



DCUM

Training Material

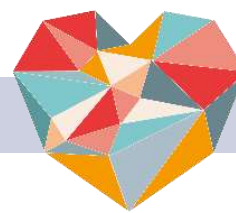


Dementia
in Cultural Mediation



With the support of the
Erasmus+ Programme
of the European Union

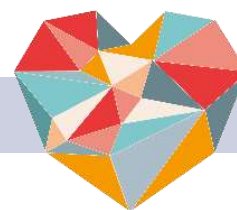
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1. Introduction



Interest in the added value of cultural participation for people living with dementia has increased over the last decades. Embracing the potential of cultural and artistic activities as an innovative and dynamic approach to the social inclusion of people with dementia and their loved ones in local communities.

‘Dementia in Cultural Mediation’ (DCUM) is a transnational project under the Erasmus+ program. Driven by the increasing number of people living with dementia in Europe, partners from Belgium, Denmark, the Netherlands and Spain have joined to develop the DCUM project through exchange of tools and learning new ways to practice cultural mediation aimed at people with dementia. All with the clear ambition: *reaching out to local and regional cultural institutions, health and social authorities and end-user groups that want to embrace dementia in a more holistic way through cultural activities in order to create more dementia-inclusive communities.*

For cultural institutions to be able to contribute to social inclusion, it requires special conditions and new competencies of the cultural mediators who convey cultural content aimed at people with dementia.

With this document ‘Training Material’ we present a wide approach for competence development and training of cultural mediators. Meant not only for cultural mediators working in libraries, museums and civil society organizations, but also healthcare staff and (informal) caregivers with interest in integrating cultural activities into working with people with dementia.

The DCUM Training Material is connected to the tools in the DCUM Toolkit and is based on the Van Gelder Didactic Analysis Model. It can be used for knowledge sharing between different local cultural institutions in each partners country and is also highly suitable for dissemination to other international institutions throughout Europe.

Divided into different sections, the content of the DCUM Training Material is shortly described in the following:

Theoretical and methodological considerations Van Gelder model

In the DCUM project, the didactic model of Van Gelder structures the different components of the Training Material.

Frameworks for activities

A detailed, step by step description of each DCUM activity, is also presented on video in the DCUM toolkit. The didactic setup creates the framework for the cultural mediation situation.

Sharing the activity

A cultural mediator or cultural organization might want to share their own activity with others. Together with the detailed description of a specific activity, these pages can be used to organise a training to educate (future) cultural mediators inside or outside your organisation to organise the activity by themselves.

Information & Tips

Working with people with dementia requires a certain way of doing things and can present challenges in different ways. In this section a selection of useful and inspirational tips are gathered to help with that.

Graphic handouts

A graphic handout is created of all detailed descriptions. This one page summary is an easy-to-use addition that reflects the main focus of that particular activity.



2. Considerations Didactic Model

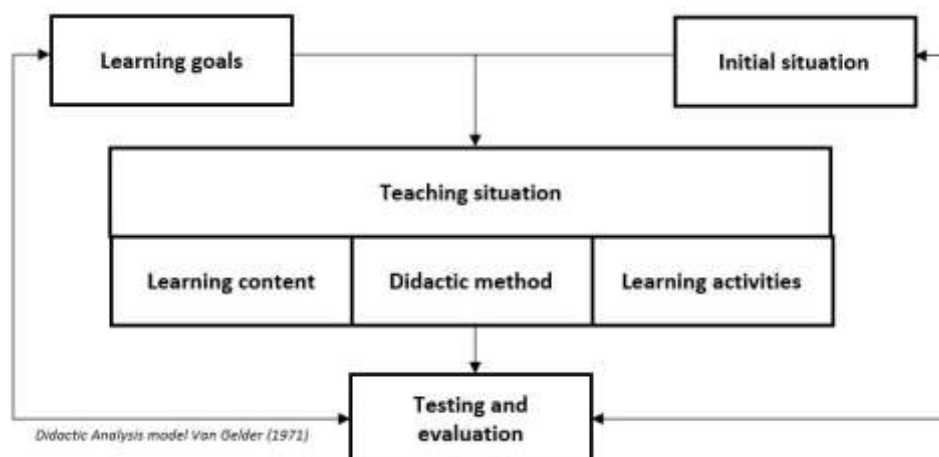
Didactic Model

Theoretical and methodological considerations Van Gelder model



In this Dementia in Cultural Mediation project, cultural mediators will be encouraged and educated to use the DCUM Toolkit. When teaching or training others, an educational tool is often used to guide this process. Until the 1960th there was little literature on systemic learning. Education was focused on the content and the organisation of the education. The goal of education was preparing for life, socially. Since then the goal of education has moved to the development of a person. An educational model structures the preparations for providing a training. In the DCUM project, the didactic model of Van Gelder guides us through the different components.

In 1971 the Didactic Analysis model of Van Gelder was introduced. Van Gelder was one of the first to look for possibilities in developing an educational theory. If our education is to be meaningful and optimal, we have to ask ourselves a number of important didactic questions. In this paper, theoretical and methodological considerations on the didactic model of Van Gelder will be given in relation to the practical use of the training material.



Van Gelder model

The Van Gelder model gives a framework that exceeds the focus on the subject alone, since the goal of a class or training is not just to give information to the participants but to also provide tools to use the information and or skills. The model includes knowledge and experience of the trainer and of the participants, in this project the cultural mediators. It also includes the objective, tools, and the end result. A lesson or training is therefore a learning process that requires appropriate preparation.

The traditional Van Gelder model has been designed as a teaching tool for a prolonged teaching process. The idea behind this model is that teaching is a goal-oriented activity. This means a goal is chosen, choices are then made with regard to the structure of the educational situation and ultimately it is examined to what extent the goal has been achieved.

The Van Gelder model has four components in the preparation process: learning goals, initial situation, learning situation, and the evaluation. In this context, different questions are asked in preparation for a class or training. These key questions are seen as the basis of didactic action and the answers to these questions show the essential components of teaching and the didactic methodology.

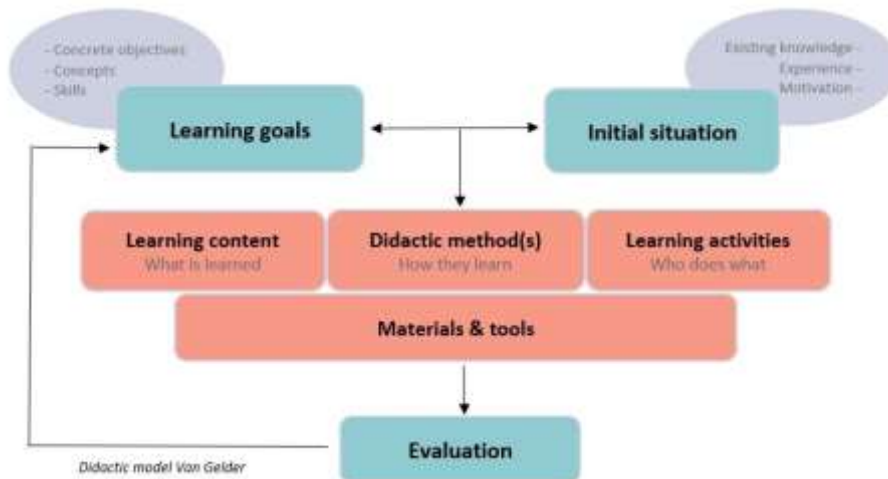
- What do I want to achieve for the students? **(Goal)**
- Where do I begin? What is the prior knowledge of the students? **(Initial situation)**

- What learning material do I need and should I choose? How can I outline the learning process? Which didactic (teaching) methods are useful? What am I going to do and which activities are the students going to do? (**Teaching situation**)
- What is the result of the training? Have the objectives and goals been achieved? What should we work on next time (**Evaluation**)

There is a close relationship between the didactic components. When formulating the objective, the initial situation (existing knowledge and skills of the participants) must be directly involved in order to determine a realistic learning goal. Is the target not set too high or too low? The next step includes the learning process, meaning content, methods, learning activities, materials and tools. The initial model ends with the result of the process or activity, the circularity shows the result and therefore what is needed or has to change for the next class. In this, it specifically focusses on the learning process of the participant and assumes a prolonged process of this learning.

