

ORCHESTRAS *Live*



CITY OF
LONDON
SINFONIA

"FROM BINGO TO BARTOK"^{*}

Creative and Innovative Approaches to
Involving Older People with Orchestras

^{*}Participant feedback, *Creative Journeys*: Sinfonia Viva, South Holland District Council, Orchestras Live

**The Baring
Foundation**

INTRODUCTION

I am sure that the majority of people reading this introduction will hardly need persuading of the need for and benefits of engaging vulnerable older people with the arts. We have an ageing population, which in turn has huge societal impact, with whom the arts play a vital role in promoting wellbeing and quality of life.

In July 2017, my colleagues and I on the All-Party Parliamentary Group for Arts, Health and Wellbeing, published *Creative Health: The Arts for Health and Wellbeing*. Our key findings included evidence that the arts can support longer lives better lived, and can help to meet many of the challenges surrounding ageing including health and social care, loneliness and mental health.

From Bingo to Bartok shows how orchestras are indeed meeting these challenges. The examples this report highlights represent outstanding creativity and social benefit, but there is plenty of scope for orchestras to strive for far greater levels of engagement in this area, and in turn reap the creative and organisational benefits that this would bring.

Our ageing population is one of the most important issues facing society. The Office for National Statistics reports that in just half a century we will have gone from a nation where 16%, or 9 million, of the population is aged 65 and over in 1991, to 18% (12 million) in 2016, to a predicted 26% (20 million) in 2041, with the largest increase in isolated and rural communities.

This change in population will have huge impacts on our society, and longer lives better lived. The Alzheimer's Society estimate that by 2021, over 1 million of this population will have a dementia diagnosis, with a similar number undiagnosed. Age UK estimate that 3.6 million of today's older people live on their own, with over half of this number feeling invisible or ignored.

Creative Health called for artists, health and social care providers, local communities and funders to work together to support better lives longer lived. *From Bingo to Bartok* shows how orchestras can contribute to this important activity, thanks to an increasingly creative and professional approach, with evidence of its effectiveness. The desk research shows an impressive reach; however there are many more communities and individuals from a much wider geographical reach who would benefit from the creative and innovative approaches that orchestras can bring to older people. Similarly, health and social care providers should take note of the distinctive benefits that orchestras and their musicians can bring, from specific clinical outcomes to the sheer joy and enjoyment of music-making.

I would urge all UK orchestras to explore how engaging with vulnerable older adults could be a cornerstone of their own activity, not just for the benefit of society, but to their own creative gain. In a difficult funding climate, every orchestra needs to have its unique characteristics, but we have one of the most innovative orchestral sectors in the world. Even if every single professional orchestra in the country took up this challenge, there would still be scope for more activity and innovation.

Finally, my thanks to David Cutler and the Baring Foundation for their vision in commissioning *From Bingo to Bartok*. I would encourage others to follow their example and the appeal to philanthropic funders in Creative Health, to support the exciting, growing and vital activity that our orchestras are providing for vulnerable older adults.



A handwritten signature in black ink, which appears to read 'Rt Hon. The Lord Howarth'.

**The Rt Hon. The Lord Howarth of
Newport CBE**

Lord Howarth is Co-Chair of the All-Party Parliamentary Group for Arts, Health and Wellbeing.

EXECUTIVE SUMMARY

Sarah Derbyshire MBE, Orchestras Live and Matthew Swann, City of London Sinfonia, Co-editors

Context

With over 25 years of shared experience in organisations delivering participatory music with older people, working as co-editors on this publication has offered a rare opportunity to take stock of the changes we have seen over that time. As Lord Howarth mentions in his introduction, there has been a significant growth in recognition of the profound impact that active engagement in music can have on the health and wellbeing of older people, accompanied by a growing number of studies and research. This has impacted on the context for the work, driving a radical shift in the recognition of its value in society as well as where it sits within the ambitions of cultural organisations.

Most recently in the classical music – and specifically orchestral – sector, work with older people has begun to address orchestral audience development, as well as activity within dedicated health or social care settings. This has thrown up interesting questions about an apparent difference in the value some organisations place on older audiences in conventional concert settings and those who are accessing creative and development work through their local community, support group, social or healthcare setting.

The desk research that underpins this online resource has made it abundantly clear that the UK's orchestras now play a significant role in delivering a huge variety of activities with and for older people, reaching a critical mass that warrants coherent review. The time is therefore ripe to conduct a mapping exercise of orchestras' activities with older people.

Orchestras and innovative practice

Orchestras are very good at finding the niche that serves their organisational interests – in terms of geography and distinctive artistic practice. However, does this serve the wider interests of audiences and participants? We believe that our featured case studies of work with older people demonstrate that innovative practice in creative engagement serves the interests of orchestras beyond the confines of these specific projects to benefit their core artistic and business case.

We have invited guest contributors to share the motivation and learning from their own particular standpoint. There are many excellent examples of best practice to choose from: we have aimed to illustrate distinctive delivery with a primary focus on instrumental music and musicians, where the primary recipients represent a wide range of issues associated with ageing rather than a singular, physical medical condition. It's also important to say this is not a 'how to' guide – no one size fits all. UK orchestras' approaches to this work are as varied in style and character as all their other work and we think that the case studies here reflect the wider artistic identity and creative energy of the orchestras in question.

Shared features

Whilst this is not a guide, we believe there are some widely shared features in the work described in the following pages:

- Orchestras bring a particular character to the work together with **potential for scalable activity and replicable models**. Sinfonia Viva's *Creative Journeys* project, improving social interaction between care home residents to reduce loneliness and increase conversation, is a multi-partner model with potential to scale up and reach many more vulnerable older people living in social care. (p31)
- The **business and artistic case** is coming to the fore amongst those orchestras at the forefront of developing innovative models. **A Relaxed Approach** shows how intergenerational performances being developed by City of London Sinfonia combine societal benefit with increased artistic opportunities for musicians and new income streams. (p36)
- **Growing professionalism** in delivery by the classical music sector is resulting in concerted training and CPD for musicians as well as a greater understanding of the impact on musicians themselves. **Practical Approaches** profiles the investment being made by two orchestras in order to develop the skills and experience of orchestral musicians, and deliver greater benefit in the community. (p26)

- **Active partnership between clinicians/care providers and musicians** in delivery settings improves planning, results in shared learning and achieves a higher quality of experience. Bournemouth Symphony Orchestra's *Music for a While* project highlights how musicians, academics and NHS Trusts can work together to improve quality of life and patient experience for those living with dementia in an acute hospital environment, in a proven, sustainable and scalable model. (p6)
- Projects that **engage older participants in creative design and ownership** achieve sustainability and wider community impact. Manchester Camerata's *Music in Mind* (p11) and the Philharmonia's *Hear and Now* (p20) both demonstrate how a democratic and inclusive approach to creating music can create societal change that reaches far beyond the immediate community to encompass healthcare, social care, cultural education and intergenerational connections.
- The **focus of research** is shifting from participant benefits to specific aspects and modes of delivery, supporting informed project planning. The **Research Evidence** outlined in this publication is intended as a resource by which orchestras can both develop their own approach and practice and help build a robust and proven case for support. (p40)
- When **social, health and cultural policy makers share a common understanding** of the case for 'cultural wellbeing', work with older people becomes the obvious starting point for societal innovation. This model is well developed in Finland and **Finland: Cultural Wellbeing** sets out how shared aims and interaction can deliver exponential benefits when partners from culture, health and social care co-operate in a model of shared aims and policy. (p15)

Next steps

Overall, there is a clear message that orchestras are delivering excellent work with older people that is constantly evolving and responding to need in the communities in which they work.

We plan to broadcast that message as widely as possible with presentations at a number of forthcoming events bringing cultural and musical professionals together with health professionals to link with health and care providers to develop stronger partnerships.

We hope that orchestral management, planners and musicians will be stimulated to try new ways of working and we encourage the entire sector to take up the challenge to embed creative practice with older people within their core artistic identity. As Lord Howarth points out in his introduction, there is enormous need, and the scope and space – geographically and creatively – for every UK orchestra to engage in this activity in a distinctive and individual way.

We would also encourage these same orchestral managers, planners and musicians to engage with the work of the Family Arts Campaign, and specifically to engage with the support they provide for arts organisations seeking to be open, positive and welcoming to older people. Links to their resources can be found on page 67.

We are keen to keep the conversation live and welcome feedback and information about orchestral activity of which we're not yet aware.

Finally, our thanks to all the contributors to this resource, not least Lord Howarth, and to Heidi Johnson for her extensive and tireless desk research. We would especially like to thank the Baring Foundation and David Cutler for commissioning this online publication, and for the support and encouragement that they have given to cultural organisations of all kinds working with older people. Their ambassadorial role has encouraged greater connection between cultural organisations and health and social policy makers and we hope that this resource helps to further that advocacy into the orchestral world.



Sarah Derbyshire MBE

Chief Executive, Orchestras Live

Sarah Derbyshire is Chief Executive of Orchestras Live. During her tenure, Sarah has championed Orchestras Live's role as an innovative, inclusive co-producer. The organisation's profile and reputation within and beyond the orchestral sector has been enhanced through award-winning programmes and projects engaging new audiences in culturally underserved communities. Past roles include leading national organisations Live Music Now and the National Children's Orchestras and playing a founder role in local and regional organisations such as Pied Piper, NYMAZ and Jazz North to ensure equal access to high quality live performances. In 2015 Sarah authored a report into the current status of music education: *Musical Routes: A New Landscape for Music Education*, in partnership with the Royal Philharmonic Society. Sarah Derbyshire is Chair of NYMAZ (the young people's music development charity for North Yorkshire) and a trustee of Southbank Sinfonia, the University of York Music Press and Mayfield Valley Arts Trust.



Matthew Swann

Chief Executive, City of London Sinfonia

Matthew has been Chief Executive of City of London Sinfonia (CLS) since March 2012. During his time with CLS, the orchestra has forged a reputation for imaginative and immersive, 'seriously informal', performances, removing barriers between audiences and musicians, often in unusual and distinctive spaces, and through cross-genre collaborations. This approach to music-making encompasses a focus on participation in the wider community, particularly in mental health, from mindfulness projects to a three-year residency in a psychiatric hospital school. Before joining CLS, Matthew produced classical music and choral events at the Roundhouse in Camden, was founder and Creative Director of Voices Now, and held roles in corporate sponsorship at the Barbican and in executive search. He studied music at the University of Edinburgh and the Royal Northern College of Music.

1. **MUSIC FOR A WHILE**

Music with people living with Dementia in acute NHS care

Alex Coulter, Director of Arts & Health South West

Lisa Tregale, Head of BSO Participate, Bournemouth Symphony Orchestra

INTRODUCTION

This case study talks about the initial period of delivery and research of *Music for a While*. This project was a partnership project led by Arts & Health South West (AHSW) working with the University of Winchester and the Bournemouth Symphony Orchestra (BSO) to deliver music for people with dementia in three hospitals: Hampshire Hospitals NHS Foundation Trust, Poole Hospital NHS Foundation Trust and Portsmouth Hospitals NHS Trust.

The project aimed to improve patient experience and quality of life for those with dementia and their carers; to engage and support staff caring for patients with dementia; and to test a model for sustainable and scalable delivery of music for people with dementia in an acute hospital environment.

Initial plans evolved in discussion with the Wessex Academic Health Science Network's dementia project manager, Katherine Barbour, and with a group of Dementia Nurse Leads from all the acute hospitals in the Wessex region. The project built on a previous AHSW project 'The Arts and Dementia Care in Acute Hospitals' with six hospitals in the South West region.

Neil Valentine, BSO Associate – Musician in the Community, provided music activities in each hospital for three hours once a week from July 2015 to January 2016. In total Neil recorded interacting with 2,354 participants (patients) in this time. However, it is likely that a percentage of these were the same people who were in hospital for more than a week. When possible, patients were brought together into a day room for singing and music-making and, at other times, Neil would play music to people at their bedside, either in individual rooms or in four to six-bedded bays. Each three-hour session allowed for some preparation time with nursing staff and a debrief at the end.

The University of Winchester conducted an ethically approved research project in Winchester Hospital. At Poole and Portsmouth Hospitals service evaluations provided feedback in the form of staff questionnaires, patient postcards and staff interviews. The artist collected data on number of participants and also kept a reflective diary and blog.

You can download the full research report and executive summary at <http://www.bsolive.com/boost/>

// *Music is a conversation starter. For many visitors the music stimulated conversation with the patient they were visiting. Having a live stimulus of something like music brings people together through shared experience and memory.* MUSICIAN //



CONTEXT

At any point a quarter of all acute hospital beds are in use by people with dementia and improving their care in hospital continues to be a national level strategic priority. People with dementia may be in an acute hospital for a range of reasons, typically as result of breaking a bone, or an infection. In many cases they may have multiple problems. The severity of their dementia will range from undiagnosed to severe. Their length of stay in hospital will vary but typically is longer than someone with the same condition who does not have dementia. Time spent in an acute hospital environment tends to have a negative impact on people with dementia's ability to live independently. All of these factors have cost implications for the NHS and Adult Social Care.



The project is particularly relevant to three of the South West standards for Dementia Care in Hospital:

- People with dementia are assured respect, dignity and appropriate care
- The hospital and ward environment is dementia friendly
- Appropriate training and workforce development are in place to promote and enhance the care of people with dementia and their carers/families

Within the NHS Outcomes Framework, the project can contribute to:

- Longer lives through support with maintaining mobility and independence
- Fuller lives through increased levels of engagement in conversation and creative activities resulting in improvement in mood and quality of life
- Swift and full recovery from illness can be supported by improved nutritional intake and better sleeping patterns
- Fewer harms through helping maintain mobility and reducing anxiety and agitation resulting in decreased need for antipsychotic drugs
- Better experience of care due to increasing engagement with staff, encouraging a person-centred approach and more dignity and respect.

Aims and Outcomes

For patients:

- Increased levels of engagement
- Improvement in mood, confidence and concentration
- Improved level of mobility and maintenance of mobility
- Reduction in anxiety and agitation
- Improved sleeping patterns and nutritional intake

For staff:

- Increased levels of conversation resulting in better relationships between staff and patients
- Increased level and time of staff engagement with patients
- More dignity and respect shown to patients
- Better person-centred care
- Increased understanding of patient narratives
- Staff stress reduced
- Better communication with carers
- New partnerships with voluntary community sector

IMPACT & FEEDBACK

Nursing staff recognised that the project was valued and benefited staff as well as patients. It encouraged staff to put the patients at the centre rather than prioritising rules and regulations; it allowed staff to feel more creative themselves.

// We were really proud of it. The Director of Nursing came up. We wanted to celebrate that we were doing something really good for patients. DEMENTIA NURSE LEAD //

It was acknowledged that the quality of the musician was critical to the success of the project. The musician needed to be skilful with their music and in their responsiveness to people and situations, flexible and adaptable.

There was anecdotal evidence from staff that the music improved communication between staff and patients, enabled patients to engage better, in some cases encouraging them to communicate for the first time: *"I saw a couple of patients who hadn't talked (at all) and I saw it on the wards and heard about it on the wards, that actually they then found a piece of music and they started talking and singing, singing normally, but from then on you have got an 'open door' so to speak."*

// My father is enjoying this, it revives his memory and gives my family and myself a glimpse of our old Dad. RELATIVE //

A member of the nursing staff observed that the music could save money by helping calm agitation and making patients more comfortable, thereby reducing the dependence on one-to-one nursing care. In the Portsmouth Hospital's Medicine for Older People, Rehabilitation and Stroke department (MOPRS), they spend £30,000 a month on one-to-one care.

// The atmosphere becomes calming and contemplative for patients, relatives and staff. Highly enjoyable and relaxing, very beneficial for families and patients. RELATIVE //

The musician found that working in bays was more challenging than working with a group in the day room. He identified this as being due to having to rely on instinct and judgement, needing to be very flexible, having empathy and consideration for everyone around you in order to adapt. There is a need to be open to conversation and accept that some people will want to be left in peace. This kind of rejection needs to be taken gracefully and not personally.

Working with groups in the day room also presented some challenges. In a busy working ward there can be interruptions and people moving in and out. Again, the musician found he needed to be very sensitive to individuals' needs and be flexible and adapt to situations constructively. Having the support of another musician would make managing situations easier.

The musician commented that his choice of repertoire evolved throughout and that repertoire choice is a collaboration. He felt that his personal connection to the music inspired other people's connections to it.

