

A Pocket Guide to Arts Activities for People with Dementia



COLLECTIVE
ENCOUNTERS



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Introduction

Research has shown that encouraging people who are living with dementia to take part in regular creative activities significantly enriches and improves their quality of life, helping many to live well with their condition.

Supportive carers are key to enabling those living with dementia to get involved in the arts and take a more creative approach to life. It is the carer, whether paid or unpaid, whether looking after a family member or a complete stranger, who can organise, facilitate, encourage, celebrate and applaud.

This Toolkit has grown out of three years of creative work in Merseyside with the carers of people living with dementia. We hope that many more carers will use the Toolkit with those they care for to find out more about each other, to learn, take notice of their surroundings, be active, creative and most importantly to have fun!

Whether you have an hour to spend on an activity, or want to add a new spark to your daily routine we hope that you will find something here to help and inspire.

How To Use The Pocket Guide

This pocket guide contains resources and guidance on how to engage more effectively with people who are living with dementia. While aimed at care staff, it can also be used by kitchen staff, cleaners, clinicians and managers. While much of it is relevant for carers anywhere in the UK, the resources section is particularly for those working in Merseyside.

The best way to use this booklet is to work through it from front to back, but you can dip in: individual exercises will still be understood if read in isolation.

The first section of the guide provides basic information on how to approach arts activities with people who are living with dementia. For ease of use, this section is written and highlighted in blue.

The second section, highlighted in purple, provides advice on how to lead workshops and activities.

Finally the last section, highlighted in green, provides tips on how care managers can develop their staff members' capacity to be creative with the people that they care for. It also includes information on where to source some of the resources useful for creative activity and a list of local arts organisations who specifically develop work for people with dementia.

Section One

Why The Arts?

The Arts and Person-Centred Care

Ten ways To Use Creativity in the Everyday

Effective Communication

Rules for Activities

Why The Arts?

The benefits of the arts is two-fold: it can have a direct and positive impact on the health and well-being of people living with dementia, and it can also improve the culture and the environment of the care home in which they live. National and international research has shown that participation in even short, creative interventions:

increases

- the ability to recall life events
- physical movement
- face-name recognition
- verbal and non-verbal communication
- quality of life and social interaction
- collaboration and alertness
- participation in spontaneous activity and routine

and decreases

- fear
- anxiety
- agitation
- confusion
- physical agitation
- disruptive behaviour

The Arts and Person-Centred Care

The arts activities in this pocket guide can be helpful when taking a person-centred care approach.

Person-centred care involves tailoring care to respond to people's interests, abilities, history and personality. It is hoped to encourage carers to support the people they care for through the activities they enjoy.

The key principles of person-centred care are:

- 1. treating** the person with dignity and respect
- 2. understanding** their history, lifestyle, culture and preferences, including their likes, dislikes, hobbies and interests, and valuing each person as an individual
- 3. looking** at situations from the point of view of the person being cared for
- 4. providing opportunities** for the person to have conversations and relationships with other people
- 5. ensuring** the person has the chance to try new things or to take part in activities they enjoy.

Research has shown that the arts can offer purposeful activities, provide an alternative to pharmacological solutions, enable improved communication, help people to feel part of a community.

Ten Ways To Use Creativity in the Everyday

1. Talk regularly to those who enjoy reminiscing and write down what they say: these notes can be assembled into life stories, journals, poems, certificates and can be read back, inserted into care plans, or framed on walls. You could get family members involved.

2. Talk to the person about the clothes they are wearing: style, colour, fabric. This could lead to a discussion about fashion, favourite outfits now and in the past. Then introduce fashion magazines, cut out pictures of favourite outfits and make a collage.

3. At meal times talk about food memories and recipes: write these down, create a recipe book, or organise an event where some of the recipes are tried out.

4. Find a random photograph and make up a life story (it could be a picture in a newspaper): use the picture or photograph as a trigger for discussion – where have they come from, what do they do, where are they going?

5. Turn off the radio and sing yourself (your voice is far more engaging): make song an important feature of

the daily routine, such as when you wake someone up, in the bathroom, during mealtimes.

6. Talk about the view outside: ask questions about the weather, the seasonal colours, ask them what they see, what they find beautiful and how the light might affect how they are feeling.

7. Talk to the person about holidays: ask them where they have been, what their favourite place is. If a person likes the sea bring them in a seashell. If the person likes travelling bring them in pictures, prints or objects from countries they have visited or are interested in.