Adjusting and expanding the traditional model to a single training, as we did in the DCUM project (see model below and the document 'Sharing the activity'), the result section should not only include the question if the learning goals are reached for the participant but also how they experienced the overall training. This includes information given beforehand, practical uses in the training and their opinion about the skills of the trainer. Using the results of evaluation, the trainer is also able to benefit from this model in his own learning process and the best way to give this training.

Some critics state that the traditional model assumes that the learning process only happens during training and doesn't take the teachers behaviour into account. The model does consider existing experience like the knowledge students should have acquired in previous education but not the individual experience due to workplace, years of work or life events. However, the traditional model can be expanded with some questions to address this. For both cultural mediators and trainer, learning is an ongoing process.



Why use a didactic model?

As mentioned, a didactic model can give structure to a training and exceeds the focus on the preparation of the subject alone. It enables a teacher to lay a rational basis for the choices he or she has to make in different learning situations under different learning circumstances. To provide a training, just having knowledge of the subject is not sufficient. A didactic model provides a framework to be well prepared for a successful training. When educating cultural mediators on how to organise and oversee an activity for people with dementia, the goal of the training seems the same every time.

However, the initial situation of the cultural mediators can differ greatly in each training so the learning situation must be adjusted. Besides changes in content, methods and activities, the availability of materials and tools should be checked at the location. This to prevent the need for changes during training. Due to this variation, the learning goal may have to be adjusted each time.

Furthermore, it is important that a training is interactive, learning from each other is key. This means that it is important to evaluate the results and experiences from the cultural mediators and use this in the preparation for a next session. As the model shows, it is an ongoing process for the trainer to deliver a successful training.



3. Frameworks for activities

3.1: Denmark | Odense libraries and citizen service



This chapter contains the frameworks for the activities developed in Denmark with the project partner [Odense Libraries and Citizen Service](#).

- **Sense of Literature**
- **Nature, Exercise and Literature** | Allured Biblioteker
- **Spoken Word** | Martin Anker Jensen
- **Culture Club** | Demens Demensfællesskabet Fyn (The Funen Dementia Community) and kunstmuseum Brandts Odense
- **Music and Meditation** | Niels Mark
- **Philosophical Dialogue** | Filosofi i Skolen, Department for the Study of Culture, University of Southern Denmark



Sense of Literature



Dementia
in Cultural Mediation

The activity



Name of the activity

The project is titled “Sense of Literature” because we want the participants not only to have a traditional literary experience with us reading out loud to them, but really to sense the literature with all their senses: Smelling, seeing, hearing, touching and even tasting the experiences.

Summary

Five meetings with the participant. Each meeting has a specific headline: Introduction, “Back at school”, “at home”, “in the city” and “leisure time and holiday”. All with the intention of getting the participants to remember and talk about memories from their childhood and youth.

During the meetings the focus is on activating all senses: We look at things from the 1950’s and 60’s, listen to music, read short stories that describe the time, smell things such as soap and tobacco and taste specific food that all relates to the headline of the meeting.

At the end of each meeting the participants get a pamphlet with the date, time and headline of the next meeting.

Content



Target group

The activity is for people with an early stage of dementia who still live at home and live an active life.

Objective

The participants are offered a meaningful cultural activity that will help to enhance their life quality for a period of time. The participants have previously all been interested in literature, but are now beyond the time where they are able to read a book on their own. For a short time we are able to give them a new kind of literary experience.

Partners

The local cultural history museum organisation. As a library and organizer we pay for their help to facilitate cultural experiences for the participants at two different museums.

Practical



Venue

Three meetings take place in a quiet and neutral room at the Library. Two of the meetings take place in local cultural history museums: Slagelse Museum and Flakkebjerg Skolemuseum, DK.

Five meetings in a row, hoping that the participants will be able to remember each other and us throughout the whole project period and to secure a continuity in the meetings.

Each meeting lasts from 10 o'clock until midday. Participants will most likely get tired after activity for several hours.

Day, time & duration

All the activities take place in the afternoon or evening in order for relatives still working to be able to participate.

Group size

Four participants with an early stage of dementia plus three relatives.

Supervisors and hosts

Two employees from the Library are hosts at all the meetings. We are not specifically trained for the job, but it is an advantage to have experience in working with people living with dementia.

Materials & facilities

It is possible to use all sorts of different items in our talk and we serve food and coffee/tea for the participants at all the meetings.

Costs

It was free to participate.

Name tags

Large name tags can be used, which allow participants to see and remember each other's names.

Memento

At the end of each meeting we give the participants a flyer with a picture and information about the next meeting.

Afterwards

In addition to the activities, you can give the participants some photos to take home of the places they visit.

Communication & Registration



Communication

The dementia consultants of the municipality are our partners when it comes to finding the participants for cultural activities for people living with dementia. We hold introductory meetings during which we describe the project. Afterwards they talk to potential participants whether or not it could be interesting for them to participate in the project.

Registration

A list of participants is received from the dementia consultants of the municipality.

Description & Program



Five meetings with the participant:

The introduction meeting takes place in the library where focus is on “meet and greet”. We explain what will happen during the following four meetings.

The second meeting “Back at school” takes place at a museum (in our case) Flakkebjerg Skolemuseum (a museum of school history), where the participants take part in a re-enactment of a school day in the 50’s re-experience. We have conversations about what it was like to go to school when they were children and young people.

The third meeting takes place at the library where we focus on how the participants' childhood home had looked like, have conversations about who did what tasks at their home (cooking, cleaning, mowing the lawn etc.). We look at interior decorations magazines from the 50’s and talk about the trends of the time.

The fourth meeting “In the city” take place at another museum, (in our case) Slagelse Museum where the participants visit and have conversations about the different old shops/workshops that is rebuilt in the museum: The barber shop, the hat makers shop, the photo shop, the bicycle blacksmith, the grocery store etc. Afterwards we talk about the cities in which they grew up.

The last meeting “Leisure time and holiday” takes place at the library and focuses on what the participants had enjoyed doing in their spare time when they were children and youths: Playing soccer, going to gymnastics, being scouts etc. We also talk about where they spend their holidays.

During four of the meetings the focus is on activating all senses: We look at different items from the 1950’s and 60’s (such as pictures, toys, porcelain, glasses, pipes, magazine etc.), we listen to relevant music, read short stories that describe the time, smell things such as soap and tobacco and we taste specific foods that all related to the headline of the meeting.

Evaluation



Evaluate shortly with the participants and their husbands/wives and later with the other libraries that take part in “Sense of Literature” activities.

Checklist, when to do what



One month before the activity

- Settle on the themes for each of the meetings with the participants.
- Start searching for literature, music and items for the meetings.
- Contact the local cultural history museum organisation, and ask if they would be interested in facilitating a re-enactment of a school day in the 50's at Flakkebjerg Skolemuseum and a meeting at Slagelse Museum for a group of people with dementia.