// Simply playing live music seems to make people want to open up, to connect, to smile and to enjoy. MUSICIAN //

Neil wrote a blog during the project and one of the most moving passages was: *"A specific experience stays with me regarding a lady suffering from a severe paranoid delusion. This experience of playing to someone so distressed and bringing her back to herself emotionally through sustained, focused, continuous playing that allowed the nurses to settle her back into bed was a truly extraordinary experience."*

You can read the blogs at this link: <https://bsolive.wordpress.com/category/bsol-participate/music-for-a-while/>

LEARNING POINTS, CONCLUSIONS AND NEXT STEPS

Findings from the research showed some interesting trends including a decrease in the number of patients requiring anti-agitation drugs, fewer falls recorded and that the length of stay was reduced. The qualitative data from the research and service evaluations showed that the music interventions were greatly valued by patients, staff and carers, that music was effective in engaging people, that they enjoyed themselves and that communication was improved between staff and patients, enabling a better understanding of the individual and a greater focus on patient-centred care.

Some key learning points that were identified at a practical level:

- Busy acute hospital wards require a flexible approach. Each session varied according to which patients were in the ward at the time.
- Acuity of patients may mean they are not able to leave their beds and moving them to a day room for group sessions is impractical.
- Timing, lunch and visitor times can affect sessions. It is nice for carers and relatives to be involved in the music but patients may be anxious not to miss their relatives' visit in the ward.
- Staffing levels are critical if patients are to be moved into the day room.
- Dedicated support staff or activity workers makes a big difference to the musician's capacity and the effective organisation of the sessions.
- The need for informed consent (in Winchester Hospital) meant that working at the bedside was more problematic because the music carries beyond the confines of the individual patient's space.

The project was extremely well received by all who were involved. Key success factors were:

The support of the Academic Health Science Network and in particular Katherine Barbour, the lead for the hospital dementia network, was crucial in engaging nursing staff. Nursing staff, with a particular responsibility for dementia within their hospitals, were enthusiastic about the opportunity and therefore helped facilitate the delivery of activities in what can sometimes be a challenging environment. Their ownership of the project was very important for its success.

The Arts & Health South West (AHSW) and Bournemouth Symphony Orchestra (BSO) partnership was very positive, productive and supportive. BSO brought experience, capacity and strategic vision to the project. AHSW brought project initiation, holistic vision and facilitation, budget management and funding partners. The University of Winchester's research project at Winchester Hospital provided the whole project with greater credibility and evidence of some very clear benefits with which to argue for future work.

BSO has continued to pursue a similar approach in other hospitals in the region as a core part of their *Boost* programme. Arts & Health South West plans to pursue the potential for the online resource and learning from the project to be more widely disseminated regionally and nationally.

“ Music is the most amazing gift and for Neil to play so beautifully, brightened up the mood of all of us on the ward. I know my mother was overjoyed with Neil and his music, it was the first time she had smiled and tapped her feet for many a day. RELATIVE ”

Funders:

Academic Health Science Network, Awards for All (Lottery)

Acknowledgements:

Our grateful thanks to the participating hospitals and all the patients and carers who were involved. Key staff we would like to thank are: Linda Field, Head of Nursing MOPRS, Portsmouth Hospitals NHS Trust; Alison Hoskin, Senior Sister, Portsmouth Hospitals NHS Trust; Rachel Hayden, Dementia Nurse Specialist, Hampshire Hospitals NHS Foundation Trust; and Kate Jones, Dementia Nurse Specialist, Poole Hospital NHS Foundation Trust.

Thanks also to Neil Valentine, Bournemouth Symphony Orchestra Associate – Musician in the Community, Katherine Barbour, Senior Project Manager, Wessex Academic Health Science Network, Professor Norma Daykin and David Walters at the University of Winchester.

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2. MUSIC IN MIND

An organisation-wide approach
that embraces participants at the
heart of the creative process

Bob Riley, CEO, Manchester Camerata

Lucy Geddes, Head of Camerata in the Community

INTRODUCTION

Manchester Camerata's purpose includes an important phrase about 'supporting social change'. It's central to who we are and how we are relevant in parts of our community. It's evolved to include work in health and social care, as well as cultural education, and our focus is on putting people at the heart of a creative process as equals alongside our musicians. A large part of this programme is about addressing the needs of older and sometimes more vulnerable people. In this chapter, we focus on one aspect of that work – *Music in Mind*, our music-making project for people living with dementia, which began in 2012.

Across all of Camerata in the Community, new music is created on every project. Both structured compositions and improvised pieces are created 'in the moment' and participants take ownership over what they create; it's their contributions and creative decisions that make it. Camerata in the Community projects are delivered in care settings, schools, cultural venues and community venues across the North of England by musicians from the orchestra alongside composers, music therapists, producers, theatre makers and visual artists. We have established a diverse range of funders from housing associations, local authorities and charitable trusts to corporate businesses.



IMPROVISATION AND SELF-EXPRESSION

Music in Mind enables people living with dementia to express themselves and communicate with others. Sessions are delivered in groups and use improvisation as a way of enabling participants to make their own choices about what to play, when to play, and how their musical contribution fits with the rest of the group. By showing people that you can't make any mistakes with music, it helps them to regain a sense of control and identity, which in turn improves mood, communication skills and social interaction, and of course musical skills.

A few months ago the orchestra's CEO, Bob Riley, wrote about a recent visit to a *Music in Mind* session:

"The whole session is music – nothing else. A song all about 'Hello' leads seamlessly to a short period where nothing much is happening, other than the workshop leaders playing 'umpa pa' on the piano and observing the room with eagle eyes. These eyes spot a man in the group slowly and very quietly beating rhythm on his knee, slowly and quietly they echo it, they get louder and louder until you're suddenly aware that the whole room is also following the rhythm this man was tapping on his knee. The room has erupted into an elated and infectious 'umpa pa'. It's like the buzz from a chant at a football match. Next up is a dip and quiet period, with a kind of waltz type melody, at which point a woman who apparently was in hospital unable to walk, gets up and starts to dance with a tambourine as if she was the most brilliant Spanish dancer ever. She was in her moment, switched on, loving life and loving what she was doing. She left the session with a smile you wouldn't believe. Her carer also beaming from seeing this person switched back on. Our workshop leaders Amina Cunningham (principal flute) and Brigitte Schwarting (a Manchester Camerata Music Therapist) were astounding in the trust they engineered in the room, the awareness and sensitivity they extended to those people, and in their musical ability to lift them all up."

EVIDENCE OF IMPACT TO SUPPORT LEARNING AND GROWTH

A research partnership with the University of Manchester is piloting new ways of capturing the impact of *Music in Mind*. A joint PhD studentship is capturing the in-the-moment embodied experiences of people living with dementia and exploring musical identities, with results being disseminated in 2019.

An independent evaluation report from HKD Research explored the outcomes of *Music in Mind* being delivered in six care homes in Manchester from 2015–17. It confirmed the increasing positive impact and benefits the project had. People living with dementia also took part in more activities outside of the music sessions, which showed the carers how capable they are and had a positive impact on their workload and mood.

As an organisation we have learnt a lot, our musicians have learnt a lot and found a new sense of purpose; one musician is now training to be a music therapist. Internationally there's interest to learn from our methodology, both in terms of the delivery and the research.



Music in Mind, Manchester Camerata © Rachel Bywater Photography

A REPLICABLE MODEL

The devolution of the Health & Social Care responsibility and budget in Greater Manchester; the increasing number of amazing organisations working in health; and the Centre for Ageing in Manchester, all mean that we are part of a growing movement with some real focus and opportunity in the orchestra's home city.

Through a partnership with Orchestras Live and East Riding of Yorkshire Council, *Music in Mind* has been adapted to suit the needs of a different environment: Withernsea, a small rural town on the Yorkshire coast. Members of the Withernsea community have traditionally had very little access to cultural activities due to a lack of venues in the town and poor transport links to other areas.

This project forms part of East Riding of Yorkshire Council's Classically Yours programme, which aims to engage people of all ages across this rural and coastal county with little access to live orchestral music experiences. In Withernsea, we used the *Music in Mind* model to increase the number and frequency of visits to care homes and present two orchestral concerts tailored to the needs of older people. We also worked with care home staff to give them the tools to be able to approach the delivery of their own music-making sessions when Manchester Camerata musicians are not present, increasing the musical skill set of care staff in the area.

Four care homes and a local choir took part in the project in 2017/18 and are continuing with the project in 2018/19. Residents of each care home took part in monthly music-making sessions with two Camerata musicians, with an additional aim of turning their

musical ideas into a piece for the orchestra and choir to perform in one of three concerts at a community centre in Withernsea. The concert was a huge success: over 60 care home residents and members of the community came together to enjoy a range of music written specifically for the concert which told of stories from their town.

It was fantastic. The residents chatted about it for ages as it was something different and interactive. They liked that the choir sang their songs. FEEDBACK FROM CHOIR MEMBER

Several legacies were felt by the Withernsea community as a result of the project: care home residents developed a willingness to try out new activities and interact with others; care home staff developed an understanding of the power of music and its possibilities for engaging older people; and the local community developed an appreciation of and appetite for the joy of coming together to experience professional music.

These residents just love this and really enjoy making music, singing their own made-up song. [...] Everyone here joined in so much. FEEDBACK FROM WITHERNSEA CARE HOME STAFF MEMBER

Legacy and sustainability are important considerations of every Camerata in the Community project. We achieve this in *Music in Mind* by supporting carers to facilitate their own music sessions after a project. This began with training sessions delivered for groups of carers outside the care home, but has developed into formalised training programmes that are attached to *Music in Mind* projects and delivered regularly in each care home. Resources have been developed to support this process, including improvisatory backing tracks and tutorials. We've begun to take our training programmes internationally through partnerships with music organisations in Japan, China, Taiwan and Montenegro, and aim to continue scaling up *Music in Mind* to reach more people living with dementia and more musicians.

Manchester Camerata's programme of work with older people is delivered by 18 Manchester Camerata practitioners and engages up to 7,000 participants per year.

Funders:

Henry Smith Charity, University of Manchester, Wellcome Trust, ForViva Housing Association, Irwell Valley Housing Association, Trafford Housing Trust, East Riding of Yorkshire Council, The Eric and Margaret Kinder Charitable Trust, Tameside Metropolitan Borough Council, Ambition for Ageing, East Lancashire NHS Clinical Commissioning Group, Greater Manchester Mental Health NHS Foundation Trust

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3. **FINLAND: CULTURAL WELLBEING**

Civic entitlement results in innovative solutions to older people's access to and experience of orchestral music

Sarah Derbyshire MBE, CEO, Orchestras Live

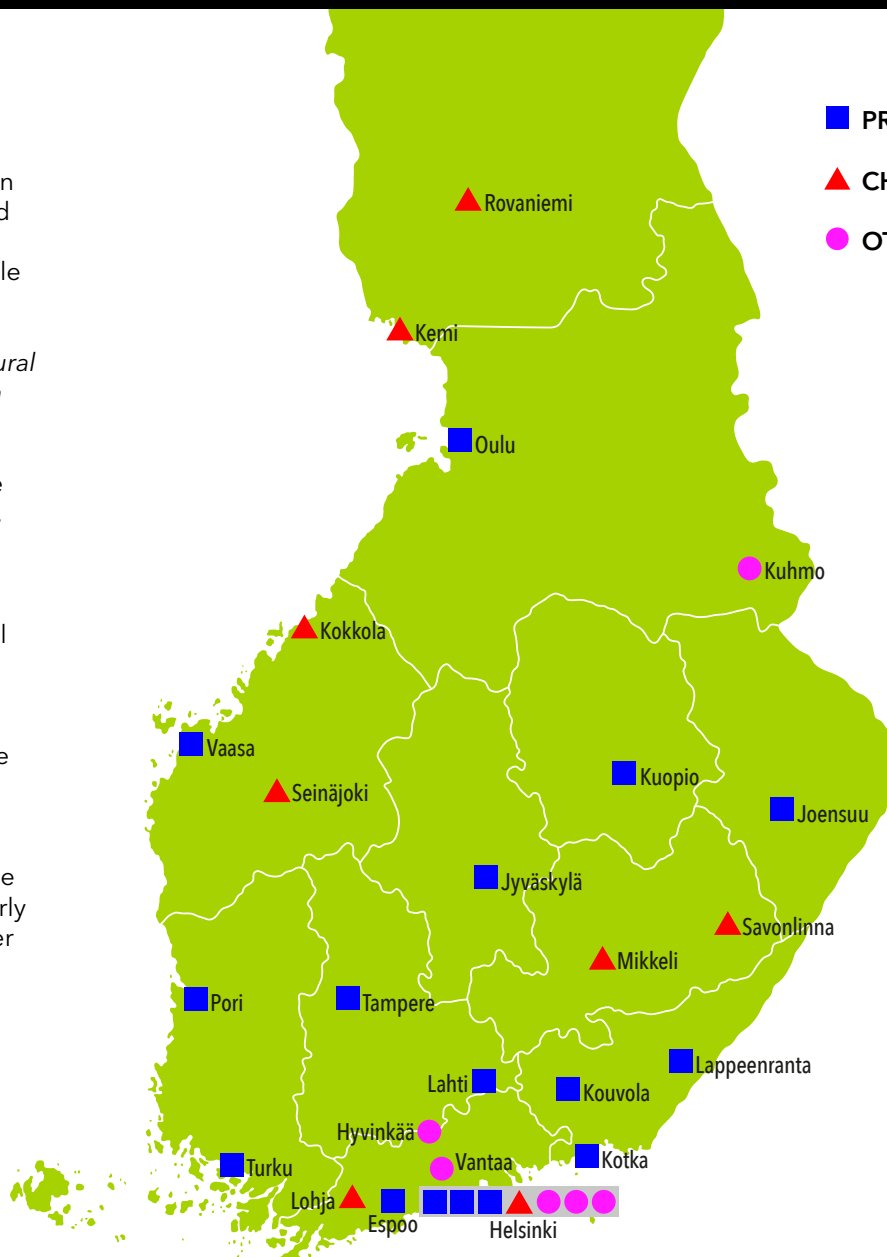
CULTURAL WELLBEING

Finland, a country that celebrated its centenary only in 2018, has rapidly built a reputation for its enlightened approach to cultural provision. The starting point is a constitution that has enshrined the principles of Article 27 of the Universal Declaration of Human Rights:

Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits.

As a result, the profile of the orchestral sector is quite remarkable to British eyes: in a country of 5.5 million, there are 28 professional orchestras, each of which is fully funded by central and local government. At the same time, there is an expectation that all orchestras have a duty to engage audiences across society, at all ages and stages of life.

We had always intended to examine an international example of orchestral engagement with older people in the mapping exercise for this publication. The contrasting cultural and funding context within with Finnish orchestras operate, and the extent to which that impacted differently – or not – on wider audience and participant engagement struck me as a particularly fruitful seam to explore. I visited Finland in September 2018 to interview a number of orchestral managers and academics to find out more about the orchestral sector's approach to meeting social and cultural expectations there.



■ PROFESSIONAL SYMPHONY ORCHESTRAS

▲ CHAMBER & SEMI-PROFESSIONAL ORCHESTRAS

● OTHER ORCHESTRAS, ASSOCIATE MEMBERS

HELSINKI (population 645,482)
Helsinki Philharmonic Orchestra

ESPOO (population 280,247)
Tapiola Sinfonietta, Espoo City Orchestra

TAMPERE (population 232,407)
Tampere Philharmonic Orchestra

VANTAA (population 224,397)
Vantaa Pops Orchestra

OULU (population 202,058)
Oulu Sinfonia, Oulu Symphony Orchestra

TURKU (population 189,930)
Turku Philharmonic Orchestra

JYVÄSKYLÄ (population 140,240)
Jyväskylä Sinfonia

LAHTI (population 119,730)
Sinfonia Lahti, Lahti Symphony Orchestra

KUOPIO (population 118,100)
Kuopio Symphony Orchestra

PORI (population 84,585)
Pori Sinfonietta, Pori City Orchestra

Populations in 04/2018

Broadly speaking, whilst there are many similarities to British orchestras in terms of the nature of project delivery, I found a greater sense of a shared responsibility for national delivery and greater co-ordination with national and local government social and welfare initiatives. A few examples from the many activities underway:

- The Association of Finnish Children's Cultural Centres co-ordinates *Art Testers*, a programme guaranteeing all 14- to 15-year-olds two free visits to high quality cultural events, at least one of which is outside their home province. Many Finnish orchestras engage with this programme, running regular concerts devised to inspire and excite young people about orchestral music.
- Orchestras also create their own bespoke programmes, such as Helsinki Philharmonic's *Godchildren* (pictured right), a seven-year scheme launched for the second time in 2012 and promoted through child welfare clinics to involve all babies born in the city that year with a progressive programme of events as the children grow up.
- Outside Helsinki, Tapiola Sinfonietta has an active partnership with the local hospital in Espoo. Specially trained musicians work with the hospital's own music therapist and are an integral part of the hospital's broad approach to care and rehabilitation. They provide sessions for patients of all ages: with children, in premature baby units, 'belly' concerts for expectant mothers, workshops with older people to support their increasing independence before returning home.
- Finnish orchestras run extensive programmes of performances in residential care homes for older people and provide support training for musicians. Nationally, active older people can take advantage of *Culture Companions*: if you prefer not to go to a concert alone, call up the service and you will be connected with a volunteer who books the (free) tickets, helps you get to the venue and provides company.