8. Talk about the objects in their room: find out what different objects and photographs mean to them, this could be an entry point into happy memories. They may not mean anything in which case you could make up a story about them.

10. Find a camera and take some pictures (of possessions, objects, each other, outside): discuss what you might photograph. You can easily get photographs printed up and there are websites that do it for free. Get them printed and then talk to the resident and see if they would like any on the wall, in their room, or in the communal areas.

Effective Communication

Use your eyes: make eye contact with the person you are caring for and hold it. Also, observe their body language to see if they are tense, fearful, bored or worried. Attempt to reassure.

Use your hands: make contact with the person you are caring for to communicate warmth, affection and sympathy. Again, this can be used to reassure people and reduce feelings of anxiety.

Bend, kneel or sit on the floor: take time to position yourself on the same level as the person you are caring for. Alternatively, let them look down at you for a change: this will change the power within your relationship and ultimately help you build a bond.

Enjoy what people say: try not to correct them and give them time to say what they want to. Be patient and don't guide, just let the conversation unfold in its own way.

Don't be afraid of silence: let people feel comfortable with your company without speaking. Don't force conversation.

Smile when you are being spoken to: smiling will encourage someone to talk and open up to you.

A Few Rules For Activities

There are a few rules you should remember when leading arts activities with people living with dementia. The main thing is to be positive!

Rule 1: If you ask a question, listen to the answer.

When you ask a question it is important that you really listen to the answers, because you want to know what that person has to say. This gives people the space to talk about themselves and enables them to feel confident about whatever words they use and whatever way they choose to express themselves. Being listened to is very important and empowering.

Rule 2: Accept, don't correct.

Try not to correct a word or phrase that someone chooses to use to describe a feeling or idea. Accept the words they use without comment. Enjoy them. See the creative possibilities behind the words. There is no wrong way to answer a question, write a word or phrase, paint an image, or sing a song. All is expression and should be valued as such.

Rule 3: Value & encourage contributions.

Encourage and value the individuality of expression and contribution of each person. This is a founding principle of person-centred care. Reassure them that it was fun and that they did really well.

Rule 4: Don't worry about the mess.

Some of the exercises will require a bit of furniture being moved about or art materials being used. Tidying and cleaning up can be a very communicative time. When somebody is excited or stimulated they may want to talk about what they have done. It can also be very emotional. Let people talk about what they did as you are cleaning up. Reassure them that it was fun and that they did really well.

Rule 5: Don't be embarrassed.

Some activities, singing for instance, people do in their everyday life but when it comes to singing in public they suddenly become embarrassed. The important thing to remember, is that it is your role to encourage other people to feel confident and safe to take part. Learn not to be afraid, to act on behalf of the people you care for. A singing workshop initially may feel awkward but, after a while, the joy and power of the songs will lead the way.

Rule 6: Laugh with people.

Share a joke, have fun together, but make sure you are laughing *with* people and not *at* them.

Rule 7: Enjoy yourself.

Try to relax and enjoy yourself with the activities. It should be fun for you too!

Section Two

How To Put a Workshop Together

How To Introduce a Theme

Warm-Up Exercises

Singing Exercises

Creative Writing Exercises

Storytelling Exercises

Movement Exercises

Cool-Down Exercises

How To Put A Workshop Together

1. Where-ever possible, choose a good-sized, well-lit comfortable room where you will not be interrupted.
2. Ask people to either sit or stand in a circle. If the main exercise is a creative writing or a visual arts activity, create the circle around tables, otherwise make sure that there is an open space at the centre.
3. Start every workshop by asking everyone to say their name. Say your name first then move around the circle.
4. Run two warm up exercises: warm ups are designed to relax people by preparing them for the main activity.
5. Choose one main exercise: main exercises determine what type of workshop you will run, i.e. drama, movement, or creative writing; and will recommend one or two of the warm-ups.
6. To finish, run one cool down exercise: these are designed to enable participants to finish the workshop feeling positive about themselves and the work they've just done.
7. Finally, go around the circle and ask each person to say one thing they liked and one thing they didn't like about the session. This will help you decide how to plan the next session.

How To Introduce A Theme

1. Themes should be broad so that they can relate to all participants: summer, fashion, hobbies, colours, local area, etc.

2. You can introduce a theme by playing related music, i.e. 'We're All Going on a Summer Holiday' by Cliff Richard, 'Dedicated Follower of Fashion' by The Kinks, 'Just Messing About in the River' by Josh MacRae.

