadow play. A lot of fun arose from experimentation with unusual images.

### GIBBERISH

We experimented with improvisation tasks which celebrated playing with nonsense language. Wearing simple dressing up items and communicating with others using one chosen consonant to front any vowel sound was liberating. We found ourselves exaggerating our facial expressions and gestural movement which gave context to what we were saying and was both enjoyable and funny.

## A 3 HOUR WORKSHOP EXAMPLE - HOLIDAY

Section	Time	Activity	Resources
Arrival	15 minutes	<ul style="list-style-type: none"> <li>- Participants enter the space and are greeted by artists and volunteers.</li> <li>- Tea and coffee is offered.</li> <li>- Name labels are provided.</li> <li>- Introductory conversation as participants adjust to the new environment.</li> </ul>	<ul style="list-style-type: none"> <li>• Bird Song in the background</li> <li>• Name labels</li> <li>• Tea and coffee</li> </ul>
Introductory song We're all going on a summer holiday	10 minutes	<ul style="list-style-type: none"> <li>- A familiar, bright simple welcome song for everyone to join in with whilst finishing tea and coffee.</li> </ul>	<ul style="list-style-type: none"> <li>• Musical accompaniment (live or recorded)</li> </ul>
Band	15 minutes	<ul style="list-style-type: none"> <li>- The participants select instruments</li> <li>- We sit or stand in a circle.</li> <li>- We play music together gently led by one artist.</li> <li>- We might explore two different styles as part of this activity.</li> </ul>	<ul style="list-style-type: none"> <li>• Instruments and beaters.</li> <li>• Seats</li> </ul>
Creative movement	15 minutes	<ul style="list-style-type: none"> <li>- Using a recorded soundtrack, the group join together jive dancing.</li> <li>- Explore working with different partners</li> <li>- Explore working in a circle taking the lead from different group members.</li> <li>- Movement material might take inspiration from summer type activities (applying sun-cream, eating ice cream, sunbathing, swimming in the sea/pool etc.)</li> </ul>	<ul style="list-style-type: none"> <li>• Chairs should be available.</li> <li>• Music- summer themed.</li> <li>• Might wear sun hats.</li> </ul>
Lunch	50 minutes	<ul style="list-style-type: none"> <li>- Share lunch together.</li> <li>- Discuss favorite holidays.</li> <li>- Post cards from holiday destinations scattered across the table to use as conversation starters. Perhaps participants were invited to bring in their own photographs</li> </ul>	<ul style="list-style-type: none"> <li>• Quiet bird song in the background</li> <li>• Table decorations which could be used as conversation starters.</li> <li>• Fresh summer flowers as a centre piece.</li> </ul>



Section	Time	Activity	Resources
Song- 1 Bring me sunshine- Morecambe and Wise Song -2 Sunny afternoon- The Kinks	15 minutes	<ul style="list-style-type: none"> <li>- Sing together around the table.</li> <li>- Add actions to the words.</li> <li>- Use the instrumental section as an opportunity to start our own rhythmic accompaniment, tapping the table and clapping.</li> </ul>	<ul style="list-style-type: none"> <li>• A few shakers</li> <li>• Music accompaniment</li> <li>• Lyrics for reference.</li> </ul>
Making task	30 minute	<ul style="list-style-type: none"> <li>- Create a beach on the table using the postcards as inspiration.</li> <li>- Maybe an island. Torn/cut sandpaper or sandy coloured paper or fabric scraps in the middle surrounded by sea - blue fabric, or if time, make it together by dip dyeing/painting with inks onto white or pale blue fabric.</li> <li>- Use real sand, pebbles, shells. Find boat/beach hut ornaments and cut-out images from postcards to decorate.</li> <li>- Old maps and charts of coastal areas might be of interest to some people.</li> </ul>	<ul style="list-style-type: none"> <li>• Assorted papers, if dyeing, cotton fabric, inks/cold water dye (without fixative!),</li> <li>• plastic sheet</li> <li>• aprons</li> <li>• vinyl gloves</li> <li>• brushes</li> <li>• pipettes</li> <li>• play sand (not builders sand)</li> <li>• found items to press into it such as shells, sea glass, pebbles etc.</li> </ul>
Movement improvisation	15 minutes	<ul style="list-style-type: none"> <li>- Standing or seated around the table, explore movement inspired by a summer soundtrack. Move around the table if possible. Swaying, reaching, passing a move from one person to another. Large, simple, gestural upper body movements.</li> <li>- Perhaps incorporate bright coloured scarves,</li> <li>- Ask one artist to film/photograph the movement from different places in the space. If possible film from above to enable the group to see a birds-eye view of their creative task and observe the movement from a different perspective. (Busby Berkeley like)</li> </ul>	<ul style="list-style-type: none"> <li>• music- recorded or live.</li> <li>• scarves</li> <li>• camera to film.</li> </ul>
Re-group. Ending song. Tea and coffee.	15 minutes	<ul style="list-style-type: none"> <li>- Group gather around the table once again to reflect on the session and enjoy tea and coffee before finishing.</li> <li>- Sing Summertime as a closing activity.</li> </ul>	<ul style="list-style-type: none"> <li>• Music</li> <li>• Tea and coffee</li> </ul>

# Informing the Practice



AS ARTISTS, OUR PRACTICE HAS EVOLVED IN RESPONSE TO STILL ME. AT THE BEGINNING OF THE PROJECT WE TOOK PART IN DEMENTIA FRIENDS TRAINING DELIVERED BY THE ALZHEIMERS SOCIETY.