It's clear from talking to the orchestra managers involved in running these projects that they are proud of the impact they make. However, what interests me is that the initiatives are not devised as educational or health related activities separated from the orchestras' core activity. For example, whilst there is clear evidence of health benefits to the hospital patients, everyone is keen to avoid 'medicalising' the work. Rather, the delivery is seen as integral to the orchestras' artistic life and profile, a holistic approach to audience development, and one which orchestral musicians feel enhances their own musical understanding and performance. Whether you're in hospital, in a care home, a teenager – access to live musical experiences is accepted as part of a citizen's cultural rights. Orchestras and their communities relate in ways that may, or may not, involve a concert performance.



Today at Home, Helsinki Philharmonic Orchestra © Katja Tähjä

TÄNÄÄN KOTONA – TODAY AT HOME

This looks like a very rosy picture, but Finland is not immune to global economic pressures and has additional demographic challenges. Although a young country, there is a clear sustainability gap due to an ageing population and a steadily decreasing birth rate. Immigration is low. As the population ages, increasing levels of care are required at the same time as the workforce is reducing. Public funding for cultural organisations and programmes is already under pressure. And in spite of the innovative ways that orchestras engage with their audiences, locally and nationally, feedback from individual citizens speaks of their experience of exclusion from concerts and music-making. This, at least, is familiar to British readers.

Today at Home sets out to provide digital solutions to the difficulties of maintaining older people's access to orchestral music. The Ministry of Culture and Education has joined with three city administrations – Helsinki (Culture and Leisure Division), Tampere (Culture and Leisure Division) and Vaasa (Social and Health Care) – to commission digital pilots by Helsinki Philharmonic and other cultural organisations on how to use remote digital equipment in home care for cultural services.

A scheme already exists to provide older people living alone with tablet devices that link them to specific health and welfare services. With the hardware already in use, *Today at Home* aims to produce cultural content that clients in home care can access. Half-hour sessions will be facilitated by culture engagement professional to 3–7 older people at the same time (through a group call), half-hour sessions at a time, 5–7 times.

Laajasalo Home Care is the key partner developing the project for home care in Helsinki. Their role is to select the clients, consult with them, motivate and accompany them on their personal musical journey. Home Care staff receive initial training, particularly examining what is meant by 'culture' in the project, in order to collect clients' own wishes for cultural experiences.

The project launched in autumn 2018 and the orchestra is currently exploring the nature of digital content to be produced. From live streaming and interactive content to holographs and virtual glasses, the possibilities are limited only by the extent to which they are received positively by those engaging with the content. There are also plans to engage with residential care homes and set up a network for live streaming.

AN EVIDENCE-BASED APPROACH THAT GIVES EQUAL WEIGHT TO CULTURAL AND SOCIAL IMPACT

The Finnish Ministry of Education and Culture has developed a strategy to promote equity of access, participation and inclusion of cultural opportunities, taking an evidence-based approach to policy. Through the Academy of Finland's Strategic Research Funding, a new programme was set up in 2015 to support research into Equality in Society. ArtsEqual is one of six resulting research initiatives, with funding of €6.5m for large-scale research projects of up to 6 years covering themes such as music education, arts and health, the role of the arts in preventing loneliness. Working with 50 international partners – governmental, cultural – they fund research, run 'learning jams' to share and reflect critically on research, and collaborate on policy recommendations to government based on research findings.

Within this brief, ArtsEqual has not shied away from the potential to act as a radical societal game changer to enhance social equality and cultural wellbeing. They are currently advising two ministries – Education & Culture and Social Affairs & Health – as they prepare to restructure health and social services into 18 regions by 2021. The new structure will place quality control in the hands of those regions: what better moment to incorporate cultural access into assessment criteria for the new service contracts, as ArtsEqual propose in their recommendations.

One advantage of a profound understanding of the value of arts in society, and civic cultural rights, is that cultural organisations do not have to argue the case for their very existence. Whilst research takes place into the relationship between art, health and wellbeing, this is not in order to justify, but to understand the transformative power of engagement with the arts. Orchestras, amongst the most expensive and unwieldy of cultural entities, embrace their role in their local community and, more broadly, in society. Older people, whether active or physically frail, living alone or in care, can access high quality orchestral experiences in a range of different ways suited to their circumstances. Expectations of equal access to culture sit alongside similar expectations of healthcare, to the extent that the quality of cultural access is now considered one of the criteria to assess the quality of the care provided.

Project details

Tänään kotona – *Today at Home* (Helsinki)

Funded by the Ministry and cities combined: €150,000. Run by Helsinki City.

Partners

Social and Health Care

Laajasalo Home Care

Neighbourhood Circles

Service Centre Helsinki

Culture and Leisure Division

City Library, Helsinki Philharmonic, Helsinki Museum of Art, HAM, Helsinki

City Museum ja Culture Companions

ICT Services

Metropolia University of Applied Sciences

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4. **HEAR AND NOW**

Facilitating an intergenerational creative project

Tim Steiner, Artistic Director

Alexandra Brierley, Director of Education, Philharmonia Orchestra

PHILHARMONIA ORCHESTRA, HEAR AND NOW

Hear and Now is an award-winning, intergenerational community creative project developed over the past eight years by the Philharmonia Orchestra and Orchestras Live in Bedford, where the orchestra's 20-year residency has seen it become deeply rooted in the community. The project takes place in the multicultural Queens Park area, with the Tibbs Dementia Foundation's Music 4 Memory (a singing group for people living with dementia and their carers) and Fusion Youth Singing (a teenage vocal/instrumental ensemble) as the core local partners.

// It's made me very happy coming here, and I've felt much more 'not alone' with memory loss.
MUSIC 4 MEMORY PARTICIPANTS //

CREATIVE TEAM AND PARTICIPANTS

Artistic Director Tim Steiner has led the *Hear and Now* project since it began in 2009. In 2015, writer and librettist Hazel Gould joined the artistic team to work alongside participants to create original lyrics via discussion, reminiscence and creative workshops.

Young and old participants from Fusion Youth Singing (FYS) and Music 4 Memory (M4M) form the core group of *Hear and Now* each year. Over 6 projects, they have been joined by a number of other groups reflecting the needs and interests of the core participants in the consultation phase of each project. These include musical contributions from the wider Queens Park community, including the First Generation Italian Club (a local choir involving local first generation Italian immigrants), Pooja Gupta (an Indian singer based in Bedford), Bedfordshire Choral Society and Promethidion, a song and dance group aiming to promote Polish culture and traditions in the local community. Every year the project has grown in scope and musical ambition, and in 2017 M4M and FYS joined forces with North Bedfordshire Youth Chamber Orchestra (NBYCO) and Da Capo String Ensemble (an adult string group for beginners/returners).





“Hear and Now is fundamentally an artistic project. It is an artistic project that embraces the sound, personality and characteristics of its assembled participants, and which creates new performance in response to that. The atmosphere is at once one of artistic care and reflection, but within a context that is open, flexible and supportive. The result of this approach is work that is continually developing and meaningful at both artistic and social levels.” TIM STEINER, ARTISTIC DIRECTOR

LOCATION

The majority of workshops take place in All Saints Church in the heart of Queens Park in Bedford, which is an accessible and familiar venue for FYS and M4M participants. The project also sees the group access Philharmonia rehearsals and concerts at both the Bedford Corn Exchange and Royal Festival Hall, London.

NUMBERS

- For each iteration of the project, a core group of three Philharmonia musicians work alongside Tim Steiner and participants over a series of weekend workshops during the creative process. In recent projects, they have been joined by a larger cohort of 10–15 Philharmonia musicians for the culmination performance, who play side-by-side with members of NBYCO and Da Capo String Ensemble.
- An average number of 150 participants take part in each project, with approximately 700 participants to date.

PURPOSE AND MOTIVATION

Hear and Now aims to encourage social cohesion, teamwork, improved morale and increased confidence amongst its participants. Through open workshops involving facilitated discussions on stereotypes, memory, and shared language between different generations and cultures, combined with creative music workshops, participants provide both the inspiration for, and directly contribute to the music and lyrics of the final piece. The contributions take the form of spoken and musical ideas, emotions, memories and ambitions; providing a therapeutic element for participants living with dementia, improving understanding and communication with younger participants, and enabling isolated people to build valuable relationships with others from their local community.

THE MUSIC LEADER'S PERSPECTIVE: FACILITATING THE PARTICIPANTS' CREATIVE CONTRIBUTION

The essential process of *Hear and Now* is the making of connections both to the nature of individual participants, and to the character of the group as a whole. Groups tend to develop a shared identity that grows from the interaction of the participants, as well as from the nature of the creative work.

It is important to observe, listen and respond to the things that are happening. For example; to the response of an individual to a bit of music, to the energy that may come from a particular game, or to the ideas that come from an informal conversation.

The overall approach is very natural and free-flowing. *Hear and Now* tends to avoid formal processes. We get together, we sing a little, we tell stories, we jam, and we share thoughts. Through this subtle and informal process, ideas tend to emerge. It's a very intangible process involving listening, introducing, responding, making connections, serving up some ideas, and developing the themes of the day.

There are sometimes a few plans, musical extracts and vocal materials, that may or may not be developed depending upon how the group responds. But the work is largely developed from the spontaneous creative sparks of the participants, whilst keeping an eye on the longer-term goals. An aim is to always look to be inspired by the group before making any firm decisions.

The approach is to create an atmosphere in which people share ideas. There are very many ways to do this. The key thing is then to notice those ideas, respond to them, and take some of them forward.

// *It [music] just breaks down so many barriers, and when we start playing together, there are no barriers at all.*

JILL CROWTHER, COR ANGLAIS, PHILHARMONIA ORCHESTRA //

WORKING INTERGENERATIONALLY: THE ETHOS AND IMPACT

Without a doubt, the intergenerational aspect of *Hear and Now* is the most important characteristic. Everyone is inspired by complementary energies and perspectives of the diverse ages. At a simple level, the older people are excited by being surrounded by youthful exuberance. And the younger people develop a sense of responsibility and care for the older participants.

The effect can be extraordinary. There have been challenging young people involved, who come to exhibit extraordinary levels of empathy whilst on the project. And there are examples of couples, sometimes a little frail, who come to life as they listen to a story from a young person. It is the dynamic that comes from such interaction that drives each project forward. People act differently when they are with people of different generations. And this in itself can be profoundly inspiring.

// *What we've found is that there is a fusion of ideas between the young and the old, so they're able to share their experiences and their hopes and their visions for the future. There are no boundaries to the music we can create together.* NESLYN PEARSON, FORMER FUSION YOUTH SINGING LEADER //



KEY FEATURES BEHIND HEAR AND NOW'S SUCCESS

1. Development of musical material:

Material is taken from well-known songs or repertoire and then always transformed to some degree. New versions are developed through creating new sections, arrangements, harmonisations, text and orchestrations. These new versions have two functions. Firstly, they become to be known as uniquely *Hear and Now*. Secondly, by developing material, all participants needed to think creatively about it. This is an inspiring and creatively challenging process.

2. Writing and learning new material:

Right from the outset of *Hear and Now* we have used original material to some extent; music, text, lyrics, songs. It's now an essential characteristic of the work. Participants have become used to that process of creation. And the entire team have developed the skills and knowledge of what new material means for different participants.

// The project was a success, an amazing success. It started as an extraordinary jumble of disparate items which were all somehow integrated by Tim. When they're all put together they make a cohesive whole.

MUSIC 4 MEMORY PARTICIPANT //

3. Participants as mentors:

Throughout the projects, many participants take on a mentoring role in one form or another. Whilst there is a particular emphasis on allocating specific mentoring roles for some young people, natural roles develop for many of the participants across the spectrum.

// The intergenerational work on this project is one of the most important things – there are few examples where you get quite young people working with quite old people really closely together. TIM STEINER, ARTISTIC DIRECTOR //

BENEFITS OF TRAINING

When funding allows, an artistic team training day is embedded into the schedule, allowing musicians, groups leaders and Tim to meet ahead to plan and explore the project both artistically and practically. Particularly for musicians and group leaders who are new to the project and to cross-arts work, this encourages a relationship between the team to develop in advance of working with participants. Crucially, this also includes dementia awareness training and a detailed briefing on the needs of the participants. Group leaders have the opportunity to develop their skills and are a key part of facilitating the *Hear and Now* sessions, which also then informs how they work with their groups individually.

Since 2016, young artists from the Philharmonia's MMSF Instrumental Fellowship Programme and Royal Academy of Music's Open Academy have been involved in the core artistic team, working alongside musicians from the Philharmonia Orchestra. This forms a key part of their training and experience as young musicians in this context.

ENDURING IMPACT: LOCAL, REGIONAL AND INTERNATIONAL

This project has engendered work that both Fusion Youth Singing and Music 4 Memory share together in-between *Hear and Now* sessions. Through their involvement, the groups have developed a close relationship which continues beyond *Hear and Now* and is embedded in the community of Queens Park. The songs written and composed by the intergenerational participants have been regularly revisited and performed by both groups, some of which have taken on a life of their own and been added to/developed by the groups.

The *Hear and Now* project model has been replicated and developed in the Philharmonia's residency city of Leicester, in partnership with De Montfort University. The learning and knowledge gained from the project in Bedford over a number of years has been used by Tim Steiner and the Philharmonia musicians to enable a whole new community to be formed, working with primary school pupils, DMU students and Leicester Musical Memory Box. The project in Leicester has been running for three years, and both strands of *Hear and Now* empower mutual learning and sharing, building on the intergenerational work of the project.

Similarly, *Hear and Now* has inspired a creative community project in Bergen, Norway, with Bergen Symphony Orchestra, designed and led by Tim Steiner, working with people living with dementia. There is an aspiration from both orchestras to link both projects together in some way in the future.

In 2019/20, subject to fundraising, plans are underway to conduct a small-scale research project in partnership with the University of Bedfordshire. Using their knowledge and research methodology from a similar project, Generations Dancing, project partners will look into community cohesion and the effect of intergenerational work around the *Hear and Now* project.

And finally, *Hear and Now* has become an integral part of the Philharmonia's core activity. It sits at the heart of the Orchestra's work in Bedford and is a best practice model for much of its community work in other residencies.

Hear and Now is co-produced with Orchestras Live and presented in partnership with Fusion Youth Singing and Tibbs Dementia Foundation's Music 4 Memory.

The project costs vary from year to year, depending on the size and scope of our partners' ambitions, and the successes of our joint fundraising campaign.

Since the first project in 2009, the project has received support from a number of funders, including the Harpur Trust, The Wixamtree Trust, The Arts Society (formerly NADFAS), the Austin and Hope Pilkington Charitable Trust and St John's Hospital Trust.

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5. **PRACTICAL APPROACHES**

Developing orchestral musicians' responsive practice

Rosalind Hawley, Doctoral Researcher, SOAS (London)
MMus, SOAS (London); Ad.Cert. PCS, GSMD; GRNCM

CITY OF LONDON SINFONIA: NEW MODELS OF INTERACTION

At City of London Sinfonia (CLS), a recent move to a new model of practice in dementia settings has resulted in the creation of a programme that is responsive to the needs of partners and extends the boundaries of orchestral practice. CLS's new model is a 'collaboration of the concert experience' between musicians, residents and families, aligning itself with a shared ambition of orchestra and care home to provide person-centred musical experiences for isolated elderly people.

Fiona Lambert, Director of Participation at CLS states that their 'old way' of working in care homes was more of a passive experience: informal string quartet concerts offering opportunities for conversation with residents. CLS wanted to look at pushing this model. "We really wanted to give players a sense of ownership, attuning their skills, actively participating and engaging with partners," says Fiona. In a review of the orchestra's overall programme, CLS looked at how the orchestra's vision for artistic content and artistic integrity could better link with any unmet needs occurring within their partner organisations – a case of working out together, "What can we bring ... can we fulfil a need?". Fiona wanted to know how the players could present music in a more engaging way.

In talking directly with partner Jewish Care, CLS explored the potential for musical experiences to take a more meaningful place within residential care provision. They found that alleviating isolation was a key area of priority for their partner organisation. To support this, CLS commissioned freelancer Caroline Welsh, who has worked with *Music for Life*, to lead and reshape their provision. Together they devised a residency model where training is embedded within the project as players are immersed in the environment and supported by Caroline, who 'holds' the players as they develop confidence and implement new skills into practice.