3. You can introduce a theme by bringing in related objects for participants to look at and pick up, e.g. bucket and spade, hats, bags, knitting needles and wool, a football, etc.

Warm-Up Exercises

1. Changing Objects

The aim of this game is to encourage people to be spontaneous.

- Ask the participants to stand or sit in a circle, and invite one person to volunteer by standing in the centre of the circle.
- Ask the volunteer to imagine an object and then mime its use.
- When it is clear what object the person is miming, ask them to hand the imaginary object to another person, swapping places with them in the centre of the circle.
- Now ask this person to use the same object but in a completely different way. So what began as a banana, may be used as a telephone, a comb, a clarinet, a puppy etc.

2. Cushion Name Game

The aim here is to introduce everyone to each other and to get people used to using their voices.

You will need four or five different cushions. Keep them with you at the beginning and then pass them around one at a time.

- Everyone should be sitting in a circle. Ask each person in turn to say their name out loudly.
- Now introduce a happy cushion, this could be brightly coloured or fluffy. Pass the cushion around the circle and ask each person to say their name again, this time as though they are really happy.
- Now introduce a sad cushion. This could be a cushion that is dark, or shabby, or that is very hard. Again, pass this around the circle and ask each person to say their name but this time as though they are feeling sad.
- Introduce a further two or three cushions, each representing different emotions such as an angry cushion, a frightened cushion, or a nervous cushion. You can pass the various cushions around a few times so that people get used to trying out each different emotion.

NB. Instead of emotions, cushions could be heavy, hot, light as a feather, slippery, smelly, etc.

3. Miming and Copying

The aim of this exercise is to communicate without voice; develop miming skills; to watch and copy.

- Seated in a circle, begin by miming an action. The action should be very clear and easy to understand such as drinking a cup of tea, putting up an umbrella, or putting on a hat.
- After doing the mime once, continue to repeat it and ask people to begin to copy you when they've worked out what you are doing. You finish when everyone is miming the action with you.
- Now ask if someone else in the group would like to mime an action. Ask them to keep miming the same action until everyone is copying them.
- Continue until everyone who wants to lead the

4. What Are You Doing?

The aim of this exercise is to encourage people's imaginations and get people moving.

All seated in a circle. You start this exercise explaining that you can either stand or sit when it's your turn, it's up to each individual.

- Start by miming an action. The action should be clear and easy to understand. For example, you could mime playing the piano.
- Then the person on your left asks you what you are doing.
- You reply by saying an action that is completely different, e.g. you are miming playing the piano but you tell them you are cleaning your teeth
- You then stop miming the piano and the person on your left starts to mime cleaning their teeth.
- Then the person on *their* left asks them what *they* are doing, and the exercise continues until everyone has had one or two goes.

5. What's in the bag?

The object of the game is to work together supportively, improvising words without being anxious.

- Ask the participants to get into pairs and offer them a subject (for example summer, Christmas, a party, food).
- Pass an imaginary bag to each pair.
- Ask one of the pair to pull an item out of the bag relating to the chosen subject.
- Ask them to mime the object and then pass it to their partner. other person.
- Discuss what colour the object is, how heavy it is, where the object was found etc.
- Now ask the other person to pull an imaginary object out of the bag and repeat the exercise.
- Then ask everyone to get into a circle and ask if anyone wants to talk about the object they pulled out of the bag.

6. Mirrors

The object of the game is to work together supportively without communicating verbally.

- Ask the participants to get into pairs and name themselves [a] and [b].
- [a] leads body movements whilst [b] copies them as if they are a reflection in the mirror.
- The pair stay in one place but have an imaginary glass between them.
- After a while, swap this around so [b] leads.
- If the exercise goes well, you could ask each pair to show the rest of the group their mirror work. After each pair has done this, encourage all to applaud.

7. Contact Piano

The aim of this exercise is to encourage people to physically move and to listen and respond to music. Put a piano music CD on.

- Ask people to begin to play along with the piano on their own hands, one hand playing across the other.
- Then encourage participants to play the piano along with the music up their arms, across shoulders, over heads, down the upper body and along legs.
- Ask people to get into pairs facing each other.
- Now invite one person to start playing the piano music they can hear on their partner's hands, then up their partner's arms, then over their partner's head.
- If you think it's appropriate, you can ask people to try to keep in time with the music.
- Now swap over so the other person begins with playing on their partner's hands, arms, shoulders and head.
- If people have enjoyed the exercise, you could ask people to show back their work to the whole group.
- After each pair has shown back their piano playing, encourage everyone to applaud.