Two weeks before the activity

- Make the final agreements with the staff from the local cultural history museum organisation: Settle on what should be part of the re-enactment with the participants and agree on a price.
- Search for literature, music and items for the different meetings.

The week before the activity

- Coordinate transportation to Flakkebjerg Skolemuseum with the participants.
- Choose out the literature, music and items to use at each meeting.
- Decide what food or drinks to serve to the participants at the meetings.
- Make pamphlets with the date, time and headline of each meeting.

The day before the activity

- Make the final preparations for the meetings such as rehearsing reading out loud the literature that is selected for the next meeting.

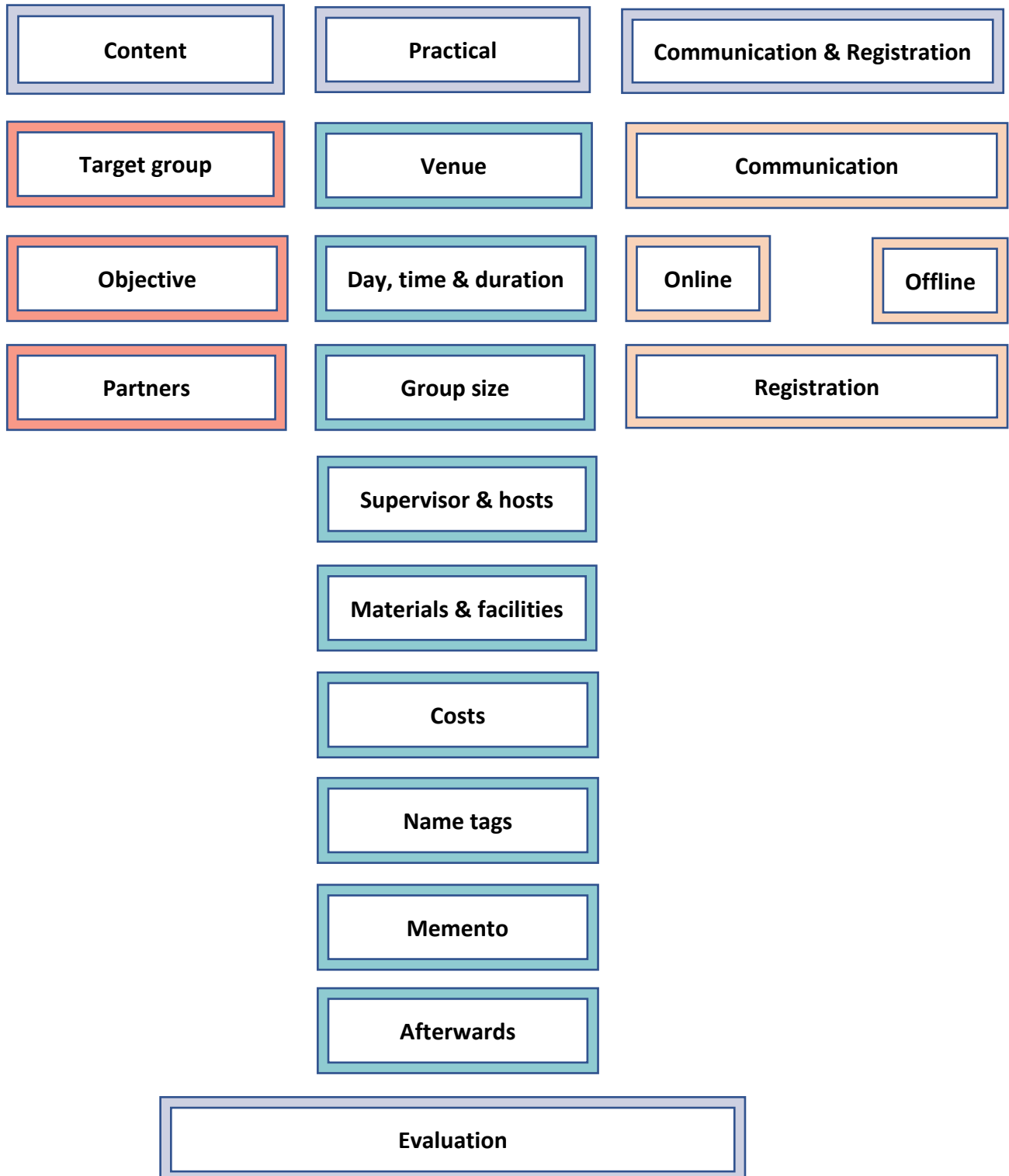
Day of the activity

- Decorate the table with historical items, make coffee etc.

Corona

The activities can take place under the corona, if reservations are made for the statutory national and local restrictions and recommendations that have been announced, at the time of the activities

Points of attention







Nature, Exercise and Literature



Dementia
in Cultural Mediation

The activity



Name of the activity

“Nature exercise and literature”

The activity consists of two elements; physical exercise in nature and reading aloud literature according to the method Shared Reading. Nature exercise is a well-known term for physical exercise outside and will therefore be recognizable for the participants. Shared Reading is not a familiar concept to all and reading aloud may sound like something aimed at children. So we chose to use literature in the title instead.

Summary

The activity consists of 1 hour of physical exercise in the forest and 1 hour of conversation and shared reading at the library. The group meets once a week for 10 weeks.

You can also do the activity fewer than 10 times or as a single activity.

The activity is aimed at younger people living with dementia and still living at home, who are already physically active to some extent.

Meet for example at the library and go out into the nearby forest together, and start the physical session with warm-up exercises.

The nature exercise in the forest should be facilitated by an affiliated physiotherapist or trainer who has experience with nature exercising. The exercise in the forest strengthens the participants' balance, coordination and concentration ability.

Along the way you make short breaks and pay attention to the nature around you.

At the end of the session you can do a quiet mindful walk to achieve calmness and concentration.

Going into the forest gives a sense of calmness and you can focus on your body and the nature around you.

Back at the library you have something to eat and drink. As the host you must assure that there is enough time for conversations. You can talk about the experiences in the forest or the participants' experiences and thoughts during the period of time since you saw each other last time.

The librarian reads aloud a short story, following the method of Shared Reading.

The participants should not know the title of the text in advance. Along the way the librarian makes breaks so the group can have a conversation about the text they have just heard.

The text can help the participants remember situations which they have experienced earlier in their lives. In addition, the following conversation about the story can make them remember experiences and situations from our lives which you share with the group.

Together the group shares moments and experiences and builds up a space for sharing feelings and memories, a safe space.

At the end of the session the librarian reads aloud a poem to finalize the day. All participants help tidy and clean up the room.

Content



Target group

The activity is suitable for participants in the early stages of dementia often still living at home. It is recommended that the participants are already physically active to some extent. The participants must be able to transport themselves to the activity, or be followed by a relative or caretaker.

Objective

If you choose to do the activity as a course over several weeks, the group will meet in an intensive period of 1 day a week in several weeks. They will quickly become cohesive and build a social community, where they can share experiences and concerns about their illness.

The group must be a safe place.

The age spread should not be too large, to ensure that the participants have a common basis on which to talk with each other.

The physical exercise strengthens the concentration, balance and coordination of the participants. Shared reading strengthens concentration and helps remembrance and reflection.

The common activities provide a shared experience and give the participants an experience that they can share with others, such as their family.

Partners

In Denmark the library was the host, and they collaborated with the Dementia Counsellor of the local municipality.