// You have to
remember every note
you play matters.

FIONA LAMBERT, CITY OF
LONDON SINFONIA //



RESIDENCY OUTLINE

During each residency the players spend a period of four days in the care home. Each day is carefully structured. First, Caroline spends time with the players focusing on 'ways in' for improvising together and connecting as a group, giving tools to be able to interact creatively with residents. Next players go out into lounge areas, 'reading the room' and responding to individuals with conversation, impromptu improvisations and performance. Players then have time to visit residents in their own rooms, waiting to be invited in to meet and work with individuals. Here, working in partnership with care staff is crucial, as staff guide these interactions, and sensitively stay present as they take place to give feedback on any changes they may notice regarding a resident's response to a musical experience. This section of the day lasts for about an hour, and is followed by a concert, where again, players think carefully about how they position themselves within the space. The variety of repertoire players choose is dependent on the ensemble configuration of the residency, as now more players than the original string quartet model are involved. The day finishes with a debrief for players; its purpose, Fiona says, is twofold, to reflect "on how they felt as a player in the context – what were the challenges – but also to think about the impact on the residents."

BUILDING A CORE TEAM

The aim of this model longer term is to build a core team of confident, established players capable of delivering the work and to bring in new players to work alongside the core team. Fiona has noticed already a transference of skills to other areas of work, such as projects with a psychiatry focus in children's hospitals. On a basic level the work teaches orchestral players how to communicate with people who have additional needs or who are vulnerable.

Here again the strength of the partnership comes into play – Jewish Care delivered parts of initial training before the residencies, meaning that players and staff built an understanding of each other from the outset. 12–15 players are currently involved or have expressed an interest in this project; players work in groups of 5–6 each residency, and the overall ambition is to develop the skills of the full 15 players so that eventually there will be members of the orchestra who will be able to lead residencies themselves. CLS's model means that more experienced players can support those with less experience within a carefully managed and reassuring approach to developing skills and confidence. Fiona sees this aspect of the players' work as integral to their work in the orchestra.

CLS have always taken a creative approach to performance and she sees the development of this project as part of the broader artistic ambitions for the orchestra's future, where performance and participatory practice inform each other – as "a two-way process ... it's starting to come through." She gives the example of how the experience gained in care home sessions is starting to inform delivery of relaxed concerts, giving the orchestra "a chance to explore integration of all skills and learning more."

Fiona has worked to understand the experiences, skills levels and interests of the players at CLS to inform progression pathways. These allow players of all levels of experience to start to engage in participatory practice and feel supported. Initially beginning this process with a player audit, time has been taken to talk to individual players to gain a sense of everyone's individual relationship with the work, and to seek out those who are open to the specific approach taken on this project.



ONGOING SKILLS DEVELOPMENT

Ongoing planning includes creating successful models for projects that manage the challenges of freelance careers: the orchestra is a freelance orchestra where, she suggests, players may have skills that aren't always used in more traditional orchestral models. Maintaining consistency of project teams as a result can be difficult; similarly continuity of experience is important for players so that skills learned during one project can be applied without too much of a break before the next opportunity arises. Projects are always announced to players in the CLS advanced schedule so that they have the option to integrate project work into their own schedule.

CHALLENGES FOR MUSICIANS

The move from old to new model has not been without its challenges. For some of the players this relates to adapting to a new style of approach: expectations of playing set repertoire to high standards meant there were concerns about being able to achieve the same level using other musical formats such as improvisation and arrangements. New configurations of ensembles have had implications on what repertoire can be easily selected. Improvisation and notation are both drawn upon during sessions and some players may have leanings towards one over the other. The main impact for Fiona is seeing how players communicate differently because of the work – the new model has allowed players to engage more directly with some of Jewish Care's most isolated residents, opening new chances for communication and engagement that otherwise may not have been discovered.

In this model, Fiona says, structures need to be carefully put in place to allow pathways for player development. The key is to find the right artistic lead for the project and orchestral players who are open to exploring new skills yet are able to be responsive. She feels that this work now has an equal status within the orchestra alongside public performance, which is also treated creatively: "The lines are becoming blurred ... we're on the right path."

CITY OF BIRMINGHAM SYMPHONY ORCHESTRA: DEVELOPING CONFIDENCE

There are many similarities here to the approach and model taken by The City of Birmingham Symphony Orchestra (CBSO). Director of Learning and Engagement, Lucy Galliard, is keen that players develop skills and confidence to lead and take ownership of the orchestra's participatory work but is conscious too that such work requires an emotional resilience differing in nature to that of the concert platform. This work can expose players to challenging emotional situations as they work closely – and musically – with adults living with dementia and their families. A much younger yet equally ambitious project, the orchestra has partnered with The ExtraCare Charitable Trust, whose approach to supporting elderly people with dementia and associated mental health problems has won awards for its innovative work supporting the people in their care, grounded in initial research undertaken by ExtraCare and The University of Bradford. For the CBSO, using a practice model led by *Music for Life* provides carefully structured weekly sessions that give players, working in groups of three/four, time to connect with each other and to mentally and musically prepare at the start of each session. This enables players to develop an open creative space that allows residents to interact and communicate at their own pace 'in music' with the players, as the players listen, acknowledge and respond using improvisation. Support of all those engaged in the process is a crucial element:

"We encourage the residents each to instigate a rhythm or tune, and using our voices, some percussion and a few tuned instruments, we improvise to create a sound world. The workshop is all about non-verbal communication and human interaction which we stimulate through music-making in a shared and incredibly supportive environment."
(Jackie Tyler, cellist – <https://cbso.co.uk/news/music-for-well-being>)

HOLISTIC APPROACH

The CBSO players are developing skills in musical interaction and improvisation that add a new dimension to their work on the concert platform. Here there seems to be an overall focus on holistic wellbeing – and the very human nature of interaction – which feeds through to all participants, whether care home residents or orchestral players. The players have commented on how their work on this project has fed into other work with vulnerable members of the local community, including children with special educational needs and disabilities (SEND), where many have limited nonverbal communication, and some are experiencing life-limiting medical conditions:

“I will now always smile and make eye contact if I see a child, or, even thinking about our dementia project, people in the audience. It has made me more conscious of the audience ... you forget the audience CAN see everything. Sometimes being in the Orchestra is like being in a bubble. I want to meet their eye contact. It has made it more real. It has improved the connection between the audience and made me realise the power that can have.” (CBSO Wellbeing/SEND project musician, debriefing session).

OUTCOMES AND RESEARCH FINDINGS

The aims of the CBSO project align themselves closely with ExtraCare’s existing research findings which showed that enriched opportunities supported improvements in mental health and wellbeing for residents, improved quality of life experience, and supported a trend towards cognitive thinking and decision-making skills being sustained for longer time periods. Again, the ability of the CBSO to link closely with their partner to gain a best practice joint aim for their project – a collaborative vision, deeply embedded the work of the orchestra with social and mental wellbeing outcomes as prioritised by their partners.

Although the project work of the CBSO in working with people with dementia has not yet been formally evaluated, the learning gained from working in close partnership with Extra Care, combined with the experiences of residents, their families, staff and the players during project sessions has impacted upon the organisation’s artistic and creative vision, already influencing work in the concert hall through the delivery of dementia-friendly concert performances and dementia-friendly training for all staff at the organisation.



City of London Sinfonia © Jewish Care

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6. CREATIVE JOURNEYS

Creating social relationships
through music

Marianne Barraclough, Education Manager, Sinfonia Viva

INTRODUCTION

Work in the community, specifically creative work which involves us commissioning non-professionals to create new music, is right at the heart of Sinfonia Viva. This work defines us. Whether we are working with the youngest children and their families, school children, carers, or the oldest people in the community, our approach and the care we give to the work is exactly the same. We design all aspects of the project to ensure the best possible experience for those we are working with.

This begins right at the start of the process. In the first meeting with our partners we work out what we as a collective want to achieve, what need we are addressing, and we discuss how we can work together to make an impact. Viva listens and questions, rather than simply presenting our ideas.

BACKGROUND

From July to October 2017 Sinfonia Viva ran *Creative Journeys*, a creative music project in four Essex care homes. The project was a partnership with Essex County Council, Brentwood Borough Council, Orchestras Live, Anglia Ruskin University and Arts Council England. The project was designed to improve the social interaction of residents in Essex Care Homes, to reduce loneliness and increase conversation and was part of a wider programme which brought together Sinfonia Viva, Orchestras Live, Age Exchange, Green Candle Dance and Magic Me to deliver a broad range of creative arts workshops in the care homes. The focus of Anglia Ruskin University's research was to look at the impact of arts activities on social interaction between residents as well as with staff and visitors, and to see how the different approaches of the project partners impacted on these interactions.

61 Participants were drawn from four Care Homes in the Brentwood area of Essex. We worked with Essex County Council and Brentwood Borough Council to recruit the homes. They were initially approached by the local authority partners, following which the majority of the liaising was done directly by Sinfonia Viva. In our experience, we find this to be of great importance, as right from the outset the relationships are built between the arts organisation and care home, which leads to a much smoother experience for all involved.

// You've taken us
from bingo to Bartok!
PARTICIPANT FEEDBACK //



PROJECT INCEPTION

In the Summer of 2017 initial meetings took place with each of the four homes suggested to us. Firstly Sinfonia Viva Education Manager Marianne Barraclough, Orchestras Live Partnership Manager Stuart Bruce and Essex County Council Arts Officer Lindsey Strange met with home managers and activities managers in each of the care homes to establish an understanding of the project. Following these meetings music leader Sam Glazer and Marianne Barraclough returned to the care homes to meet with the activities teams to discuss the broad logistical overview and creative aims of the project.

As with all our projects, we build CPD into the main project, rather than including it as a separate strand. With *Creative Journeys*, we began the project sessions with a planning session for the Viva team and lead staff members from each of the care homes, hosted by one of the homes. We worked together in this session to explore the ways we would work during the sessions and to think about the roles we would all take. We also created a short song together. The intention of this session was to establish the team as one whole team, to reassure care home staff about the process, and to get to know each other better. Care home staff were actively involved in all workshop sessions and the performance – and in most cases, delivered singing sessions in between the Viva sessions, to help support the work. The quality of the relationships established between the care home staff and workshop team has a significant impact on the quality and success of the work. This planning session was essential in developing that sense of team.



CREATIVE TEAM

The Sinfonia Viva team was made up of composer, workshop leader and cellist Sam Glazer, two Viva musicians, Chris Rutland on violin and Shane Brenan on trumpet along with Viva's Education Project Manager Andrew Nesbitt. This size of team gave a good ensemble for informal performances during workshops, and a balance of artists to participants. We felt it was important not to overburden participants with too many new faces and social interactions, but to also always have someone within the Viva team who could move around and interact with participants if there was a gap in the conversation. Consistency of the team is always a priority for Sinfonia Viva; we don't have different musicians dropping in and out of projects, and on a project of this nature, where so much is about the depth of interaction and relationship, this is of the utmost importance.

OUR ETHOS

At Sinfonia Viva we believe that everyone has the power to be creative if given the opportunity and that older people living in care homes may not have the opportunities they deserve to be able to express themselves creatively, often having things done to, or near them, but not truly with them. Engagement can come in many forms, and the term is often interchangeably used with participation. We were keen that the participants involved in the project were not simply participating but rather they were actively engaged in the creative process. This could mean listening intently, or leading a musical conversation, shaping a new musical idea, or simply choosing whether or not they wanted to take part in the session.

PROJECT DELIVERY

Throughout September and October, each home group took part in three half-day workshops, one per week, which usually involved around 60–80 minutes of creative activity. The workshop sessions took place in the care homes. The Viva team would arrive around 30 minutes before the advertised starting time, set up the room into a circle of chairs, and have a quick discussion with care home staff about the group. The sessions started softly (usually with a cup of tea!) as participants arrived, giving the team the chance to reacquaint ourselves with everyone, and meant the participants could settle into the session. The sessions also finished softly, allowing conversations to continue through into the next part of the day. After each session, the team held a short debrief with staff members, discussing any points from the session and any learning points for the following week.

Care home staff were actively involved in the workshops, and bought into the process. Their role was somewhere between being part of the team and a participant. They supported the participants, and took on the leadership for sessions in between the Viva sessions.

Artistically, the project gave participants the chance to contribute to new songs created during the project, and to perform them together with the orchestra in a performance which was programmed especially for them. The performance took place in a hall at Bishops Hill Community Centre near Brentwood. We explored several performance venue options, including a small theatre, school hall and sports hall. Bishops Hill was chosen as it is central to the four homes, a beautiful hall, with excellent flat access, and a totally flexible space, so we could set it up as we wished. The importance of using the right venue for the performance cannot be underestimated. It ideally needs to be a space with flat access, a good acoustic, a space which feels simultaneously grand and totally relaxed. In this project we had seating in rows. In projects since this we have used cabaret style tables, which has worked even better.

Transport was required to enable all participants to access the final performance. This should certainly be a consideration when setting up a project of this nature.

SHARING AND PERFORMANCE

The participants performed music they created in the workshops, accompanied by the 22-piece orchestra, including the musicians who had been working on the project, as part of a concert which included a range of orchestral repertoire; things that most people would recognise; pieces which people were less likely to know; songs which everyone sang together and the new pieces which the residents had created with the team during the workshop. It all balanced perfectly.

Residents absolutely adored the project. You only had to see their faces, their input into it, the way they put the words and tune together. So it was, all in all, a wonderful experience, and I think it is one that they will take with them and cherish for a long time, so I am grateful to Sinfonia Viva for everything.

MARI HIGGINSON, ACTIVITIES COORDINATOR, THE BEECHES RESIDENTIAL HOME

The concert was conducted by Viva's now principal conductor, Frank Zielhorst and led and presented by Sam Glazer. Baritone soloist Robert Gildon joined with the participating groups to sing their songs, reinforcing the singing and providing depth. Robert fully embraced the event, and joined us in welcoming residents into the hall, made tea and chatted with participants and audience before and after the performance.



OUTCOMES AND RESEARCH

Creative Journeys engaged 61 participants. The concert was well attended by an audience of around 80 family and friends which created a really fantastic atmosphere. Viva musicians, care home residents and family members enjoyed the simple pleasure of chatting together over tea and biscuits following their shared performance. It seems such a small thing, but it made it more of an event, giving the opportunity for more conversations, and showed we really were there, in the moment, together.

“Each and every one of the 17 residents that I brought to the performance benefited from being involved and I think that it is a huge testament to the power of music for those with dementia as 99% of our residents that came along yesterday suffer from this condition and they were all captivated and attentive when often they would often be fidgety and agitated in some cases. We really can’t thank you enough for inviting us to take part in this project and for making it such a special experience for us all. We are looking forward to hearing the findings of the research too, although we have a good idea what the results will show!” LEANNE, ACTIVITIES MANAGER, SQUIRRELS RESIDENTIAL HOME

There were several unexpected outcomes, including the son of a participant (a man in his 50s) expressing his joy at sharing the experience with his mother and at hearing a live orchestra for the first time. The dancing involving residents and care staff in the Can Can at the end of the performance was totally spontaneous and full of joy.

“My first live orchestra! (To my shame). Loved every minute, picking out individual instruments and seeing how the whole fitted together, seeing people perform. Spine tingling.”
PARTICIPANT'S SON

Research was undertaken by Anglia Ruskin University, who followed the entire process in one of the care homes, as well as sessions run by the other arts organisations involved in the project. The full report will be available in Spring 2019. The interim report includes evidence supporting the theory that participating in the *Creative Journeys* projects increased the social interaction of those involved.

This project and the relationships established during the course of the project have provided a solid foundation for developing an exciting new collaboration with Essex County Council, Orchestras Live, Green Candle Dance, Age Exchange and Magic Me. This is not only pushing the boundaries to create an exciting and innovative new model of delivery, but also enabling the orchestra to work closely with other organisations with significant experience of working with older people, expanding our knowledge and challenging us to innovate together.

ATTITUDE OF CARE

For this work to truly make an impact, it needs to be approached with an attitude of care. From the Chief Executive helping people in from the taxis and buses, the education manager and soloist making and delivering tea and biscuits as people arrived, to the conductor saying “forgive us, we’re just finishing up our rehearsal, we’ll be with you in a moment” as the participants joined the end of the orchestral rehearsal. Everything is done to make the participants feel relaxed, welcome and part of something special. It takes more time, more consideration and a lot of care, but seeing the enjoyment, pride and conversations that otherwise wouldn’t have happened, makes it all worthwhile.