Singing Exercises

Favourite Songs

It is recommended that you use warm-up 7.

- Ask people for their favourite songs and make a note of them.
- Choose one that you feel very comfortable with, that you have the words for and that most people know.
- Begin singing.
- You may have suggestions yourself. For example, in Liverpool, we have found Danny Boy; What Shall We Do with the Drunken Sailor; Loch Lomond; Amazing Grace; Molly Malone; My Darling Clementine and You'll Never Walk Alone have gone down a storm. Seasonal songs and hymns also work really well.
- Carry on for as long as people are enjoying themselves.
- Any songs not sung can be put on a list for the next session.

Scaffold Songs

It is recommended that you use warm-up 7.

- Play a recording of a familiar song e.g. 'I Did It My Way' by Frank Sinatra or 'yellow Submarine' by The Beatles.
- Now work together to re-write the lyrics. You could choose a theme to work on, or describe a ordinary day in the life of the people in the group
- Put the music on again and everyone sings with the new lyrics
- If people are feeling comfortable and enjoying themselves, you could try singing the song with the new lyrics without the backing of the recording and change the tune or the speed of the delivery to make the song sound different from the original.

NB: you could start by just re-writing the chorus and if you found the group enjoyed the exercise you could move on to the verses.

Singing Workshop Tips

- Find a time of day that works best for your residents. Mid morning or just before lunch usually works. You could even make it a regular daily event.
- People living with dementia often retain both tune and lyric so choosing familiar songs is key.
- You may find it easier to lead the workshop in pairs or small teams.
- Even if a resident is asleep during the singing they may well be listening.
- You don't need to all stand in a circle. Let people move around the space, if they wish.
- Confidence and enjoyment are the keys to singing well.
- Keep encouraging people to listen to themselves and each other.

Creative Writing Exercises

1: Sensory Poem

You will need a flip chart, marker pens, loose paper or notepads, biros, and scissors. The aim of this exercise is to create a memory poem.

You could use warm-up 1, 3, 4 or 5 for this session.

1. Choose a theme everyone will be able to explore.
2. Give each person a strip of paper with the title of the senses on them: so each person will have 5 pieces of paper titled hear, feel, smell, see, and taste.
3. Ask each person to write down five sense memories connected to the theme chosen in part one: this may take some time and people may need help writing the sentences. An example of sense memories connected to the theme 'holiday' could be - the smell of the sea; the taste of the ice cream; the feel of the cotton dress.
4. Each person then reads out the five sense memories they have written down.

This workshop can end here or if there is time you could progress to the next step.

5. Lay all the strips of paper on one large piece of paper from the flip chart: do this so it creates a vertical list of sentences.

6. Read this aloud, then encourage people to change the order of the strips of paper to help make the poem sound better, or funnier, or more emotional.

7. Now give the whole piece a title and read it aloud: this is your finished group sensory poem.

Writing Workshop Tips

- Many people are embarrassed by their poor vocabulary, spelling and grammar. Take the time to reassure people that none of this matters.

- Poetry does not mean things have to rhyme.

- Always say something positive about everyone's contribution.

- Remember everybody writes and remembers at different speeds, so make sure everybody has finished before moving on.

A Life Told in 100 Words

You will need loose paper or notepads and biros. The aim is to write an autobiography about a specific subject.

You could use warm-ups 1, 3, 4, or 5 for this session.

1. Explain to the participants they are going to write about their lives in 100 words and that the words will be around one particular theme.

2. Choose your theme and make sure everyone understands it. On the next page is an example of a 100 word autobiography about food.

3. Each participant should be partnered with either a carer or volunteer. The carer or volunteer write down the words and phrases spoken by the person they are supporting. The carer or volunteer should encourage the person they are working with to remember their life through the chosen theme, which may involve asking a series of open questions such as:

What did you like to eat when you were a child? What were the fashions like when you were in your twenties? What did you do during the summer holidays?

- Whatever memories people talk about, whether they are correct or not, should be accepted without comment.
- Participants usually find these memories very emotional, so it is important you are sensitive to this when running the workshop.
- You need to make sure that you leave enough time for people to read back the autobiographies.
- Autobiographies can be read back either by the participant or by the person who has been supporting them.
- Make sure each autobiography is praised.
- People may want their autobiography framed for them to keep, or you could put them all together, type them up and print them off as a book.