## INFORMING THE PRACTICE

We also engaged in a full-day training with Dr Richard Coaten, Dance Movement Psychotherapist who specialises in dementia practice. This provided us with the foundations for developing the workshops.

Our practice will be continually evolving as we explore new ideas in response to our unique working model. With such a rich pool of skills, interests and experiences to draw from, it feels like the artistic possibilities are excitingly infinite.

As part of the evaluation process we have kept diaries to document our thoughts and reflections after each session. This reflexive approach, together with the opportunity to collaborate with three other experienced professionals has informed the work further. In addition, and ultimately a key contributor, has been the experience of working very closely with a small number of participants which has equipped us with understanding and sensitivity of people living with the condition. Through this person-centered approach we have developed meaningful relationships which has positively influenced the project and the outcomes for us all.

From this experience, there are some general relevant learning points we would like to share;

- Give people lots of time to complete activities.
- Notice if anyone needs a rest
- Depression and lack of confidence are part of the territory. Maintain to be calm, kind and positive.
- Ask how well things are going. It makes people feel involved and valued.
- A tick box form or other type of evaluation might not be easy for the participants. Make sure everyone understands the importance and relevance of the evaluations and forms (if they are necessary) Provide help when required.
- Remember you may not get thanks from the people you involve and it may be hard to measure 'success' or 'achievement'. Sometimes things need time.
- Remain attentive to participants needs. Things can change quickly.
- Project managing requires extra care and attention to detail. Just as the attentiveness is important within the session, all communication relating to the activity also needs a person-centered approach.

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## ARTICLES AND RESOURCES

Below are some articles and resources we have shared amongst each other. We feel may be valuable to others to inform and develop practice.

- Creating a space for dementia spanning generations - A Young Theatre - by Jon Randall.  
<https://www.ayoungtheatre.com/still-me-creating-creative-space-for-dementia-spanning-generations/>
- Art can be a powerful medicine against dementia - The Guardian - by Nicci Gerrard.  
<https://www.theguardian.com/society/2017/jul/16/dementia-art-and-song-powerful-medicine-nicci-gerrard>
- Although Still Me is about working in the moment and is less about reminiscence, we might use articles, films, music or photos as a starting point. The BBC reminiscence archive is designed to trigger memories and reminiscences in people with dementia.  
<https://remarc.pilots.bbcconnectedstudio.co.uk/remarc/>
- Arts 4 Dementia is a UK charity which provides training and arts programmes.  
<https://arts4dementia.org.uk/>
- Dementia Friends is a programme delivered by the Alzheimer's society. It aims to transform the way the nation thinks, acts and talks about the condition. All ALMO artists and volunteers participate in Dementia Friends training.  
<https://www.dementiafriends.org.uk/>
- Yorkshire Dance has been using mapping to document the impact of projects for those living with dementia. Working in partnership with Lisa Heller, experienced Dementia Care Mapper, they were able to better understand the outcomes of the work.  
<https://yorkshiredance.com/news/dementia-care-mapping/>
- Dementia and Imagination research project.  
<http://dementiaandimagination.org.uk/>  
Resource booklet downloadable from <http://www.artsforhealth.org/resources/dementia-and-imagination.pdf>
- Major agencies to work with, build partnerships and get expert training from Find your local branch at: Alzheimers and Age UK.  
<https://www.alzheimers.org.uk/site/scripts/documents.php?categoryID=200121>  
<http://www.ageuk.org.uk/about-us/local-partners>
- Creative Dementia Arts Network (CDAN) has a range of information and resources available and a data base of artists working with people with dementia, arts organisations, and arts venues.  
[www.creativedementia.org](http://www.creativedementia.org)
- Worried about your space being suitable then Innovations in Dementia can help with How to Do an Access Audit.  
[www.innovationsindementia.org.uk/HowToDoAnAudit](http://www.innovationsindementia.org.uk/HowToDoAnAudit)



## THE STILL ME TEAM

### THE ARTISTS

Lee Affen- Sound Designer

Alison Clough- Designer

Helen Gould- Dance Artist

Jonny Randall- Film/Theatre Artist

### PRODUCER/PROJECT MANAGER

Gil Graystone

### VOLUNTEERS

Liz David

Mary Porter

### OUR PARTICIPANTS!



### OUR SUPPORTERS