Watch the *Creative Journeys* film at:

<https://www.youtube.com/watch?v=JxcJlmgc8E>

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7. **A RELAXED APPROACH**

To intergenerational concerts

Matthew Swann, CEO, City of London Sinfonia



INTRODUCTION

It would hardly be provocative to say that many orchestras cater to an older demographic in their concert activity. Some are bucking the trend, but a majority of traditional concerts continues to attract a high proportion of over 60s.

Audiences take many forms beyond the concert hall, and the case studies featured here highlight the outstanding activity many UK orchestras are undertaking in care homes, day centres, hospitals and the like. There are numerous high-quality, well-researched projects, and while overall provision is nowhere what it could and perhaps should be, there are models of engaging with vulnerable older adults who are in residential or hospital care that lead to clear and positive wellbeing outcomes.

ISOLATION AND INVISIBILITY

This, however, leaves a huge swathe of older people for whom orchestras are, to date, not necessarily catering. Age UK estimates that 3.6 million older people live on their own, of whom over 2 million are aged 75 and above, and of this number, 1.9 million say that they feel invisible or ignored.

Not every vulnerable older adult, including those living with dementia, is in residential care, and our traditional concert models often involve large, city centre venues, and take place in the evening. Older adults who live independently, and often alone, do not have the provision that orchestras provide in residential care or hospital, and neither do they feel comfortable accessing major concert halls, especially not in busy town centres after dark. We need to bridge the gap between clinical and social care settings, and the traditional concert.



Sound Around Relaxed, Royal Philharmonic Orchestra in Carlisle Feb 2018 © Charlie Hedley

RELAXED CONCERTS

This is where 'Relaxed' concerts can play an invaluable role. A well thought out performance in the right venue, location, and time of day can provide much needed cultural and wellbeing provision for a demographic who are all too often disregarded.

Relaxed concerts have been around for a while of course. In the last two years we have had two Relaxed performances at the BBC Proms. Orchestras including Aurora Orchestra, BBC NOW, City of Birmingham Symphony Orchestra, the Hallé, the London Symphony Orchestra, and with Orchestras Live, Sinfonia Viva and the Royal Philharmonic Orchestra have staged 'Relaxed' performances in the past few years. The starting point for these concerts was to cater for families with children who need a relaxed environment where behaviours would not be judged and thought was given to how they might react, including those with learning disabilities, who are on the autism spectrum, or who have sensory and communication disorders. Bournemouth Symphony Orchestra intentionally broadened the remit for their Relaxed Prom in 2018, embracing inclusivity on the stage as well, with BSO Resound, a disabled-led professional ensemble, leading much of the programme, and encouraging vulnerable adults to attend.

THE RIGHT APPROACH?

Each of the above cases answers an urgent and vital societal need. Many of these families would otherwise be excluded from being audiences at orchestral concerts, and the impact they have on their wellbeing is considerable. But while these concerts don't exclude older people, I would suggest that many older people would find them overwhelming and exhausting.

We need to take a completely different approach as to how we engage with these older people who would otherwise be excluded from the orchestral world – those who live independently but because of location or mobility can't access 'traditional' concerts and venues, and who aren't served by the current model of Relaxed concerts.

At City of London Sinfonia we have been exploring how to engage with this group with the theatre world, and specifically the Albany Theatre in Deptford in South East London. The Albany have built a significant audience of older people who live independently and locally, who come to a range of cultural events provided to them as an adjunct to their daytime 'Meet me at the Albany' programme.

VENUE, LOCATION, ENGAGEMENT

The key elements for us in staging Relaxed concerts with the Albany are venue, location and musician engagement. Rather than expecting vulnerable older people to come to a city centre venue, we are instead going to them, at a venue in their community that they trust to provide high quality, engaging performances, at a time of day that doesn't involve anxiety-inducing forays in the dark.

As with Relaxed concerts for families and children, careful consideration has to be given to how our musicians engage with audiences, and particular consideration given to those attending who are living with dementia, or who are hearing or visually impaired. These considerations range from how the performers engage with the audience, providing simple, clear, calm explanations, and providing dementia-friendly training to musicians and venue staff, to ensuring that venue signage is easily understandable. This is not the place to provide a 'how to' guide: both the Bournemouth Symphony Orchestra and the Leeds Playhouse have published comprehensive guides on creating dementia-friendly performances.

CREATIVE LIBERATION

We have found the experience of giving these Relaxed concerts – geared towards an older audience – a liberating experience. We have performed repertoire by Philip Glass, George Benjamin (his incredible *Viola Viola*), Suk's *Serenade for Strings* and a string orchestra arrangement of the entire *Goldberg Variations* to this audience. Shorter pieces do work better in this context, it is true, but we have found open, inquisitive audiences, who enjoy new music, and provide immediate and enthusiastic feedback.

(And any concern we had about presenting anything too contemporary or challenging was dispelled at a performance I saw by the performer Tourette's Hero, of Beckett's ten-minute tour de force *Not I*, which was enthusiastically received by this audience.)

Funding these concerts has also brought a sense of liberation in terms of who we can approach for support. We have been able to engage with funders whose focus is on health and wellbeing projects, but who recognise the benefit of these Relaxed concerts given by an orchestral ensemble playing varied and challenging repertoire.

INTERGENERATIONAL INCLUSION

These concerts have by no means excluded young families and young children, to their benefit, and the benefit of our older audiences and our musicians. There is a small but growing body of evidence to suggest that intergenerational interactions in creative arts and wider community settings have considerable impact on happiness and relaxation for older people, and engagement and communication for very young audiences, including some highlighted in Katey Warran and Graham Welch's article 'Research Evidence' in *From Bingo to Bartok* and Channel 4's *Old People's Home for 4 Year Olds* highlighted the benefits of these interactions in a wider societal setting. At an anecdotal level, a two-year-old child happily wandering in between the string players of City of London Sinfonia as they performed the *Goldberg Variations*, watched by an audience of over 75s, was a memorable and beautiful moment.



Sound Around Relaxed, Royal Philharmonic Orchestra in Carlisle Feb 2018
© Charlie Hedley

A GROWING MOVEMENT

We at City of London Sinfonia are far from alone in developing this strand of work, and others including City of Birmingham Symphony Orchestra, the Hallé, London Mozart Players and the Royal Liverpool Philharmonic Orchestra have all staged, or are about to stage, dementia-friendly or Relaxed performances geared towards older audiences.

Relaxed concerts for older people afford the opportunity to play a wide range of orchestral repertoire, in a liberating format, in local communities, to a potentially large audience, where funders can see clear cultural and wellbeing outcomes. This is an incredible opportunity to engage with a pressing (and fundable) societal need in an artistically exciting way for our musicians. It is an opportunity that City of London Sinfonia are enthusiastically embracing, and with millions of older people living independent, but often isolated, lives, it is an opportunity that our entire sector could and perhaps should embrace.

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8. RESEARCH EVIDENCE

Supporting older people through orchestral music

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INTRODUCTION

The last decade has seen a burgeoning interest in how the arts can play an important role in enhancing health and wellbeing, particularly since the publication of the Creative Health report and the introduction of 'arts on prescription' initiatives (1,2). More specifically, it has been suggested that music interventions can support older people, including those with dementia and those who have suffered strokes, such as through decreasing agitation, enhancing communication, improving care practice, reducing falls, better motor control and improving mood (1). This links in with wider literature which reports that music is emotional, engaging, distracting, social, communicative, has the power to positively affect identities and behaviours and may enhance cognitive functioning (3,4). Accordingly, a diverse range of music interventions have been delivered across public health, education, community and arts contexts for older people; this has included active participatory workshops such as group singing and music-making, going to concerts to watch live performances and passive music listening. Neuroscientific research, for example, is beginning to reveal the neural basis for how music is able to address certain facets of ageing-related neurological disorders (5,6). However, despite such evidence, much of the research that has been done explores engaging with music non-specifically, where the intervention itself 'lacks sufficient detail' (7). Although recent research has sought to examine in greater detail the benefits of group singing and music listening, engagement with live instrumental or orchestral music is relatively unrepresented. This article therefore seeks to address this gap, unpacking the research that has been conducted and exploring how live instrumental interventions may benefit older people.



PSYCHOLOGICAL IMPACT

The psychological impact of illness in later life can be profound; for example, people with dementia have less control over their feelings, are prone to mood changes and can lose self-confidence (8). Carers and family members also experience changes to psychological health, with studies showing that carers of those who have had a stroke experience higher levels of perceived strain, depression and anxiety (9–12). Social isolation and depression amongst the general older population has also been noted (13). Fortunately, a few studies have reported the psychological benefits of instrumental music engagement. Daykin and colleagues (14) examined the effects of 10 weeks of music sessions on the health and wellbeing of dementia patients and staff in an acute hospital setting. Members of the Bournemouth Symphony Orchestra delivered group sessions, such as playing percussion and composing new songs at bedside, as well as putting on performances. Both quantitative and qualitative data were collected, showing that the music activities improved mood, happiness scores and engagement (14). The fact that the sessions were led by professional orchestral musicians was also highlighted as a key element to the success of the project, with staff stating that volunteers would not have been able to engage participants effectively, a finding also mirrored by Campbell and colleagues (23).

Reporting on the *Strokestra* project delivered in conjunction with the Royal Philharmonic Orchestra in community settings, Hargreaves (24) found that creative music-making alongside professional musicians supported stroke patients and their carers; questionnaire and focus group data showed reductions in anxiety, and increases in confidence, morale and sense of self. These findings are also similar to those from the *Music for Life* project where musicians engaged with older people, including those with dementia, and their caregivers in group settings. Three case studies acted as sites for the mixed-methods *Music for Life* research – The Sage Gateshead, Westminster Adult Education Service and the Connect programme at the Guildhall School of Music & Drama – where a range of musical activities including instrumental groups, music appreciation, keyboard classes and creative intergenerational music workshops were delivered (15). Participating in the music workshops was enjoyable, intellectually stimulating, helped to manage stress, strengthened self-awareness and was uplifting (15–17).

SOCIAL IMPACT

The need to provide social engagement for older people is evident; 8% of people in care in England are living in social isolation. Emotional loneliness is prevalent amongst older people and those experiencing dementia withdraw from social occasions (18–20). Family members may also experience changes to social relationships, therefore experiencing ‘social burdens’ and general disruption to social life (12,21).

Engaging socially has been shown to contribute positively to both physical and mental health, thereby improving quality of life, wellbeing and supporting individuals in dealing with a range of illnesses (22). In hospital settings, dementia patients and their carers have found group instrumental music sessions provide an opportunity to ‘get away from their beds’, to socialise with others, and to enhance sense of belonging and inclusion within the group (14,16). Care home staff and musicians have also found that music-making for those affected by stroke can build relationships and enable communication between residents, staff and families (23,24). Engaging in group music-making also provides opportunities for older learners to socialise, make new friends and to develop social and team skills (17). Moreover, preliminary results from ongoing research at Anglia Ruskin University in association with Sinfonia Viva has found that orchestral music can improve social relationships for older people in care (25,26).



PHYSICAL AND BEHAVIOURAL IMPACT

Public Health England have reported that an alarming proportion of older people are physically inactive, smoke and have poor eating patterns, despite evidence that these behaviours can damage health, including being associated with increased mortality (27). Illness in older age can also have major behavioural and physical impact such as balance problems in stroke patients (28) and behavioural impairment associated with having dementia, with symptoms including irritability, apathy, lethargy and aggression (29). Engaging with instrumental music has been shown to provide support. For example, dementia patients experiencing instrumental music sessions showed signs of increased relaxation and distraction, and decreased agitation and improved physical behaviours such as regular walking, standing, upper arm strength and stamina, as well as improved sleeping in older adults (14,24). Similarly, significantly improved movement in stroke patients was evidenced in an earlier study after three weeks of intensive instrumental music learning in terms of movement speed, precision and smoothness (30,31). Furthermore, there was some evidence of improved motor control in everyday activities. Although these few studies provide limited evidence, given that behavioural change has been noted in other music-based interventions, such as drumming and singing, it is worthwhile exploring further whether such benefits can be optimised in relation to engaging with instrumental music (32,33).

COGNITIVE IMPROVEMENTS

Cognitive impairment in older people can be caused by medication side effects, metabolic or endocrine derangements, depression, and dementia (34). From a clinical perspective, dementia can be described as 'a group of usually progressive neurodegenerative brain disorders characterised by intellectual deterioration' (35). As noted by the Creative Health report, NICE and SCIE advocate that people with mild to moderate dementia 'should be given the opportunity to participate in a structured group cognitive stimulation programme' (1). There is limited literature available, but there have been indications that instrumental music may support such cognitive stimulation; making music has been reported as a form of brain exercise for older people that requires high levels of concentration that can increase attention and memory (17,24). Although full results are not yet available, preliminary evidence from a study conducted at Colorado State University exploring the impact of symphony performances for dementia patients and caregivers also found that experiencing the concerts improved cognitive function, with benefits still being observed one month after the concert series ended (36).

WHAT'S MISSING?

This chapter has provided a brief snapshot of some of the research that explores how engaging with orchestral or instrumental music may provide benefits for older people, including those affected by dementia and recovering from stroke. However, there are relatively few studies available and some of the findings are more mixed in terms of outcomes (37,38); accordingly, recommendations for future research can be made.

One of the challenges with research exploring music and dementia is the lack of attention given to the type of music used. Orchestral music tends to be classical and this in itself provides an interesting starting point to unpack whether it can support health and wellbeing for older people. There is already preliminary evidence suggesting that there may be benefits associated with listening to recorded classical music (39–41). Future research could explore in greater detail whether engaging with live, classical orchestral music has similar benefits.

Wider research has also shown that having choice over the kind of music listened to can result in improved health and wellbeing; for example, the *Playlist for Life* project which creates personalised playlists with those affected by dementia to encourage reminiscence has reported reduced agitation and disruptive behaviours, reduced use of psychotropic drugs and reduced physical restraints (42). Future studies could explore whether giving musical choice to those participating in instrumental activities affects the results.

Moreover, there is rationale to conduct further research into whether attending orchestral concerts may support health and wellbeing in older adults. A recent study drew on data from the English Longitudinal Study of Ageing to show that cultural engagement predicts changes in cognitive function in older adults over a 10-year period, where cultural engagement included going to the theatre, opera or concerts. Results revealed that attendance was associated with a lesser decline in cognitive function (43). It remains for future studies to explore whether attending orchestral music concerts provides specific benefits for older people, including those affected by dementia.

There is also evidence that ‘musicking’ – an umbrella term for ‘any musical activity from listening to music on one’s own through to performing on stage’ – can support those affected by dementia. Dowlen and colleagues conducted a qualitative literature review exploring the personal benefits of musicking with positive findings; however, the review primarily focused on listening to music, group singing or music therapy (44). As these interventions were found to have psychological, social and emotional benefits for people with dementia, it suggests that instrumental engagement may see similar benefits.

CONCLUSION

The World Health Organisation recognises that ‘significant changes’ to healthcare are required to meet the needs of ageing populations (45). In particular, non-pharmacological approaches have been suggested to enhance quality of life for older people, including those affected by dementia (7). Wider literature on music, health and wellbeing provides evidence that engaging with music may benefit older people (1). However, there is limited literature exploring how orchestral or instrumental music in particular may provide support. From the few studies that have been conducted, results have found an array of positive psychological, social, physical, behavioural and cognitive benefits; thus, there is a rationale for conducting further research to optimise interventions. Moreover, professional musicianship was a key component of participants’ engaging with the music, providing the case also to provide training for professional musicians to work with older people, and to include musicians within the research process. Given these initial positive findings, orchestral and instrumental music should certainly be on the agenda for discussions concerning the enhancement of health and wellbeing for older people, including how these initiatives could be incorporated into social prescribing programmes.

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9. **DESK RESEARCH**

Orchestras and older people including people living with dementia

LIST OF ORCHESTRAL ACTIVITY WITH OLDER PEOPLE INCLUDING THOSE LIVING WITH DEMENTIA OVER LAST 3 YEARS

ORCHESTRA: Bournemouth Symphony Orchestra

PROJECT/S: Several initiatives through *Boost* programme, including *Music for a While* (pilot, 2015/16) and BUDI Orchestra

PARTNERS & FUNDERS:

Arts & Health South West (*Music for a While*)
 Centre for the Arts as Wellbeing, University of Winchester (*Music for a While*)
 Hampshire Hospitals NHS Foundation Trust (*Music for a While*)
 Awards for All, Big Lottery Fund (*Music for a While*)
 Tapper Funeral Services (*Boost* programme, Tappers Home Visits)
 Bournemouth University Dementia Institute (BUDI Orchestra)

PARTICIPANTS: People living with dementia, including those in care homes and hospitals

LOCATION: Across Dorset and Hampshire, including Poole, Portsmouth and Winchester Hospitals (*Music for a While* pilot project)

PROJECT DETAILS: *Boost* is a distinct strand of activity within BSO's Participatory programme, focusing on Health and Wellbeing. Initiatives within *Boost* to date have included Tea Dances and Dementia-Friendly, relaxed Cake Concerts in care homes. Two significant projects, with academic research partners, are highlighted below:

Music for a While aims to improve the quality of life for patients living with dementia. The pilot project worked with nursing staff and patients in three hospitals. In the pilot, a musician from the orchestra visited the hospital on a weekly basis. Visits included a 2-hour group music session for patients, carers and staff. Participants listened, sang, played percussion instruments and occasionally composed new songs, as well as socialising with the musician, staff and each other. After each session, the musician went onto the wards to perform at the bedsides of patients who requested it.