100 Word Autobiography: Food

Boiled eggs and soft roes
All with toast.
Chips in hot newspaper,
At Trafalgar Square.
Pink custard and semolina
Mum wrote a letter to the school
The dinner ladies laughed.
Tinned salmon sandwiches

Sunday hot pot, potatoes all sticky and crisp.
The first Greek tomato
Sweet coffee in tiny cups,
Chocolate and oranges on a building site.
Fish straight out of the sea.
Making your own traditions of platters and feasts
And blended bananas.

Underwear for laundry staff
Bathrooms for care assistants
Records, (Music) for nursing staff
Jobs and work places for Managers
Plants in gardens for gardeners etc.

Haiku Poem

(pronounced hi-koo)

You will need loose paper or notepads, and biros. The aim is to write a collective poem about any subject or theme you wish to explore.

1. Haiku poems are structured as follows:

Line 1: 5 syllables

Line 2: 7 syllables

Line 3: 5 syllables

Explain to the group a Haiku is a three line Japanese poem based on syllables: a syllable is the dividing of a word into sounds. Hi = 1 syllable and PRET-TY = 2 syllables. Example of Haiku:

She does-n't know it,

She's dan-cing in her slipp-ers

I would-n't want to.

2. Introduce a theme.

3. Nominate two or three designated writers.

4. Ask everyone to come up with words or phrases, even short sentences, relating to the chosen theme; ask the designated writers to list them on large sheets of paper.

5. Once the page is filled, ask people to split into smaller groups, each with a designated writer.

6. Ask each group to reconstruct words and phrases into the 3 Haiku sentences.

Workshop Tips

- It is important to share the pieces with each other and to encourage at every step.
- Don't get too hung up about the syllable structure and don't reject sentences because they have too little or too few syllables.

Storytelling Exercises

Telling Stories 1: Eye-to-Eye Contact

This exercise helps people become more aware of the non-verbal communication which can be used to communicate empathy and emotions.

Warm-ups 1, 2, 3, 4, 5 or 6 are useful for this session. You may need to remove some chairs to make space

1. Ask for 2 volunteers from the group.
2. Stand the pair closely together and ask them to make eye contact.
3. Ask the rest of the group to watch the pair closely.
4. Ask the pair to start moving around the room without losing eye contact for about 30 seconds. Whilst walking and keeping eye contact, ask the pair to vary the speed; walk in different directions; walk at different distances; to stand still; to walk at different levels, whilst using all of the space.
5. Let the pair move around the space for at least 30 seconds before stopping the action.
6. Now ask the rest of the group what stories they saw.
7. You can prompt the group by asking questions like: Where do you think the pair have been?; where do you think they're going?; what is their relationship?

Telling Stories 2: What's The Story?

You may want to use warm-ups 1, 2, 3, 4, 5 or 6 for this session. The aim is for the participants to tell stories based on the images created by the performers. You may like to remove a few chairs to create a performance space.

1. Ask for two volunteers to move into the space, to stand side-by-side and then for one person to move two steps back (or the equivalent if the person is using a wheelchair) so that they are slightly behind the other person.

2. Now ask the group 'What's the story?' Who are the two people in the space and what is happening? Encourage everyone to say what they think, accept every idea, there is no right or wrong.

3. Next, invite the person who moved two steps back to now move two steps forward (or the equivalent) so that they are standing at the side of the other person. Again, ask the audience 'What's the story?' Different stories should emerge with different characters and situations.

5. Finally, ask the person to now move two steps forward (or the equivalent) so that they are now slightly in front of the other person. Once again, you can ask the group 'What's the story?' now.

6. You may find that some stories generate further discussion, and conversation about personal experience.

Telling Stories 3: True Stories

Warm-ups 1, 2, 3, 4, 5 or 6 are useful for this session. The idea of the exercise is to get people talking to each other and sharing aspects of each other's lives.

1. Ask people to work with the person next to them and decide who is going to go first and second.
2. Decide on a theme: this might be a time when something funny, embarrassing or strange happened to the participant; or a more traditional theme like the ones discussed earlier.
3. Explain that all the first people will get 3 minutes to tell their story then swap so their partner gets 3 minutes to tell *their* story. Explain that although these are real personal stories they don't have to be secrets, but should be stories people are comfortable sharing.
4. Ask the person who is going first to tell their partner a true story about something that connects to that theme. After 3 minutes swap over so the other partner has their turn.
5. When everyone has had an opportunity to tell their stories, bring everyone back to the group circle, to share some of the stories. Don't dispute the truth of the story or question if it really was true. Accept the story and value all contributions.