The Dementia Counsellor arranged the contact to interested participants and assisted in the communication about the activity.

Depending on your organization's working field it is recommended to arrange partnerships or collaboration with local institutions or organizations working in the field of dementia, your local library and a physiotherapist or trainer to ensure the needed resources and facilitators for the different elements of the activity.

Practical



Venue

- Nature exercise takes place in the forest or other places in nature nearby your meeting location.
- The conversation and shared reading session takes place in a meeting room for example at the local library or a meeting room nearby your meeting location.
- The nature exercise must take place outdoors and can be done in all kinds of weather. If there is no forest nearby, the nature exercise can take place at other outdoor areas where you can use the elements of nature.
- It is recommended that the conversation and shared reading session takes place in the same meeting room every week. It must be in a room reserved for the session, where there are no others who can seem disturbing. It is also recommended to use the same chair and table setup every week.
- It is recommended that the meeting place and time is the same every week if you choose to do the activity as a course.
- The host should arrive well in advance and it is recommended that the hosts are consistent during the weeks.

Day, time & duration

Morning is a good time to meet. It is easier to remember the time when it is the first activity of the day for the participants.

The participants will also have time to rest at home before the rest of their family returns home in the afternoon. Duration of the activity is 2-3 hours.

Group size

- Recommended group size for the activity: 6-8 participants.
- 2 hosts who could be employees from the library or just from the host organization.

Supervisors and hosts

It is important that the hosts of the activities participate in the entire process from start to finish. Recognizability of hosts, venue and security are important factors.

Basic knowledge about dementia is required for the employees or hosts of the activity.

Materials & facilities

You will need the following materials:

- Practically clothing for outdoor activity
- Finding a forest or nature area for nature exercise
- Literature, short story, poem and venue for the conversation of shared reading activity
- Coffee, tea, fruit and bread

Costs

Activity costs:

- Payment for the physiotherapist or trainer
- Payment for librarian
- Drinks and food

Name tags

You can choose to use name tags for both participants, physiotherapist, librarian and hosts. Another option is to do a short oral presentation of all participants and hosts at the beginning of the activity.

Memento

Depending on copyright and other practical matters you can copy the text or poem used in the shared reading session and hand it out to the participants.

You can either hand it out before the session starts or after the sessions for the participants to bring home the text for further reading or as a subject for discussion with the family at home.

Afterwards

If you organize the activity as a single activity, remember to evaluate with the participants at the end. You can also use the evaluation as an opportunity to tell about any other relevant activities you host for the target group.

If you organize the activity as a course you can finalize the course by inviting the participants' relatives for a final meeting. The aim of the meeting is to evaluate the course, the participants' experiences as well as being social with the relatives.

Communication & Registration



Communication

Communication about the activity and recruitment of participants for the activity can take place on different platforms and through your network of organizations and partners.

If your organization doesn't have direct contact with people with dementia, a good way to reach them is to go through e.g. local authorities, dementia counsellors, local dementia organizations and other partners in your network.

You can use the local newspaper to reach out to potential participants and their relatives.

You can hang up posters in the libraries and use the library and other cultural institutions to communicate about the activity.

Registration

As a host organization you can choose to be responsible for the registration process so the participants register directly to you.

You can also get assistance from partners who have direct contact to the potential participants and let her/him take care of the first registration.

It is important to have the right contact information of all the participants so you as the hosts can send program, meeting time and location etc. to the participants and their relatives.

The day before the meeting you can send an SMS or an email with a reminder of the meeting date, time and location.

On the day of the activity you should contact the participants not showing up to check up on them.

Description & Program



Room setup:

- Prepare the meeting room for conversation and Shared Reading.
- Place chairs in a circle so everyone can see each other. Participants often choose the same chair to sit in each time.
- Prepare coffee, tea and water, fruit and bread.
- Copy texts for reading so all participants can follow the reading aloud of the text, as well as they can take the text home afterwards.
- Outdoors: Meet in the same place every time. Check that the participants are wearing practical clothes and give them the opportunity to change.
- Gather in a group and go to the forest or nature location.

The welcome and getting to know each other:

- If you are planning a course you can invite the relatives to attend the first meeting for a cup of coffee and to give everyone a short introduction to the course and other practical information.
- The host presents her/himself, her role and tells about the process.
- The physiotherapist introduces her/himself and talks about nature exercise.
- Tell the participants that both host and physiotherapist will participate in all parts of the activity and if relevant through the whole course.
- The participants present themselves; Their name, where they live and maybe a little about themselves.
- Show the outdoor meeting place and give advice about practical outdoor clothes needed for nature exercise.

Introduction of the activity/theme:

- Meet the group at the agreed place and time. If one or more participants have not shown up and have not cancelled, give them a phone call.
- Check that everyone is wearing the right clothes. Does anyone need to change clothes or shoes?
- Help the participants if needed.
- Take the group to the forest and start the exercise by standing in a circle. Warming up is important and prepares the participants for what is going to happen in the next hour.
- Take breaks during the exercises and concentrate on the nature around you.
- Give time and space to talk and observe.
- At the end of the session you do a quiet mindful walk, to work on concentration and prepare for the next part of the activity. You get your heart rate down.
- Back at the library or meeting location, you go to the meeting room reserved for the group.

- The participants are offered time and opportunity to change clothes.
- Everyone helps set the table with coffee, tea, water and food etc.
- While you eat and drink, there is time for casual conversation about the week that has passed since the last meeting.
- When the time feels right, the text is handed out and the librarian or shared reading leader will read aloud according to the principles of the concept Shared Reading. Along the way, the librarian makes breaks in the text so the group can talk about what was just read and reflect on the story. What does the text make us think of? Has anyone experienced something similar? What might happen next in the story?
- It is important to have time for conversation, therefore the text should not be long.
- Make sure that everyone has the chance to speak, and emphasize that there are no right answers. All thoughts and feelings are equally important.
- At the end the librarian reads a poem aloud. If there is time left, the group discusses the poem. If there is no time for discussion the reading of the poem is the end of the activity.
- Everyone helps clean up.
- Save time to say goodbye, thank you and maybe see you next week.
- Make sure everyone knows how to get home. Will they be followed? Are they picked up? Do they go themselves?

Evaluation



If you organize the activity as a single activity, remember to evaluate with the participants at the end. You can also use the evaluation as an opportunity to tell about any other relevant activities you host for the target group.

If you organize the activity as a course you can finalize the course by inviting the participants' relatives for a final meeting. The aim of the meeting is to evaluate the course, the participants' experiences as well as being social with the relatives.

Checklist, when to do what



One month before the activity:

- Check up on agreements and contracts.
- Program for the activity or course is planned and prepared. Who does what and who is responsible for the tasks?
- Meeting or coordination with partners and talk practical things through. This will be an opportunity to ask the last questions.
- Find texts and poems for the Shared Reading session.

Two weeks before the activity:

- Confirm agreements with the participants. Are they still interested in participating? If someone has dropped out, it should be investigated why, is it a lack of information? How can you help? Otherwise, contact persons on a possible waiting list.
- Repeat meeting time and venue on email. Check contact information on relatives.
- Selection of texts and poems for Shared Reading session.

One week before the activity:

- Send an email to the participants and the relatives to tell them that we look forward to seeing them. Remember to repeat the meeting time.

The day before the activity:

- Copy texts and poems for the Shared Reading session.
- Check the weather forecast!
- Send SMS or email to the participants about meeting time and meeting date including information on practical dressing depending on the weather forecast.
- Check the last practical tasks.