Key findings from the pilot evaluation included a decrease in the number of patients requiring antipsychotic drugs following the musical intervention, and fewer falls recorded during the musical intervention. Outcomes were consistently positive and included improved moods and increased happiness as well as positive effects on relaxation, distraction, engagement and agitation. The evaluation notes that staff played a key role in facilitating the music and research project, and that success of the sessions was due in part to the particular skills and qualities of the professional musician, noting '*it is unlikely that sessions run by volunteers or care staff would engage participants as effectively.*'

BUDI Orchestra – initial project during 2014

Led by the Bournemouth University Dementia Institute (BUDI), people with early stages of dementia were given the opportunity to work alongside orchestral musicians to learn (or relearn) instruments. One of the aims of the project was to gain a better understanding of learning with dementia. A 10-week programme of workshops brought together BSO musicians and people with dementia and their carers. Participants worked with BSO musicians to learn new instruments, sing and play percussion, or play existing instruments if they already did so. Evaluation of the project found that outcomes included an enhanced sense of community and inclusion for both musicians and participants. Those with dementia benefited from increased confidence, engagement and a sense of achievement whilst carers reported improvements in mood and their relationships with people living with dementia.

From an Arts & Health South West case study on the project: '*The musicians' preconceptions of musical learning were positively challenged; they also felt they had learned more about themselves through supporting the sessions ... The findings challenge assumptions of the capacity of people with dementia to learn instruments and new skills, and highlight the power of performance to challenge negative perceptions of dementia.*'

RESEARCH/EVALUATION: *Music for a While* evaluation findings report *Arts and Dementia – Using Participatory Music Making to Improve Acute Dementia Care in Hospital Environments: An Exploratory Study* available to download from: <http://www.bsolive.com/sitefiles/resources/docs/participate/musicforawhile/artsanddementia-fullreport.pdf>

A full case study of the BUDI Orchestra project can be downloaded from: <https://www.ahsw.org.uk/studies.aspx?id=1612>

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WEBSITE LINKS:

<https://www.bsolive.com/budi-orchestra/>
<http://www.bsolive.com/boost/>
<https://www.ahsw.org.uk/page.aspx?p=171&x=1&id=2067>



ORCHESTRA: Britten Sinfonia

PROJECT: *Together in Sound*

PARTNERS & FUNDERS:

Saffron Hall
 Anglia Ruskin University
 Orchestras Live

PARTICIPANTS: People living with dementia and their carers/companions

LOCATION: Saffron Walden

PROJECT DETAILS: Musicians from Britten Sinfonia have worked alongside Saffron Hall and music therapists/music therapy students from Anglia Ruskin University to deliver a series of *Together in Sound* projects. The musicians have received initial training from a music therapist at Anglia Ruskin University. Each project comprises 10 weekly sessions, focusing on collaborative music-making and listening. The sessions aim to support communication and improve relationships, as well as increasing participants' wellbeing. Autumn 2018 saw the fourth iteration of the *Together in Sound* project, and each project concludes with an informal sharing and celebration with friends and family. There is an application process for those wishing to attend sessions. Britten Sinfonia also has further plans in development for intergenerational work including older people during 2019.

RESEARCH/EVALUATION: Undertaken internally by Saffron Hall

CONTACT:

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WEBSITE LINKS:

<https://saffronhall.com/togetherinsound/>
<https://www.youtube.com/watch?v=Kx2LOSQ2Cc0>

ORCHESTRA: City of Birmingham Symphony Orchestra

PROJECT: *Music Exchange*, and dementia-friendly performances

PARTNERS & FUNDERS:

Wigmore Hall
ExtraCare Charitable Trust
Various Trusts and Foundations

PARTICIPANTS: Older People living with dementia and carers

LOCATION: West Midlands

PROJECT DETAILS: For the past three years CBSO has worked in partnership with Wigmore Hall's *Music for Life* programme to develop their delivery model outside of London. Working in partnership with Extra Care, the orchestra has been delivering activities with older people in the early stages of dementia living independently in six assisted-living villages in and around Birmingham. The project aims to reduce isolation by encouraging social interaction between residents and their carers; bringing people together to experience joy through music. Training was provided for CBSO musicians by musicians from Wigmore Hall's team, focusing on the improvisatory approach developed in *Music for Life*. As the project progressed, CBSO musicians gradually took a leading role in delivery with Wigmore Hall staff able to step back and observe. Sessions follow the same format as *Music for Life*, with preparatory and feedback/reflection time wrapped around each hour-long music session. Players use improvisation to facilitate musical conversations with groups of 8–12 residents (and sometimes their carers/partners) with tuned percussion, and use consistent welcome, thank you and goodbye songs. An observer (CBSO or Wigmore Hall staff member) facilitates a feedback conversation with the musicians afterwards. Each village currently receives an eight-week block of activity. A key feature of successful delivery has been establishing a good relationship with the 'Locksmith' in each Extra Care village – whose role is to provide support and enrichment activities for older people living with dementia – so that the sessions are targeted at those in most need.

CBSO piloted a dementia-friendly concert in December 2017, using a string quartet drawn from CBSO musicians. Repertoire was varied and short including classical repertoire, songs from musical theatre and Christmas carols. CBSO staff and front of house team undertook Dementia Friends training in advance, and there are plans to roll out further training and performances in future years.

RESEARCH/EVALUATION: Undertaken internally by CBSO

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WEBSITE LINKS:

<https://cbso.co.uk/event/dementia-friendly-performance>

<https://cbso.co.uk/news/music-for-well-being>



ORCHESTRA: City of London Sinfonia

PROJECT: Wellbeing projects, care home projects

PARTNERS & FUNDERS: Jewish Care

PARTICIPANTS: Older people in residential and day care, including Jewish refugees and survivors of Nazi persecution

LOCATION: London, with plans to extend further afield.

PROJECT DETAILS: A long-standing project spanning over 10 years, which sees CLS musicians touring residential homes for older people with a string quartet, giving interactive performances. The performances have evolved over time into fluid, responsive encounters where CLS musicians use a combination of classical repertoire, improvisation and creative music-making techniques to perform in care home lounges as well as engage with isolated residents in their rooms. Practice is described as collaborative, with musician and participant working creatively together, without reliance on verbal communication. Training for musicians is incorporated at the start of each day's delivery. Delivery is focused on eliciting emotional and creative response, rather than specifically taking a medical or therapeutic approach. The strength and longevity of the partnership with Jewish Care (originating with the Otto Schiff Housing Association) has been key to the project's success, with care home staff taking detailed notes during sessions and advising on approaches suited to individuals' needs.

RESEARCH EVALUATION: Undertaken internally by CLS

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WEBSITE LINKS:
<https://cityoflondonsinfonia.co.uk/wellbeing/wellbeing-projects/>
CLS / Jewish Care video: https://www.youtube.com/watch?v=L_WERuO_e7g

ORCHESTRA: English Chamber Orchestra

PROJECT: Arts 4 Dementia partnership with ECO

PARTNERS & FUNDERS:
Arts 4 Dementia
London College of Music

PARTICIPANTS: Musicians in the early stages of dementia, LCM students, ECO musicians

LOCATION: Ealing, London

PROJECT DETAILS: In 2015 ECO worked with Arts 4 Dementia to deliver a programme of eight workshops for musicians with early stage dementia. Musicians from ECO and students from LCM took part in dementia awareness training delivered by Dementia Pathfinders, A4D and Julian West, head of the Royal Academy of Music's Open Academy. The aim was to provide stimulating and accessible high quality orchestral practice which would explore ways for musicians with dementia to bypass technical difficulties, and to restore and enhance musicianship and pleasure in ensemble playing for them and their families. The involvement of postgraduate students from LCM was noted as a particularly positive component, with a composition student creating a piece all participants could perform. The project culminated in a performance at the Arts 4 Dementia Best Practice Music Symposium at Wigmore Hall in April 2015.

RESEARCH/EVALUATION: The project is cited as a case study in the Arts 4 Dementia, Music Reawakening report (2017), pp.40–41 and pp. 84–88: https://arts4dementia.org.uk/wp-content/uploads/2017/09/Music_Reawakening.pdf. The case study notes positive emotional and musical outcomes for the participants.

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WEBSITE LINKS:
<http://www.englishchamberorchestra.co.uk/?/news/university-announces-partnership-with-the-english-chamber-orchestra>

ORCHESTRA: The Hallé

PROJECT: Musicians-in-Residence at Pendine Care Homes

PARTNERS & FUNDERS:

Pendine Residential Care Homes
Dementia United
Siemens

PARTICIPANTS: Patients and carers in residential care homes, including those with dementia

LOCATION: Wrexham and Manchester

PROJECT DETAILS: The Hallé has become a Dementia Friendly organisation, with all musicians and administrative staff undertaking Alzheimer's Society training on the impact of dementia on patients' and carers' lives. The Hallé will be promoting their first dementia-friendly relaxed concert in Manchester in October 2019.

The Musicians-in-Residence project at Pendine Care Homes has been running for 7 years, and 3 Hallé musicians working with patients and carers at the home. The project aims to improve the wellbeing and quality of life of residents, particularly those with dementia. Pendine Park have reported that they are training staff as part of their Enrichment Programme to deliver their own versions of music workshops.

RESEARCH/EVALUATION: No published findings

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WEBSITE LINKS:

<https://www.halle.co.uk/education/community-projects/work-with-the-elderly/>
Video about Pendine Park project: https://www.youtube.com/watch?time_continue=1&v=os6Q0EDbkK0

ORCHESTRA: London Mozart Players

PROJECT: Various initiatives, including *Living Memories*

PARTNERS & FUNDERS:

Croydon Relief in Need
Nestlé
Arts Council England

PARTICIPANTS: Older people living with dementia in residential homes

LOCATION: Various, including Croydon and Upper Norwood

PROJECT DETAILS: London Mozart Players has delivered a number of initiatives working with older people and/or those living with dementia and has built up a wealth of experience in delivering activities in such settings. For 30 years they performed in care homes in Croydon supported by Nestlé, enabling long-term relationships to be built up with staff and residents. Visits were characterised by including participatory singing and playing percussion, and spending time talking with residents.

LMP has also developed intergenerational and cross-arts models for their outreach work, aiming to stimulate memories, entertain and inspire creativity in participants, as well as enhancing quality of life for those who can no longer access regular opportunities for music-making or dancing. One particular example commemorating the outbreak of World War 1, *For An Unknown Soldier*, saw four junior school choirs performing in residential homes before participating in a final high-profile outcome performance with the LMP. The residential homes brought the residents to hear the final concert, and one choir has since visited their local residential home multiple times to perform.

Activities supported by Croydon Relief in Need in 2014 saw musicians spending a full day in six care homes for people living with dementia, aiming to entertain and help everyday tasks such as eating lunch to become a more peaceful time for the residents. Different activities and music threaded throughout the day, including a coffee concert of familiar classical repertoire, soothing lullabies at lunchtime, a participatory dance session with professional ballet dancers accompanied by LMP musicians ending with cream teas and sherry.

A relaxed concert is in development for 2019 in partnership with Orchestras Live, including plans for pre-visits to local residential homes in Wiltshire.

RESEARCH/EVALUATION: Projects are evaluated in-house by London Mozart Players

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WEBSITE LINKS:

<http://londonmozartplayers.com/about-education/community>



ORCHESTRA: London Symphony Orchestra

PROJECT: Work with older adults at Whipps Cross

PARTNERS & FUNDERS:

Vital Arts

The Lambert Charitable Trust

PARTICIPANTS: Older adults in hospital receiving treatment from occupational therapists (est. 60% living with dementia)

LOCATION: Whipps Cross Hospital, London

PROJECT DETAILS: LSO musicians and music facilitator Jessie Maryon visit Whipps Cross Hospital, offering participatory and performance music activities to the patients in the wards. The work aims to improve mood and wellbeing, as well as promoting social interaction and communication between patients and musicians. Visits take place bedside and on the ward, to both individuals and whole wards; and in day rooms, where participants come off the ward to participate. Group sessions comprise introductions, gentle physical and vocal warm-ups and breathing exercises. Patients are invited to participate in singing, music-making and listening to a range of music by an LSO musician.

RESEARCH/EVALUATION: No published findings

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WEBSITE LINKS:

<https://www.lso.co.uk/lso-discovery/community/hospital-visits.html>

<http://www.vitalarts.org.uk/programmes/london-symphony-orchestra-older-adults/>

ORCHESTRA: Manchester Camerata

PROJECT: *Music in Mind, At Home*

PARTNERS & FUNDERS:

NHS
Henry Smith Charity
University of Manchester
HKD Research
Age Friendly Manchester
Alzheimer's Society
Orchestras Live
East Riding of Yorkshire Council

PARTICIPANTS: Older People living in / attending community centres, care homes, day care centres and hospitals

LOCATION:

Manchester and Salford (*Music in Mind*)
East Riding of Yorkshire (*At Home*)

PROJECT DETAILS: *Music in Mind* has been running since 2013 and is delivered by Manchester Camerata musicians working alongside a music therapist. Workshop sessions follow a set of creative principles, focusing on improvisation to give people with dementia the chance to communicate and interact with others through musical expression.

Participants are encouraged to make their own creative decisions by choosing which instruments to play, when/how to play them, and how their music fits in with the rest of the group. The project focuses on increasing participants' dignity and empowerment, seeking to improve their quality of life. Reported outcomes have included improved quality of life for people with dementia and carers, enhanced relationships with others, helping maintain a secure sense of dignity, developing musicality, and positive increases in mood and memory.

Training associated with the project has been piloted in a range of care settings since 2015 to ensure the legacy of *Music in Mind* beyond the funding period, supported through written and digital resources.

At Home is part of the Classically Yours programme, in partnership with East Riding of Yorkshire Council, Orchestras Live, Manchester Camerata and Sinfonia Viva. The project aims to involve underserved and isolated communities in the East Riding in creative music-making and enable them to experience world-class live orchestral music in various settings, and has recently piloted creative music-making with older people, particularly those in residential care. Manchester Camerata musicians and composer Richard Taylor visited care homes in Withernsea and Beverley to work with residents to explore music-making and to help them compose an original song, performed as part of a large-scale orchestral concert at Bridlington Spa. Follow-up work is planned with funding applications in progress.

RESEARCH/EVALUATION: Robyn Dowlen, an ESRC-funded joint PhD student with the University of Manchester is measuring the 'in-the-moment' impacts of music-making for people living with dementia. Her review of the qualitative literature on the personal benefits of musicking for people living with dementia is available at: [https://www.research.manchester.ac.uk/portal/en/publications/the-personal-benefits-of-musicking-for-people-living-with-dementia-a-thematic-synthesis-of-the-qualitative-literature\(aba92593-9e71-4c82-b7e1-115c1d7f4c77\).html](https://www.research.manchester.ac.uk/portal/en/publications/the-personal-benefits-of-musicking-for-people-living-with-dementia-a-thematic-synthesis-of-the-qualitative-literature(aba92593-9e71-4c82-b7e1-115c1d7f4c77).html)

Dr Heidi Koljonen of HKD Research has evaluated the impacts of *Music in Mind* projects for people living with dementia in care homes. An evaluation infographic of *Music in Mind* work to date can be found at: <https://www.cameratacommunity.co.uk/news/music-in-mind-manchester/>

In-house evaluation of *At Home* by Orchestras Live noted musical outcomes as well as contrasting responses from participants, with many enthusiastically participating whilst others were reluctant to take part. Plans for continuation activity include collecting specific data about the impact of the work on residents through changes in behaviour.

CONTACT:

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WEBSITE LINKS:

<http://www.manchestercamerata.co.uk/learning/health/dementia>
<https://www.cameratacommunity.co.uk/health-and-wellbeing-happening-now/>
<http://www.orchestraslive.org.uk/news/classically-yours-at-home/>

ORCHESTRA: Northern Chamber Orchestra

PROJECT: *Mind Music*

PARTNERS & FUNDERS:

Manchester Metropolitan University
Porthaven Care Homes

PARTICIPANTS: Care home residents living with dementia

LOCATION: Northern England

PROJECT DETAILS: *Mind Music* encompasses a range of NCO activities, from fund-raising concerts, work in care homes and research activities. Work in care homes has been delivered by NCO musicians working alongside a music therapist, with residents participating through playing instruments and singing.