Telling Stories 4: Using objects to inspire storytelling and memory

You may use warm-ups 1, 2 or 5 for this session. The aim of this exercise is to encourage people to share something about themselves

1. Gather a variety of objects, e.g. hats, bucket and spade, candle, vase of flowers, ornaments, toy cars, a football, a bottle of perfume.
2. Place them all on the table at the centre and invite everyone to look at the objects, to touch them, pick them up, and examine them.
3. Then ask each person to choose one object.
4. Once everyone has an object, ask people one by one why they chose that particular object. Gently question the participants, getting them to talk about the object and what they think about it or what it makes them think about in more detail.

You could ask people if they either want to draw one or more of the objects on the table, or if they want to write a poem or a story about them.

Telling Stories 5: Circle Storytelling

You may want to use warm-ups 1,2, 3, 4, 5 or 6 for this session. The aim of this exercise is to get people using their imaginations to develop new stories.

1. Introduce a story 'baton'. This can be any object that is easy to pass around, and easy for people to hold; for example, it could be a bean bag, or a microphone (on or off), or a small book.

2. You start the exercise by explaining that, when you have the story 'baton', it's your turn to tell a bit of the story and that you can only do this when you are holding the 'baton'.

3. Start by holding the 'baton' and beginning a story, some suggested starting points are:

- A man walks into a room, he is carrying a parcel. He puts the parcel down on a table and begins to open it. When he sees what is inside he gasps, as...

- A woman goes to the train station to buy a ticket. While she is waiting in the queue, she notes a man walking across the station looking casually about. As he passes a small group of people he picks up a case. She shouts 'thief!', and chases after him...

• A man is fishing at the side of a river when his line begins to pull. He starts to reel in his catch but finds it really hard work: his line is bending, his back is aching, he can't work out what he's caught. Suddenly...

4. You then pass the 'baton' on to the person to your left and ask them to carry on the story where you left off. The simple instruction is to tell everyone what happened next.

5. If someone doesn't want to tell a part of the story, they simply pass the 'baton' on to the next person.

6. You need the 'baton' to circle the group until a natural finish to the story is found.

7. If you feel it has gone on long enough, but it doesn't seem to be coming to an end, ask if the next person can find an ending.

This exercise is fun and if you want to develop the ideas further, you could write up the stories and frame them, or use the ideas to write poems or draw/paint pictures.

Movement Exercises

Moving Together

Use warm-up 7 for this session. The aim is to encourage people to make physical contact with each other and to listen to, and interpret, music.

1. Put on some music - instrumental without vocals works the best.
2. Ask for two volunteers to move into the space (if somebody uses a wheelchair, make sure their partner has enough mobility to move around them safely).
3. Ask them to face each other and for each to touch finger to finger or hand to hand. This contact should not be broken, once established.
4. One person starts by leading, moving slowly, exploring the space directly in front of them, the other person keeping the contact so that both are moving together.
5. Ask partners to swap - so the other person leads the movement.
6. Once confident, ask them to bend and stretch, to move around more, to walk, to turn in the space.
 - If in a large space ask several pairs of participants to work together at the same time.
 - Also to follow the music's rhythm and mood.

Tableaux

Use warm-ups 3 and 4 for this session. The aim is to encourage people to use their bodies gently to express ideas and emotions.

1. Ask the participants to sit or stand comfortably, thinking about any parts of their body that might be sore or tense and to try and imagine those parts relaxing a little.
2. Explain that you are going to ask them to close their eyes and use only their bodies (or even just part of their bodies, such as hands or faces if mobility is an issue) to express some emotions and ideas.
3. Call out some emotions (happy, sad, anxious, angry, afraid and so on) and give participants time to find a way to express these feelings just through their bodies..
4. You might then give situations (i.e. you're waiting for a bus that is very late; you've just found your wallet that you thought was lost; you're about to go and see the dentist etc.).

NB: If the group has enjoyed the exercise you might talk a bit with them about how we communicate through our bodies.

You might also ask some of the participants to volunteer to demonstrate for the others and discuss how we read their emotions through their bodies.

Cool-Down Exercises

Gift Giving

The idea of this exercise is to finish the session on a positive, friendly note.