Day of the activity:

- Prepare the room and set up chairs in a circle.
- Coffee, tea, water, fruit and bread.
- Make sure to make the room cosy.
- Arrive well in advance and be ready to welcome the participants.
- Call those participants who have not arrived and wait for them to arrive.
- Welcome everyone and present yourself and the helpers.
- Go through the program of the day and walk together to the first activity.
- Remember to keep it fun :-)

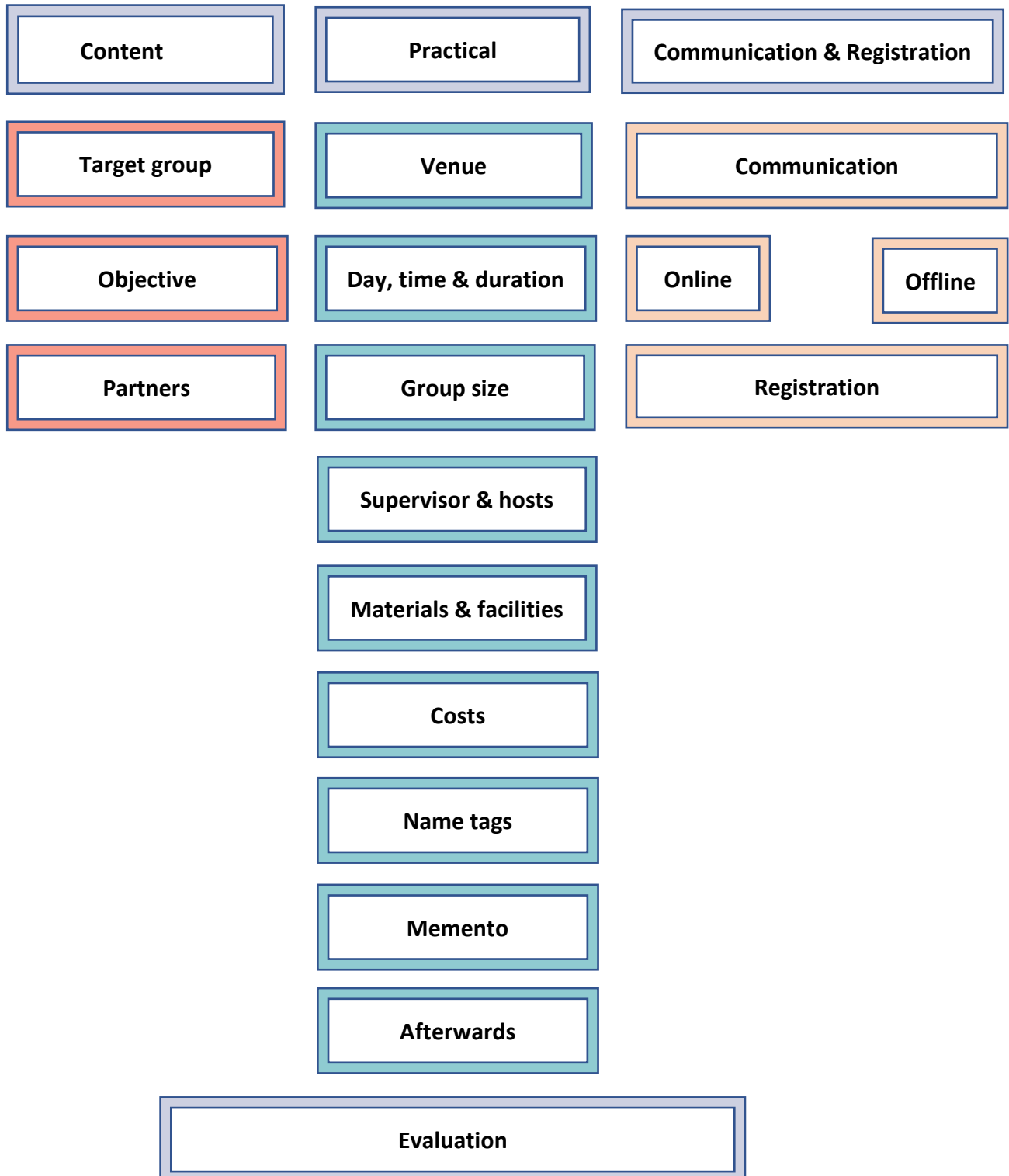
Corona

In case the activity takes place during a pandemic or other critical circumstances, always follow the guidelines of the local authorities in your country.

The advantage of nature exercise is that it takes place outdoors in the fresh air, which makes it easy to keep a proper distance.

Regarding the Shared Reading activity an alternative location could be outdoor. You can try to find a nice undisturbed place near the exercise area. You could also find a location with enough space to keep a distance or alternatively to lower the number of participants.

Points of attention







Spoken Word



The activity



Name of the activity

Spoken Word.

Summary

The activity is a literature activity. It is a way of making it possible for people living with dementia to still experience and enjoy literature.

The artist, Martin Anker Jensen, performed his poems/poetry slams after introducing himself thoroughly. He emphasizes his own vulnerability in order to make it easier for the participants to talk about their difficulties.

After each poem the artist discusses the poem, and its subject with the participants. The participants recognize their own situations in his poems such as loneliness, vulnerability and sadness.

Content



Target group

It is an activity for people with an early stage of dementia still living at home. The activity is also of value for the closest relatives of people living with dementia.

Objective

The object is to give people living with dementia and their relatives the possibility to experience and enjoy literature.

People living with dementia have difficulty concentrating on reading and this activity is the opportunity to experience the literature using multiple senses.

The method is actively mediated and including and thus more spontaneous compared to reading or reading aloud.

Partners

The local partner in Denmark is Dementia Community of Funen, an advisory and activity center for people living with dementia and their relatives.

The organization helps finding participants and the group uses the facilities of the organization for the activities.

Read more about Demensfællesskabet Fyn: <https://www.xn--demensflesskabet-fyn-l3b.dk/>

Practical



Venue

The Spoken Word activity can take place in different venues. The activity does not require any special equipment or stage.

The focal point of the activity is the artist and her or his interactions with the participants. Therefore the activity can take place at venues across different cultural institutions and settings. An option could be to choose a venue or setting that supports the theme of the artist's poems.

The activity requires a clear and visual host.

To ensure a cosy atmosphere you can set the venue with a coffee table to welcome the participants.

Day, time & duration

The Spoken Word activity can take place at any time during the day, as it mostly takes place indoors. In order for the relatives still working to be able to participate, it is recommended to plan the activity to take place in the late afternoon e.g. from 4.30 pm - 6.00 pm.

The duration of the activity is about 1,5 hour including arrival and goodbye.

Planning activities in the late afternoon can conflict with dinnertime and cooking for the participants. Serving a sandwich or other light meals could be a solution. In addition, eating together strengthens the social bonds and breaks down boundaries between the participants.

Group size

A group size of 10 persons including relatives is recommended. The maximum group size is 14 persons.

To ensure time and opportunity for as many participants as possible to take part in the dialogue, take the number of participants into consideration.

A group size of 10-14 people helps to create a safe space for all to participate in the activity.

Supervisors and hosts

2 hosts for the activity are recommended. e.g. 2 librarians, museum staff or other staff from the host organization.

Supervisors are not needed when the relatives are participating in the activity. If there are no relatives, supervisors could be considered.

Materials & facilities

Depending on the activity various materials are needed. The materials could be a print of the poems being performed or print out of songs if you sing a song during the activity. Print out of texts can serve both as a support during the activity and as a memory or something tangible when the couples or friends talk about the activity later on.