NCO have also recorded a CD, featuring music written by composers who either had dementia or were influenced by their experiences of it. Proceeds from the CD go towards supporting Parkinsons UK.

RESEARCH/EVALUATION: Research has been undertaken by the Faculty of Health, Psychology and Social Care at Manchester Metropolitan University. A research blog about the project can be found at: <https://hpscinterns.wordpress.com/2017/09/18/mind-music-and-dementia-improving-care-home-outcomes-3-partner-views/>

CONTACT:

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WEBSITE LINKS:

<https://www.ncorch.co.uk/mind-music/>

ORCHESTRA: Orchestra of the Age of Enlightenment

PROJECT: *Musicians on Call, Paston 600 Footprints*

PARTNERS & FUNDERS:

Marie Curie
North Norfolk District Council and other Local Authorities
Orchestras Live
Various Trusts and Foundations

PARTICIPANTS: Older people, those living with dementia and terminal illness

LOCATION: Various locations where the orchestra has had an orchestral residency, including King's Cross, King's Lynn, Plymouth, Wiltshire and Sussex.

PROJECT DETAILS: The Orchestra of the Age of Enlightenment's *Musicians on Call* programme has run for several years and sees pairs of musicians from OAE visiting care homes, hospices and personal residences to perform for older people and those with terminal illnesses, sometimes on a one-to-one basis. Some musicians have built up experience and received training in working with people living with dementia elsewhere, which they can then bring to OAE's activities. The visits are targeted in places where the orchestra is in residency, and the organisation is able to be responsive to requests for performances at short notice for those who are terminally ill. Performances are informal, with mostly baroque repertoire in keeping with the orchestra's artistic mission and some popular music, and include plenty of time for talking with residents and patients. There is a focus on active listening and participation through singing and playing percussion. The work is very popular with the musicians themselves.

In 2018 OAE delivered an intergenerational project *Paston 600 Footprints* in partnership with Orchestras Live and North Norfolk District Council, which included early years workshops, work in three care home settings and a newly commissioned work from Sarah Rodgers.

RESEARCH/EVALUATION: Activities are evaluated in-house. Details of activities can be found in OAE's annual Education reviews, the most recent versions can be found at: <http://www.oae.co.uk/oae-education/oae-education-review/>



Hear and Now, Philharmonia Orchestra July 2013 © Cacha Phot

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WEBSITE LINKS:

<http://www.oae.co.uk/oae-education/community/>

Paston 600 project: <http://www.orchestraslive.org.uk/featured-projects/paston-footprints/>

ORCHESTRA: Orchestra of the Swan

PROJECT: *Music for Life*

PARTNERS & FUNDERS:

Mindsong

Funding from a mix of trusts, foundations and individual donors

PARTICIPANTS: Care home residents, including those living with dementia

LOCATION: Care homes in Birmingham, Warwickshire, Worcestershire, Nuneaton and Bedworth

PROJECT DETAILS: Orchestra of the Swan has delivered over 400 workshops in 33 care homes since 2014. Sessions are delivered by two musicians. All players receive awareness training on different types of dementias, working within care homes and how to communicate and choose their music for this different audience by the music therapy charity Mindsong. Musicians usually visit up to 6 times over the course of 3 months in order to build a rapport with the residents. Care home staff, residents (if able) and players complete a formatted assessment form at the end of the period which feeds into OOTS overall dementia activity reports. The orchestra has also delivered Dementia Friends training to its board of trustees. Administrative staff working on *Music for Life* have been trained as Dementia Champions by The Alzheimer's Society.

RESEARCH/EVALUATION: Internal evaluation by OOTS

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WEBSITE LINKS:

<https://orchestraoftheswan.org/education/music-for-life/>

ORCHESTRA: Philharmonia Orchestra

PROJECT: *Hear and Now*

PARTNERS & FUNDERS:

Orchestras Live
Tibbs Dementia Foundation
The Wixamtree Trust
The Austin and Hope Pilkington Trust
House of Industry Estate Charity
Gale Family Charity Trust
The Neighbourly Charitable Trust
NADFA
De Montfort University
Alzheimer's Society

PARTICIPANTS: People living with dementia and their carers, young vocalists and instrumentalists

LOCATION: Bedford, London and Leicester

PROJECT DETAILS: *Hear and Now* is a community creative project led by music leader Tim Steiner, which has run for 8 years. The project offers opportunities for intergenerational and multi-cultural musical collaboration between the Tibbs Dementia Foundation's Music 4 Memory singing group for people living with dementia and their carers, Fusion Youth Singing, a teenage vocal and instrumental group, and members of the Philharmonia Orchestra. Young and old instrumentalists from the North Bedfordshire Youth Chamber Orchestra and Da Capo String Ensemble – a group for learners and returners – form the *Hear and Now* intergenerational orchestra.

Instrumentalists receive coaching from Philharmonia musicians, work together to devise new works and a play side-by-side with members of the Philharmonia in performance. Key features of the project include offering a platform for participants to create and compose original music and words via discussion, reminiscence and creative workshops, mentorship opportunities and peer-to-peer support (during which diverse young leaders have emerged) and offering a collaborative, safe environment in which to share experience and challenge stereotypes. In 2016/17 a pilot version of the project expanded to Leicester.

RESEARCH/EVALUATION: A summary evaluation report by Ploszajski Lynch Consulting can be downloaded from <http://www.orchestraslive.org.uk/wp-content/uploads/2010/07/hear-and-now-2010-summary-evaluation-report.pdf>, and notes that the project 'delivered positive results in relation to all its original aims and objectives and achieved a number of important related outcomes like promoting community cohesion, reaching new audiences and demonstrating clear therapeutic benefits for dementia sufferers'.

CONTACT:

Stuart Bruce, Senior Creative Producer, Orchestra Live

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Tel: 020 7520 1494

WEBSITE LINKS:

https://www.philharmonia.co.uk/education/communities_and_family/hear_and_now

<http://www.orchestraslive.org.uk/news/hear-now-philharmonia-bedford-2017/>

Hear and Now video: https://www.youtube.com/watch?time_continue=1&v=qfcq0MY7lql

ORCHESTRA: Royal Liverpool Philharmonic Orchestra

PROJECT: *Hidden Voice*, Dementia-Friendly performances

PARTNERS & FUNDERS:

Music in Mind
Nugent Organisation

PARTICIPANTS: Schoolchildren

LOCATION: Liverpool, and touring

PROJECT DETAILS: *Hidden Voice* is a multimedia piece by composer John McHugh, performed by musicians from the Royal Liverpool Philharmonic Orchestra, actors and presenters. The piece aims to give a voice to those living with dementia and their carers and family members, and to raise public awareness.

Using testimonies of people living with dementia, *Hidden Voice* uses the melodies and intonations of speech to give a voice to the emotional world behind the condition. A subsequent project with 5 schools has involved each school presenting a dramatic interpretation of a theme from the *Hidden Voice* leading to a full performance of the piece. *Hidden Voice* was premiered in May 2015 and toured in 2017/18.

[For another example of dementia as a creative stimulus, see the following article Dementia at the Opera about The Lion's Face, an opera by Elena Langer: <https://academic.oup.com/oq/article/27/4/509/1489526>]

In 2019 the RLPO is running dementia-friendly chamber music performances: <https://www.liverpoolphil.com/whats-on/dementia-friendly-concert-1819-2>

RESEARCH/EVALUATION: N/A

CONTACT:

John McHugh, Music in Mind
Email: j.mchugh@musicinmind.org.uk

WEBSITE LINKS:

<https://www.musicinmind.org.uk/projects/>

ORCHESTRA: Royal Scottish National Orchestra

PROJECT: *Symphony, Soup and a Sandwich*

PARTNERS & FUNDERS: Various

PARTICIPANTS: Open access, but aimed primarily at older people

LOCATION: Glasgow

PROJECT DETAILS: RSNO's lunchtime concert series is mainly targeted at older people due to the time of day of the performances and the inclusion of a meal in the ticket price. The orchestra has previously delivered recitals in care homes, and has plans to develop an intergenerational project in 2019 which will see early years children collaborating with care home residents through joint music workshops.

RESEARCH/EVALUATION: No findings published

CONTACT:

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Email: samantha.wright@rsno.org.uk
Tel: 0141 225 3584

WEBSITE LINKS:

<https://www.rsno.org.uk/lunch/>

ORCHESTRA: Sinfonia Viva

PROJECT: *Creative Journeys*

PARTNERS & FUNDERS:

Orchestras Live
Age Exchange
Green Candle Dance
Essex County Council
Anglia Ruskin University
Arts Council England

PARTICIPANTS: Residents of care homes, including those living with dementia

LOCATION: Essex

PROJECT DETAILS: Piloted in 2015, *Creative Journeys* aims to develop social relationships between residents and carers, and with their wider community, improving wellbeing and health through creative engagement. The project has since been expanded to include several strands of work with care home residents and staff across Essex, delivered by Age Exchange (reminiscence theatre), Green Candle Dance and Sinfonia Viva in partnership with Essex County Council Quality Innovation team. Most recently, an artistic team led by Sam Glazer worked with four groups of participants to create songs celebrating aspects of their lives past and present. The groups came together to perform their songs alongside Sinfonia Viva in a public performance in October 2017. Partners are planning a new *Creative Journeys* project in which the artistic organisations will collaborate to engage with older people by transforming cultural spaces into sustainable day centres.

RESEARCH/EVALUATION: Academic Research undertaken by Anglia Ruskin University, funded by an Arts Council England grant for research, final report due late 2018.

CONTACT:

Stuart Bruce, Senior Creative Producer, Orchestra Live

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Tel: 020 7520 1494

WEBSITE LINKS:

<http://www.orchestraslive.org.uk/featured-projects/creative-journeys/>

Project video: <https://www.youtube.com/watch?v=JxcJlmggc8E>

ORCHESTRA: Scottish Chamber Orchestra

PROJECT: *ReConnect*

PARTNERS & FUNDERS:

Royal Edinburgh Hospital
University of Edinburgh
The Morton Charitable Trust
The Pixel Fund
The Lady Marian Gibson Trust
Kenrob Charitable Trust
Sir Maxwell Harper Gow Charitable Trust Gladys Jane Wightwick Charitable Trust

PARTICIPANTS: Patients living with dementia, family members, NHS staff

LOCATION: Edinburgh

PROJECT DETAILS: *ReConnect* is a programme of interactive, creative music workshops for people living with dementia at the Royal Edinburgh Hospital. During a series of music sessions, patients are invited and supported to sing, play instruments, improvise and listen. Sessions are delivered by a specialist workshop leader and two SCO musicians.

The workshops aim to put the patients at the heart of the musical experience. The sessions include a range of interactive music activities, including performances of stylistically varied music and songs by SCO musicians, and the creation of improvised pieces that draw upon patients' mood or movements. The project aims to use live music to improve patients' sense of wellbeing and quality of life, to help improve the sense of wellbeing in all staff working within the ward, and to encourage the general use of music in the care setting.

RESEARCH/EVALUATION: None published

CONTACT:

Joanna Burns, Scottish Chamber Orchestra

Email: joanna.burns@sco.org.uk

Tel: 0131 478 8342

WEBSITE LINKS:

<https://www.sco.org.uk/creative-learning/current-projects/1358-sco-reconnect>

Project video: <https://www.youtube.com/watch?v=QJw2geC0d8>



ORCHESTRA: Ulster Orchestra

PROJECT: Various initiatives

PARTNERS & FUNDERS:

Alzheimer's Society

Various other healthcare and support agencies

Individual donors via The Big Give

PARTICIPANTS: Older people, including those living in rural areas

LOCATION: Northern Ireland

PROJECT DETAILS: The orchestra has a range of initiatives as part of its community engagement programme working with older people and those living with dementia. Work includes tea dances and wellbeing workshops delivered in healthcare settings and residential homes, as well as *Move to the Music*, which offers free tickets to orchestral concerts for over 70-year olds living in rural areas, as a means of combating social isolation.

RESEARCH/EVALUATION: No findings published

CONTACT:

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WEBSITE LINKS:

<https://www.ulsterorchestra.org.uk/learning-community-engagement/community-engagement/>

OPERA COMPANIES DELIVERING ACTIVITY WITH OLDER PEOPLE INCLUDING THOSE LIVING WITH DEMENTIA OVER LAST 3 YEARS

SCOTTISH OPERA: MEMORY SPINNERS, SPINNING SONGS, DEMENTIA-FRIENDLY PERFORMANCES

Locations across Scotland: Glasgow, Edinburgh and Airdrie

Using music, storytelling, movement and the visual arts, *Memory Spinners* meets weekly and helps people with dementia and their carers relax, get creative and form new support networks. *Spinning Songs* is a new intergenerational project. Throughout each term, they share memories that are then incorporated into a relaxed performance for friends and family.

In 2017, Scottish Opera delivered two dementia-friendly performances of *La Bohème*, having staged the UK's first dementia-friendly opera performance the previous year. During abridged and narrated versions of the operas with adjusted sound and lighting levels, audiences were able to go in and out of the auditorium during the performance and see the show in the foyer areas on TV screens.

<https://www.scottishopera.org.uk/join-in/memory-spinners/>
<https://www.scottishopera.org.uk/join-in/spinning-songs/>
<https://www.scottishopera.org.uk/news/scottish-opera-presents-dementia-friendly-performances-of-la-boh%C3%A8me/>

ENGLISH TOURING OPERA: TURTLE SONG

Established in 2008, ETO's *Turtle Song* project has been working with people living with Alzheimer's and dementia and their carers/companions, encouraging artistic and social interaction. Delivered in partnership with Turtle Key Arts, participants meet weekly for ten weeks to write their own song cycle with the help of professional musicians and Royal College of Music students, ending in a live performance for friends and family which is recorded as a DVD. Projects have run in Cambridge, Wolverhampton, Dulwich, Suffolk, Oxford, Stockton-on-Tees, Leeds, Norwich, Croydon, Reading and Newbury.
<http://englishtouringopera.org.uk/productions/turtle-song>



Classically Yours At Home, Manchester Camerata in East Riding Feb 2017 © Jan Ford

GLYNDEBOURNE OPERA RAISE YOUR VOICE

Also running since 2008, *Raise Your Voice* is an opera project for people living with dementia and their carers. Each project runs over the course of the year and is themed around an opera from Glyndebourne's current repertoire. Practical sessions include singing, drama, art and craft, as well as time for socialising over refreshments. Participants can also engage with for opera screenings, picnics at Glyndebourne and an intensive five-week winter workshop, working alongside musicians and from the Royal Academy of Music. Referrals to the group are made through the Alzheimer's Society local dementia support workers.

<https://www.glyndebourne.com/education/take-part/lifelong-learning/raise-your-voice/>

OTHER RELEVANT ORCHESTRAL INITIATIVES

ENGLISH SYMPHONY ORCHESTRA: CONCERTS IN CARE HOMES

<https://www.eso.co.uk/community/concerts-in-care-homes/>

ORCHESTRA OF ST JOHN'S: MUSIC FOR EVERYONE

OXFORD PHILHARMONIC ORCHESTRA: COMMUNITY PARTNERSHIPS (WORK IN HOSPITALS AND RESIDENTIAL HOMES)

<https://oxfordphil.com/about/community>

ROYAL PHILHARMONIC ORCHESTRA: STROKESTRA

Stroke rehabilitation project using group creative music-making alongside professional musicians and clinicians to drive patient-led recovery in stroke patients, delivered by the Royal Philharmonic Orchestra (RPO) in partnership with Hull Integrated Community Stroke Service, with creative director Tim Steiner.

The project used specially adapted musical techniques to address the needs of stroke survivors, from physical rehabilitation work to social integration. Outcomes included relief of disability symptoms, social and emotional benefits. The programme is currently being rolled out over three years with some 300 stroke survivors and carers.

The pilot evaluation report can be read at: <https://www.rpo.co.uk/images/pdf/rporesound/STROKESTRA-Pilot-Evaluation-Report-online2.pdf>

Full project info: <https://www.rpo.co.uk/rpo-resound/strokestra>

Amateur orchestras for older people

GLASGOW SENIOR CITIZENS ORCHESTRA

A well-established orchestra (since 1964) for older and retired people, open to amateur and ex-professional musicians. The orchestra rehearses weekly in Glasgow and often gives performances to other groups of retired people.