1. Start by giving the person on your left an imaginary gift. Try to think of something that they would particularly like. It may be something that they spoke about during the workshop, or it may be something you know they would want.
2. Tell them that you're giving them a gift, mime picking it up, and pass it to them. Try to image the size, weight etc. of the object.
3. Let them open it and mime using it.
4. Then it is their turn to pass a gift on to the person on *their* left.

Sometimes, people say that they don't know what to give. Suggest that they ask the person what they would like. Also, sometimes people don't want to mime the giving of the gift, but that isn't essential, it's the idea of the gift that is important.

I Really Liked

The aim of this exercise is to find out what has worked, what hasn't and how exercises can be developed or changed.

1. Ask each person to take it in turns to say what they liked about the session.
2. After each person has said what they like, ask the rest of the group if they also liked that moment.
3. Once everyone has had a turn at saying what they really liked, ask all to applaud each other.

The Golden Circle

The aim of this exercise is to work together

1. Ask participants to place their hands on their laps, palms turned up.
2. Explain that you are all going to work together to lift an imaginary golden ring to shoulder height.
3. Slowly, work with the group to raise it up, all moving together and slowly, bring it back down again.

Section Three

Staff Development: Ideas For Care Home Managers
Resources

Staff Development: Ideas For Care Home Managers

Encourage care staff to keep a journal: the journal provides an opportunity for staff to reflect on their own care giving, and to write down some of their personal feelings. Encourage staff to write it down and read it back to themselves. It will provide an insight into their own creative abilities and will enable them to look at their care giving in a private and honest way.

Encourage writing exercises as part of a supervision plan: You could try introducing some of the creative writing exercises in this ToolKit as part of a supervision plan. By changing the subjects from general themes to specific issues, such as 'getting older', 'how I feel about dementia', or 'working as a carer', this will offer a great deal of insight into a staff member's feelings and well-being. This will work best if it is carried out as a group exercise and will serve as a snapshot of staff morale. Try not to challenge or be defensive in the face of other people's thoughts and feelings. Read what they say and acknowledge that it takes a lot of courage for staff members to write something down.

Celebrate and recognise your staff members' contribution: offer them opportunities to join in activities and talk to them about their own role within the care setting.

Look into free creative CPD opportunities for staff: local arts and cultural organisations will be able to help advise you here.

Resources

If you are based in Merseyside you might find the following places useful for sourcing creative materials:

Merseyside Play Action Council, 1-27 Bridport Street,
L5 5QF Tel : 0151 707 2090 www.merseyplay.com

Staples, 4-12 Shaw Street , Liverpool
Tel: 0844 472 7946

Home Bargain, St. Johns Centre, Liverpool L1 1LY.
Tel: 0151 703 0858

There are similar shops across the UK and resource centres like Merseyside Play Action Council that sell recycled goods and arts materials at reduced prices to community projects in most major cities.

Arts and Cultural Organisations

If you would like to bring professional artists in to work with you or find out more about arts activities available to people living with dementia in Merseyside contact:

Alzheimers Society (North West) - 01904 633599
www.alzheimers.org.uk

Chaturangan Dance – 07850 127823
www.chaturangan.co.uk

Collective Encounters – 0151 3456266
www.collective-encounters.org.uk

Merseyside Dance Initiative - 0151 708 8810
www.mdi.org.uk

National Museums Liverpool - 0151 207 0001
www.liverpoolmuseums.org.uk

North West Arts & Health Network - 0161 247 1094
www.artsforhealth.org/network

The Reader Organisation - 0151 207 7207
www.thereader.org.uk

To find out more about regional and national case studies, examples of good practice, and other arts and cultural organisations:

www.artshealthandwellbeing.org.uk/
www.ageofcreativity.co.uk/

Acknowledgements

Collective Encounters would like to thank all the carers, care settings and participants who helped in the development of this Toolkit. In particular we would like to thank Pam Stopforth at PSS; Anne McCann at Redholme Memory Care; Tina Foott; Joan Lightbody; staff at Norris Green Day Centre; staff at Leighton Dene Dementia Care Unit and Jessica Bockler. This Toolkit has been written by Karen Hayes & Amanda Redvers-Rowe & edited by Annette Burghes & Sarah Thornton. We would like to learn from and develop the Toolkit in future, so if you are a carer and have ideas as to how it can usefully evolve please do let us know.

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Supported by
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