Serving coffee and a sandwich is a way to create a cosy atmosphere. It is recommended to bring print outs of the poems, texts or songs, so you can hand out the materials during the activity and afterwards the participants can bring home the printouts.

Costs

The Poetry Slammer is an artist and must be hired to do hers or his Spoken Word activity. In addition there will be smaller expenses for food and drinks.

Be aware that the participants' financial situations can vary, when you set a price for participation.

Name tags

Start the activity with a short presentation by each participant including relatives, artists and hosts. These short presentations make the participants feel acknowledged. The use of name tags can make the activity seem formal or institutional, but the presentations keep an informal relation with the participants. But feel free to do what seems right in your specific settings.

Memento

It is recommended to offer the participants a printout of the poem or literature used in the activity. The participants will be happy to receive it. They use the printouts to read and listen to the poem at the same time, which counters the difficulties of concentration and ability to listen and remember, of people living with dementia. This combination of reading aloud and reading addresses several senses.

Afterwards

The Spoken Word activity in Odense, Denmark was a part of a cultural activity course for a group of people living with dementia and their relatives. The group met a number of times during a period of months.

The participation of the relatives also ensured a connection to the participants' everyday life and gave the couples and friends experiences to talk about at home.

It is also possible to organize a single Spoken Word activity either in the library or in other cultural institutions. In that case you might need to do a short evaluation or debriefing after the activity. At the same time you could do a short advertisement for other relevant activities for the target group.

Communication & Registration



Communication

As the spoken word activity was a part of a cultural course the communication took place on different platforms.

A combination of handout flyers with information about the different activities contained in the course and e-mail communication ensures a physical document and digital information.

The flyer can be put on the family board in the kitchen and the digital communication works for those participants using online media.

It is recommended to send reminders via email two weeks before the activity takes place, and again a few days before the activity. You can use the reminders to give specific information on the program or in case of changes in the program, so everyone is informed about the plans in advance. If you collaborate with other organizations, institutions or communities you can ask for their support to spread information about the activity to people living with dementia and their relatives.

Registration

As a maximum number of participants in the spoken word activity is recommended, it is important to ensure a registration. The registration also gives you necessary contact information, so you can send out information about meeting place, time and other practical information before the activity.

It is recommended that the participants sign up via email or registration format and receive a confirmation email in return containing initial information about the activity. The registration and communication often goes through the relatives, which eases the communication process.

Description & Program



- Lay the table with coffee cups before the participants arrive.
- Stand at the door to welcome each participant.
- Introduce yourself briefly.
- After your presentation let the artist take over the scene, and let her or him go through with the short presentation of the participants. This is a way for the artist to connect with the participants from the beginning.
- The artist introduces her/himself and starts the performance of her/his slams and poems.
- After each slam or poem the artist discusses the subject of the poem with the participants.
- The aim of the discussion is to reflect on the subject, to talk about it in the group and to relate it to the participants' own lives.
- The poems create a good discussion about the situation and lives of people living with dementia.
- The theme of the poems can be e.g. mental vulnerability, which is a theme that many of the participants can relate to.
- The conversations can be very personal and include, among other things, stories about losing friends due to illness, and therefore the feeling of loneliness.
- At the end of the activity you can serve a sandwich or light meal.
- Remember to save time for goodbyes to each participant.

Evaluation



To collect notes, observations and new ideas you can use a logbook. As a host you have to focus on the participants and lead the group through the program, and therefore a logbook for short notes to remember can be useful in your evaluation of the activity. The notes can also be valuable in planning upcoming and new activities.

Depending on the setup of activities in your organization a short evaluation after the single activity.

If the activity is a part of a course where the group is gathered for a series of activities you can choose to do one final evaluation at the end of the course.

Remember to include the relatives in the evaluation if they participated alongside the people living with dementia.

Checklist, when to do what



One month before the activity

- Appointments about the activity with partners and involved staff.
- Advertisement for the activity e.g. flyers, emails etc.
- Contract and appointments with the artist.
- Booking of room and location for the activity.

Two weeks before the activity

- Invite participants.

The week before the activity

- Follow up with the artist on appointment and other practical matters.
- Print out mementos, poems or texts for the participants.
- Order coffee and fruit or sandwich.

The day before the activity

- Send a reminder to the participants. Remember to include information about location and other practical matters.

Day of the activity

- Setup the room.
- Pick up sandwiches.
- Brew coffee.
- Be a good host and guide the participants through the activity from the beginning to the end.
- Clean up after the activity.
- Evaluation of the activity.

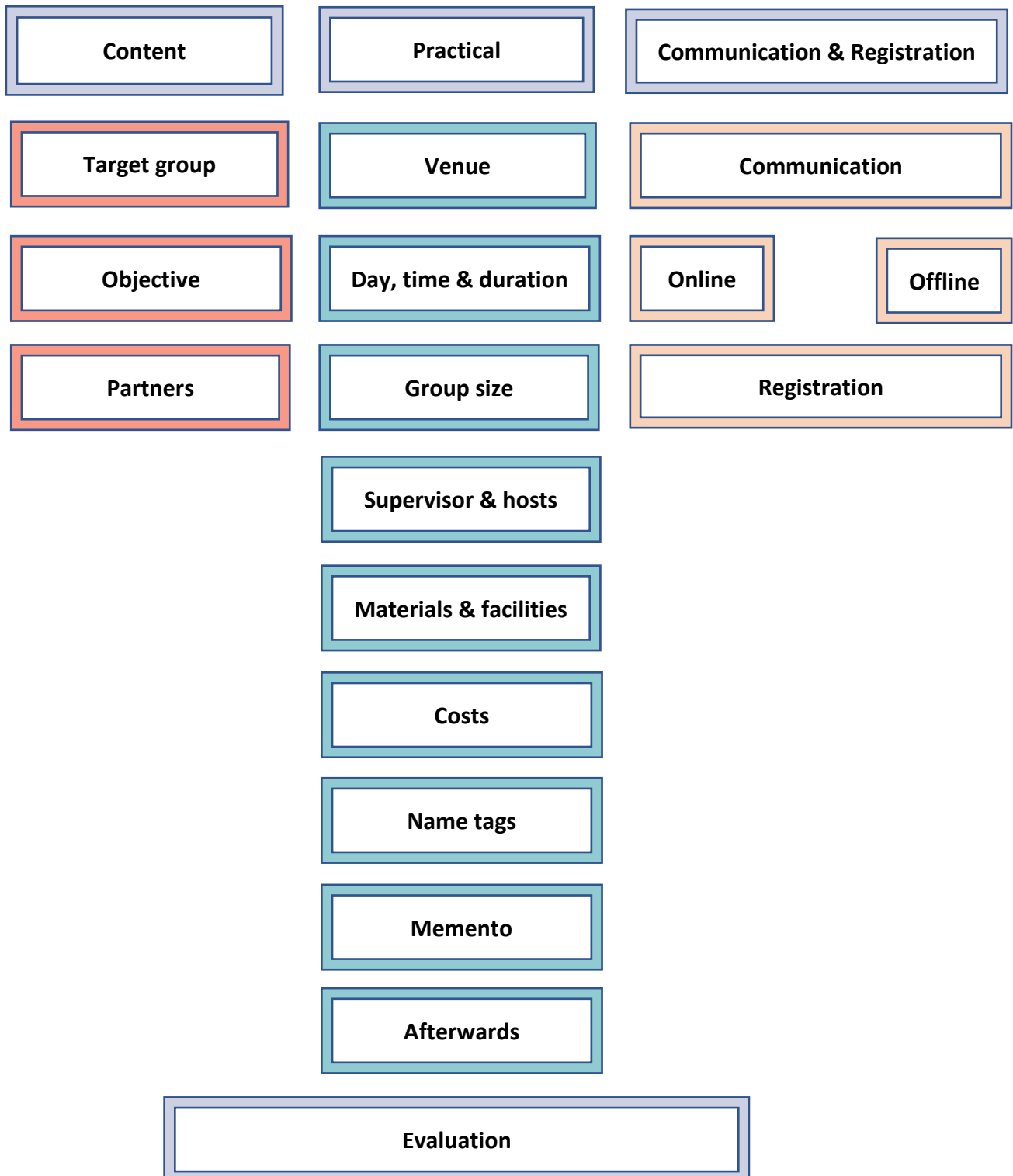
Corona

In case the activity takes place during a pandemic or other critical circumstances, always follow the guidelines of the local authorities in your country.