<http://iaingilchrist.co.uk/GSCO/Index.php>

<https://www.facebook.com/GlasgowSeniorCitizensOrchestra/>

WALSALL SENIOR CITIZENS' ORCHESTRA

Amateur orchestra for older people in the West Midlands. The group rehearses weekly and delivers monthly performances at the Forest Arts Centre, Walsall.

<http://www.walsall-snr-citizens-orch.co.uk/>



OTHER RELEVANT MUSIC INITIATIVES FOR OLDER PEOPLE AND PEOPLE LIVING WITH DEMENTIA

Venue-based initiatives

WIGMORE HALL: MUSIC FOR LIFE

Founded in 1993, *Music for Life* aims to enhance the quality of life for people living with dementia. Projects take place in residential homes and day care centres. Specially trained musicians drawn from a team of 20 work alongside small groups of people with dementia and their carers, drawing out individuals and enhancing communication. Musical and personal interactions aim to identify and build upon areas still intact in a person suffering the losses associated with dementia. A trained dementia facilitator works as part of the team on every project. They help to deliver planning and debrief sessions, along with follow-up training. The team also works with care staff to enhance their understanding of the emotional needs of people with dementia. Wigmore Hall also runs a choir for families living with dementia, Singing with Friends.

Music for Life Report findings for 2015/16 can be found at: <https://wigmore-hall.org.uk/learning/255-music-for-life-1516/file>

Full information: <https://wigmore-hall.org.uk/learning/music-for-life>

SAFFRON HALL: TOGETHER IN SOUND

A collaborative community project between Saffron Hall and Anglia Ruskin University, bringing together music therapists, carers and people with dementia; including visiting musicians from Britten Sinfonia.

<https://saffronhall.com/togetherinsound/>

SAGE GATESHEAD: SILVER PROGRAMME

Comprehensive programme of participatory music activities for people aged over 50 including rock and pop bands, string and wind groups, choirs covering different genres, steel pan and samba bands. The Sage's Silver Lining programme also offers participatory music activities delivered in local day care and residential settings for older people and those living with dementia.

<http://www.sagegateshead.com/join-in/music-for-silvers/>

<http://www.sagegateshead.com/join-in/music-for-silvers/silver-lining/package-options/>

SNAPE MALTINGS: COMMUNITY PROGRAMME

The Snape Maltings Community programme offers music activities in residential homes for older people, a regular inclusive music group which meets at Snape, and bi-annual tea dances, aimed at promoting social and creative opportunities for older people.

<https://snapemaltings.co.uk/music/learning-and-inclusion/community/>

SOUTHBANK CENTRE

Front of House staff at the Southbank Centre have been trained by the Alzheimer's Society as Dementia Friends to ensure that people living with dementia are able to access performances. The venue has also arranged dementia-friendly exhibition tours.

<https://www.southbankcentre.co.uk/whats-on/126442-abba-super-troupers-access-tours-2018>

Other music initiatives

ALZHEIMER'S SOCIETY: SINGING FOR THE BRAIN

Vocal sessions run at numerous locations nationwide bringing together people living with dementia. Back in 2013 the BBC Concert Orchestra worked with five Singing for the Brain regional groups to provide live instrumental accompaniment to their sessions. <https://www.alzheimers.org.uk/get-support/your-support-services/singing-for-the-brain>
<https://www.bbc.co.uk/mediacentre/latestnews/2013/singing-for-the-brain>

BBC WEST MIDLANDS DEMENTIA CHOIR

A choir launched in 2018 by Services for Education, BBC West Midlands and Wolverhampton City Council for people who have been affected by dementia in some way. Following six weeks of rehearsals, 100 people from across the West Midlands came together in a pre-concert performance in the foyer of Birmingham Symphony Hall for the charity's annual Youth Proms: <https://www.youtube.com/watch?v=zL4TCjIRpo>

LIVE MUSIC NOW: A CHOIR IN EVERY CARE HOME

LMN has worked over many years to bring joy to older people through music sessions, delivered in variety of settings by talented musicians at the start of their careers.

The *Choir in Every Care Home* project was led by Live Music Now, Sound Sense and Canterbury Christ Church University, and funded by the Baring Foundation. The project investigated the growing evidence that singing and music benefits older people and their carers. Its findings on quality assessments have been supported by the Care Quality Commission (see section 8 for literature review) and a series of free resources to inspire and support care homes to engage with music are published on the LMN website.

www.livemusicnow.org.uk/lmn_news/title/A-Choir-in-Every-Care-Home-a-new-music-resource-for-care-homes-and-musicians/item/69548

Live Music in Care challenge to care homes for the Last Night of the Proms (2018): <http://www.livemusicnow.org.uk/lmn-news/title/The-Live-Music-in-Care-challenge-to-care-homes-for-the-Last-Night-of-the-Proms-/item/69637>



Hear and Now, Philharmonia Orchestra July 2013 © Cacha Phot

PLAYLIST FOR LIFE

Charity supporting the use of recorded playlists to improve quality of life and enhance wellbeing for people living with dementia and their families. Playlists have helped to strengthen family relationships, reduce reliance on medication, manage moods and emotions and bring back memories.

<https://www.playlistforlife.org.uk/>

RHYTHMIX: WISHING WELL

Live interactive music for wellbeing delivered in healthcare settings across the South East. The project includes work with older people and people living with dementia, using music to unlock memories and help social connections.

https://rhythmixmusic.org.uk/wishing_well.html
<http://wishingwellmusic.org.uk/>

OTHER ARTS INITIATIVES AND ORGANISATIONS WORKING WITH OLDER PEOPLE AND PEOPLE LIVING WITH DEMENTIA

AN LANNTAIR (WESTERN ISLES)

Dementia-friendly community project, including themed arts programme and events, resources and involvement of Creative Care practitioners:

<http://lanntair.com/education/education-projects/>

BOOGIE IN THE BAR (ABERDEEN)

Dementia-friendly discos:

<https://www.facebook.com/boogieinthebar/>

<https://www.eveningexpress.co.uk/fp/news/local/award-winning-disco-stepping-out-for-first-beach-ballroom-event/>

CREATED OUT OF MIND (LONDON)

An interdisciplinary team of scientists, visual artists, musicians, broadcasters, clinicians and carers aiming to explore, challenge and shape perceptions and understanding of dementias through science and the creative arts.

Working with Julian West and building on Wigmore Hall's *Music for Life* programme, *Music for Life 360* is applying technology and machine learning approaches to examine the interaction between a musician, carer and a person with dementia. In parallel, it will explore how people from 3 different professions – neuropsychology, music and care – view the same session in order to understand how this affects data capture:

<http://www.createdoutofmind.org/>

DUCKIE (LONDON & SOUTH EAST)

Queers and Old Dears: Intergenerational events mixing older people with younger LGBT communities to enjoy a variety show, dancing and sideshows.

The Posh Club: weekly social and showbiz events for older people held in five towns including Hackney, Crawley and Brighton:

<http://www.duckie.co.uk/events/queers-old-dears>

<http://www.duckie.co.uk/events/the-posh-club>

HAMPTON COURT PALACE (SURREY)

Sensory Palaces: health and wellbeing sensory storytelling programme for people living with dementia, offering opportunities to explore stories from the palace, participate in fun activities and build social connections:

<https://www.hrp.org.uk/hampton-court-palace/explore/sensory-palaces/#gs.5UFRz8Q>

MAGIC ME (LONDON)

Cocktails in Care Homes: arts charity sending volunteers to host cocktail parties in care homes in eight London boroughs to combat social isolation:

<https://magicme.co.uk/project/cocktails-in-care-homes/>

MATINÉE (DERBYSHIRE)

Dementia-friendly film screenings at a network of nine venues across Derbyshire:

http://www.artsderbyshire.org.uk/projects/arts_and_health/matinee/default.asp?VD=matinee

<https://matineederbyshire.org.uk/>

ALBANY (DEPTFORD)

Meet Me At the Albany is a weekly all-day arts club for older people with activities ranging from music performances to poetry-writing, sculpture and circus skills. There are a number of spin-off activities including a Film Club and monthly trips out:

<https://www.thealbany.org.uk/our-work/programme/meet-me-at-the-albany/>

THE PERFORMANCE ENSEMBLE (SCOTLAND & YORKSHIRE)

Ensemble theatre company of performers aged 60 years and older, aiming to blur the line between community and professional arts:

<http://theperformanceensemble.com/>

SCOTTISH BALLE (GLASGOW & EDINBURGH)

Dance for Parkinson's Scotland launched in 2016 and focuses on enabling those with Parkinson's to experience the benefits of dance and creativity, improving balance, spatial awareness and confidence. The project also includes a research and medical documentation element delivered in partnership with the University of Glasgow, NHS Glasgow and NHS Edinburgh:

<https://www.scottishballet.co.uk/join-in/dance-health-wellbeing/dance-for-parkinsons>

LEEDS PLAYHOUSE (LEEDS)

Series of initiatives benefiting people living with dementia including Our Time participatory cross-art sessions, dementia-friendly theatre performances and *Every Third Minute*, a festival of theatre, dementia and hope (2018):

<https://leedsplayhouse.org.uk/creative-engagement/older-people/theatre-dementia/>

INTERNATIONAL EXAMPLES OF ORCHESTRAL WORK WITH OLDER PEOPLE / PEOPLE LIVING WITH DEMENTIA

Asia

JAPAN

Manchester Camerata shared its experience and knowledge of working with older people from the *Music in Mind* programme to Japan, as part of the British Council's Music and Ageing Society programme. Most recently in 2017, Manchester Camerata musicians delivered three training sessions with 12 musicians from the Japan Century Orchestra and the Kansai Philharmonic Orchestra, before delivering a series of sessions in care homes: <https://cameratainthecommunityjapan.tumblr.com/> <https://www.artsprofessional.co.uk/magazine/article/emotional-responses-music>

Europe

NORWAY

Bergen Philharmonic Orchestra: *Music for Memory*, an extensive creative music project drawing together people at various stages of dementia, together with their partners and musicians from the Bergen Philharmonic Orchestra, led by Tim Steiner

FINLAND

Musiikkitalo (Helsinki Music Centre): Home to the Helsinki Philharmonic Orchestra and the Finnish Radio Symphony Orchestra, whose "musicians regularly go to play in care homes on a voluntary basis. Concerts are sometimes streamed into care homes and they are frequently put online for a limited period to play again. Rehearsals for concerts (without singers) are often held during the day with the public able to attend for a small fee of three euros. Many of the 400 places are taken by older people." David Cutler, Baring Foundation from: <https://baringfoundation.org.uk/blog-post/postcard-from-finland-the-old-couple/>

U.S.A

DETROIT SYMPHONY ORCHESTRA

Delivers chamber performances in hospitals, churches and care homes: <https://www.dso.org/impact>

FORT COLLINS SYMPHONY ORCHESTRA

The BSharp programme sees older people living with dementia given season tickets to orchestral performances, with receptions before and after the performances. Research conducted by Colorado State University gathered data from participants to assess the impact of the project on depression, memory, mood and attention, with positive results: <https://eu.coloradoan.com/story/life/2016/11/29/music-dementia-study-fort-collins/94544026/>

NEW YORK PHILHARMONIC

The orchestra has given chamber music performances to audiences of people living with dementia and their carers, as part of the Lincoln Center Moments community programme, aiming to reconnect with people who might have attended Lincoln Center performances when younger. The performance was followed by an arts workshop led by Lincoln Center Education artists: <https://nyphil.org/whats-new/2016/may/philharmonic-trio-plays-individuals-dementia-caregivers>

ORPHEUS CHAMBER ORCHESTRA

With *Music in Mind* was delivered by the Orpheus Chamber Orchestra and CaringKind (an Alzheimer's care organisation), aiming to bring extraordinary musical experiences to people with Alzheimer's disease and dementia and their caregivers in Brooklyn and the Bronx. CaringKind staff delivered 'Understanding Dementia' training for orchestra staff and musicians, before two performance events were delivered, which offered an intimate concert experience performed by Orpheus, followed by a conversation between the musicians and the audience, and ending with a social tea: <http://slippedisc.com/2018/02/new-york-orchestra-takes-up-dementia-challenge/> <https://orpheusnyc.org/event/with-music-in-mind/>

SANTA BARBARA CHAMBER ORCHESTRA

Classical Connections was a research project examining the cognitive impacts of live music performances compared to recorded music on older people living with dementia. The orchestra wound up in 2017. <http://kclu.org/post/study-looks-cognitive-benefits-live-music-elderly-dementia-patients-south-coast#stream/0>

VANCOUVER SYMPHONY ORCHESTRA

Delivers performances in assisted living centres for older people living with dementia: <https://www.vancouversymphony.org/education-initiative/>

TRAINING & RESOURCES

Arts 4 Dementia training: <https://arts4dementia.org.uk/early-stage-dementia-awareness-training-for-arts-organisations/>

New 4-week online course on Future Learn: *Dementia and the Arts: Sharing Practice, Developing Understanding and Enhancing Lives*. Led by Sebastian Crutch, Director or Created Out of Mind: <https://www.futurelearn.com/courses/dementia-arts>

Culture Health Wellbeing Alliance: <https://www.culturehealthandwellbeing.org.uk/>

Baring Foundation resource for Arts venues: <https://baringfoundation.org.uk/resource/becoming-a-dementia-friendly-arts-venue-a-practical-guide/>

Baring Foundation: Leeds Playhouse Guide to dementia-friendly performances: <https://baringfoundation.org.uk/resource/west-yorkshire-playhouse-guide-to-dementia-friendly-performances/>

Family Arts Standards, developed by the Family Arts Campaign and the Family & Childcare Trust, giving guidance on how best to welcome families to arts organisations: <http://www.familyarts.co.uk/age-friendly/>

Music for Dementia 2020 is a national campaign to make music available for everyone living with dementia by 2020: <http://www.musicfordementia2020.com/>

ADDITIONAL PUBLISHED RESEARCH & REPORTS

All-Party Parliamentary Group on Arts, Health and Wellbeing Creative Health (2017, second edition): *Creative Health: The Arts for Health and Wellbeing* <http://www.artshealthandwellbeing.org.uk/appg-inquiry/> (full and short reports available)

Bowell, S.; Bamford, S. M. (International Longevity Centre UK, 2018), Report from Commission on Dementia and Music. *What Would Life Be - Without a Song or a Dance, Who are We?* Full report and Snapshot downloadable from: <https://ilcuk.org.uk/what-would-life-be-without-a-song-or-dance-what-are-we/>

Clift, S., Gilbert, R., & Vella-Burrows, T (2016): *A Choir in Every Care Home - A Review of Research on the Value of Singing for Older People*: <https://achoirineverycarehome.files.wordpress.com/2016/04/wp6-research-review-v2-1.pdf>

Dowlen, R., Keady, J., Milligan, C., Swarbrick, C., Ponsillo, N., Geddes, L., & Riley, B. (2017) *The personal benefits of musicking for people living with dementia: a thematic synthesis of the qualitative literature*. Arts & Health, doi: <http://dx.doi.org/10.1080/17533015.2017.1370718> (subscription required)

Franklin Gould, V. (Arts 4 Dementia, 2015): *Music Reawakening: Musicianship and Access for Dementia – the Way Forward*. Contains chapters on Orchestral Practice and Opera and Choral Practice: https://arts4dementia.org.uk/wp-content/uploads/2017/09/Music_Reawakening.pdf

Habron, J., Butterly, F., Gordon, I. and Roebuck, A (2013) *Being well, Being musical: music composition as a resource and occupation for older people*. British Journal of Occupational Therapy Vol 76, Issue 7, pp. 308 – 316: <http://journals.sagepub.com/doi/10.4276/030802213X13729279114933>

McCabe, L., Greasley-Adams, C., & Goodson, K. (2015). *'What I want to do is get half a dozen of them and go and see Simon Cowell': Reflecting on participation and outcomes for people with dementia taking part in a creative musical project*. Dementia, 14(6), 734-750: <https://www.ncbi.nlm.nih.gov/pubmed/24339121>

McDermott, O., Orrell, M. & Ridder, H.M. (2014) *The importance of music for people with dementia: the perspectives of people with dementia, family carers, staff and music therapists*. Ageing & Mental Health, 18:6, 706-716, <https://www.tandfonline.com/doi/full/10.1080/13607863.2013.875124?src=recsys>

Reynish, E. and Greasley-Adams, C. (University of Stirling / Life Changes Trust, 2015) *Music and Dementia: Development of a Conceptual Framework*: <https://www.lifechangestrust.org.uk/sites/default/files/Music%20and%20Dementia%20Conceptual%20Framework%20FINAL%20REPORT%20JUNE%202015.pdf>

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We are keen to keep abreast of new developments and activity that we may not yet be aware of or that has been initiated since we compiled this report. Do get in touch if you have additional information that you think would be of benefit to the sector.

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