In relation to the spoken word activity alternative locations could be outdoor or in locations with space enough to keep a distance.

Another alternative is to lower the number of participants. But keep in mind that this activity is social in the sense of the participants sharing thoughts and experiences with each other, based on the poem presented by the artist.

Points of attention







Culture Club

At the library for people living with dementia and their relatives

Demensfællesskabet Fyn (The Funen Dementia Community).
KUNSTMUSEUM BRANDTS, Odense



Dementia
in Cultural Mediation

The activity



Name of the activity

‘Culture club at the library for people living with dementia’
The name covers various cultural activities both indoor and outdoor.

Summary

A culture club at the library in order to offer cultural events for couples where one of the couple is living with dementia. In this club the couples have mutual experiences.

Another very important cause of making this club is to connect both the people living with dementia as well as their relatives. Create “a room” of confidence and the feeling of being safe.

In this case a new club started in the autumn and again in the spring. We invited the couples that we know and also asked local partner “Demensfællskabet Fyn” to tell their users about the club. There are 6-7 couples participating each season. Try to have a themes for the different seasons. In this case ‘art’ and ‘get to know your city’ were themes. The activities are various, for example a guided tour watching sculptures in the city center, guided tours at the art museum “Brandts”, a philosophical talk about art, a guided city walk concentrating on the shops of the city, a guided tour at the town hall and also a guided tour at the harbour.

Each activity ends with all the participants sitting together having a cup of coffee – and talking together.

Content



Target group

It is an activity for people with an early stage of dementia still living at home – and for their closest relatives.

Objective

The activity is an offer of cultural events to couples with one of them living with dementia and thereby being prevented from participating in “ordinary” cultural events. Connect with the people affected by dementia – both the person living with dementia and the relatives.

Partners

The organisation “Demensfællesskabet Fyn” The Funen Dementia Community, helped to recruit participants.

The Funen Dementia Community is a counselling and activity center with activity offers for people with early-stage dementia and their relatives.

The center is an offer under the Alzheimer’s Association.

In addition, there are several volunteers attached as well as relatives and professionals.

The purpose of the Counselling and Activity Center is to create an inclusive community where meaningful activities and counselling are in natural interaction and development. Together, we create new opportunities and content-rich activities for people living at home with dementia and their relatives.

In the activities there was also collaboration with KUNSTMUSEUM BRANDTS, Odense (Art Museum).

Practical



Venue

The activities take place in different places depending on the activity. There were more outdoor activities because of COVID-19.

Day, time & duration

All the activities take place in the late afternoon from 4.30 pm to 6 pm in order for relatives still working to be able to participate.

Group size

Preferably 5 couples and a maximum of 7 couples. To provide space for as many people as possible who participate in the conversations and to create a safe atmosphere in the activity. Don't have too many participants.

Supervisors and hosts

As the activity includes relatives it is not necessary with volunteers.

Materials & facilities

The only thing needed is a cup of tea/coffee. If it is a singing or reading activity, it is a good idea to bring printed texts that the participants can also take home. When the activity has taken place outdoors; finish with a cup of coffee at a local café.

Costs

In our case, there are no expense for the participants. The library paid the fees for the guides and the coffee.

As the participants' financial situations vary a lot, it is preferable that the activities are free or very cheap.

Name tags

Name tags are not necessary.

As the activities do not take place around a table, it is not relevant to use name tags.

To create a higher degree of community, it may be a good idea to make presentations and name rounds.

Memento

Choose to give the participants photos of what they have seen or experienced along the way. It can be used for conversations when participants come home.

Afterwards

No additional action. It is not necessary because, in this specific case, the participants are going to meet again, for a new activity.

The follow-up event is that the relatives participate in the activity and therefore are able to subsequently talk about their experience at home.

Communication & Registration



Communication

Use both e-mail and flyers. Do not e-mail the participants until approximately 14 days before the activity takes place. Also sent a reminder a few days before the activity takes place. The activity is posted on the Dementia Community's event calendar.

Registration

Sign up by email and send a confirmation mail in return.

Description & Program



Indoor activity

Set up the table with coffee/tea to make the atmosphere cosy.

Outdoor activity

Always end the activity at a local café for coffee or tea. It is very important to have time to talk.

The participants enjoy very much being a part of the culture club – because the reason for being together is not about the disease but about having a cultural experience. It is in a kind of contrast to visit The Alzheimer's Association.

These were activities that everyone else can also participate in. But the difference here is that it is held for a smaller group and that the pace is slowed down. Many of the activities are also offered to other library users, but with more participants.

The fact that there are relatives involved in the activities makes a big difference in terms of how the activity is conducted and it is not necessary to take as many considerations as one would otherwise do.

Evaluation



Make a logbook with notes after each activity. Use this to assess and learn from for the next activities. The culture club consists of a series of activities, which are evaluated jointly with the participants after each event.

Checklist, when to do what



One month before the activity

- Plan the activity
- Booking of guided tours and presenters
- Dissemination via the Dementia Community's activity calendar

Two weeks before the activity

- Invite participants

The week before the activity

- Book a table in a Café

The day before the activity

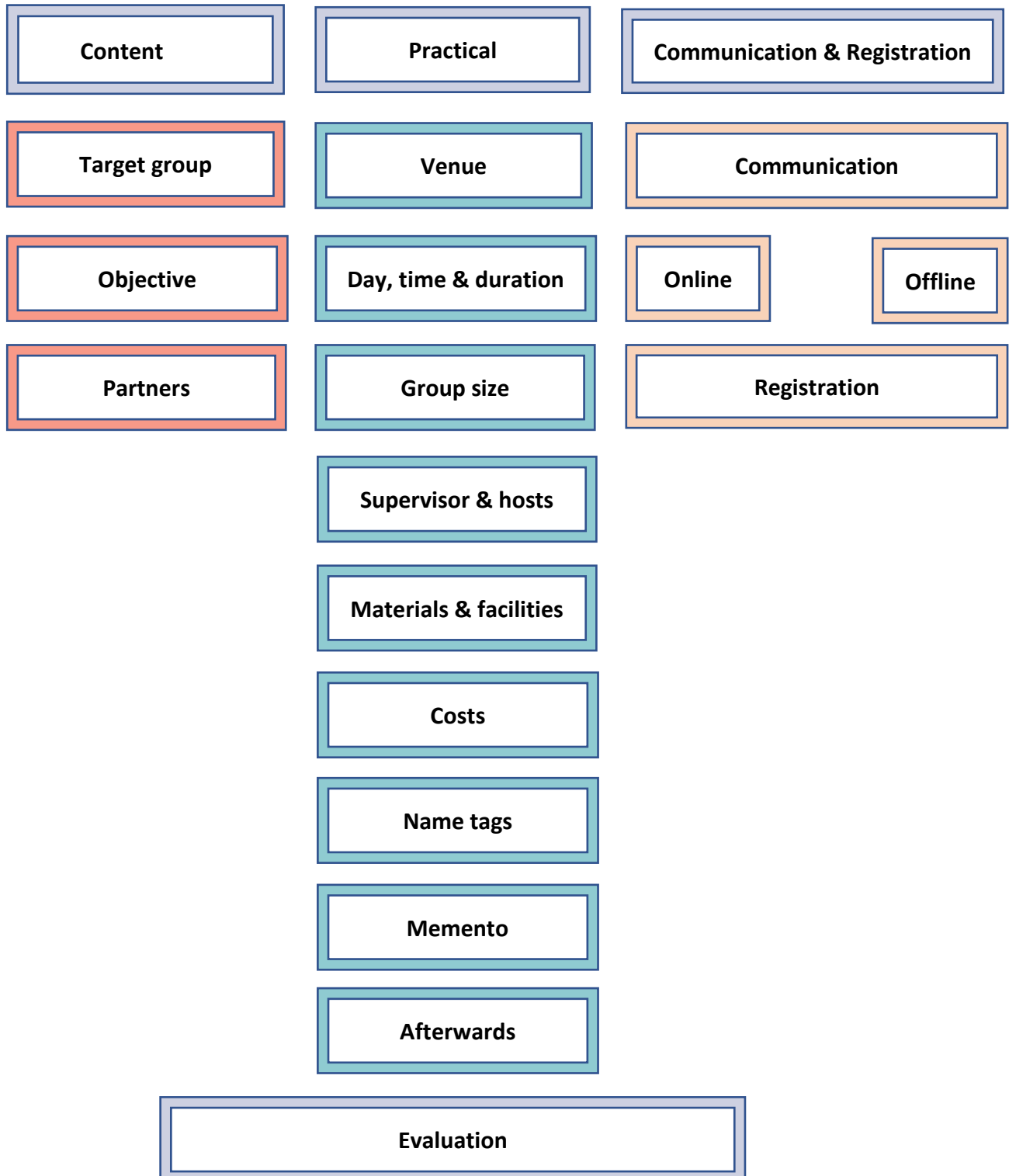
- Send a reminder

Corona

In case of corona it is preferred to organize outdoor activities. By doing the activities outdoors, it is possible and safer for the participants to meet.

The activities can take place under the corona, if reservations are made for the statutory national and local restrictions and recommendations that have been announced, at the time of the activities.

Points of attention







Music and Meditation

Niels Mark



Dementia
in Cultural Mediation

The activity



Name of the activity

Music and Meditation: Listening session for people living with dementia.

Summary

The aim of the activity is to inspire people living with dementia to a focused and concentrated listening to music. Music can be meditative and create a calm and pleasant atmosphere for the listener, but it can also be music that they know and that the potential listeners want to listen concentrated to. In this session, the producer made a mix in the free program Audacity, so that relaxing soundscapes of new age and ambient music were intertwined with nostalgic tones from the cultural heritage, music tracks that listeners could recognize from earlier stages in life. It is not a requirement to include this, but it had a good effect on the listening group.

Setup:

Listeners are asked to adjust and relax - on a chair or optionally lying on a mattress. After a short introduction, the meditation session begins, where the listeners quietly, through guided meditation, mentally focus on the present music listening.

Meditation can preferably be carried out by a mindfulness mediator, but if the financial means are thin, the meditation can also be carried out with a recorded meditation course.

The music is played directly in continuation of the meditation.

After the listening session, the listening group talks about the listening experience and whether they felt a difference in the presence in listening to music with the initial meditation session.

Content



Target group

Everyone can participate in a listening session no matter what stage of dementia they are in.

Objective

Once upon a time, music was a form of expression that we as humans listened concentrated on, where most people today have music as the background wallpaper in connection with other activities. The goal of the activity is to recreate the idea of focusing on listening to music through initial meditation. The wish is that the exercise in concentrated listening for the participants can be used in other contexts to create more presence around yourself and the activities you do. This is based on the philosophy that presence and concentration create greater joy and satisfaction for man.

Partners

The activity can preferably be carried out together with a professional meditator or mindfulness expert, who can adapt the meditation as needed. However, since there are many meditation sessions for free use on the internet, the activity can easily be carried out without a meditator. However, the effect and likelihood of participants experiencing the full effect of meditation the use of professional meditator recommendable.

Practical



Venue

Things to consider:

- The number of people for the activity is flexible. Though the fewer the people the more concentrated focus must be expected and thus the greatest effect for the audience.
- Tables are not required. There must be a chair for each participant. In addition, it may be advisable to have mattresses or sleeping pads available if some wish to lie down during the session.
- Logistically speaking, it is an easy activity to wind up. There are no parking requirements or other logistical requirements.
- It would be preferable for participants who doesn't own a car.
- The activity is fully accessible to everyone regardless of disability - including wheelchair users.
- Technical requirements: access to music system with speakers. Optional: microphone depending on the number of participants and the need for sound level.

Day, time & duration

Activity time is flexible and can be arranged as needed. Duration can be flexible depending on the audience - we recommended min. 60-90 minutes.

Group size

Smaller groups are always preferable for people living with Dementia. 5-10 people is preferable.

Supervisors and hosts

The number of people for the activity is flexible. Though the fewer the people the more concentrated focus must be expected and thus the greatest effect for the audience.

There is no need for any particular employees, though the skills to create the suitable music playlist is an advantage.

Materials & facilities

- Music systems and speakers or laptop with external speakers
- Chairs and/or mattresses
- Optional: mood-creating light

Costs

The event was free, but optionally you can charge a small amount to cover the expenses of a professional Mindfulness-instructor.

Name tags

Name tags are not required.

Memento

There is no need for a memento afterwards. The participants could get entrance to the playlist and sources for finding meditation-sessions, if they get inspired to practice at home.

Afterwards

There are no follow-up activities.

Communication & Registration



Communication

You can be invited to the activity through institutions as well as general marketing via the daily press in the form of articles and press releases. Digital is advertised via mailing lists and social media.

You can invite participants when the program for the activity is ready. If you are in good time, you are more likely to gain a wider reach, and maybe get such great demand, that there is a basis for a series of sessions.

Registration

Participants can apply to participate in the activity via telephone and emails, just as registration can be coordinated through staff at the institution if all guests are from the same place.

Description & Program



- The room is set up with a music system or PC and good speakers, so the sound is good for the participants.
- The audience sits on chairs or lies on mattresses in a reasonable position in relation to the speakers.
- Introduction to the activity itself is required. For many, mindfulness meditation is an unknown territory that they had not imagined trying. Therefore, the narrative about the purpose of meditation and why it makes sense in relation to a more focused and present musical experience is necessary.

The host of the entire event welcomes, talks about the program - and then introduces the mindfulness mediator. The mindfulness mediator introduces the meditation after which meditation sessions begin. Towards the end of the meditation session, the music fades in quietly so that there is a smooth transition between the meditation and the music.

- The course of the activity.
From beginning till the end. Mention possible presentations, questions, etc.
- Closure and thank you.
How will the activity end? It is important to take your time to conclude as this is the last moment of contact. Will there be a short summary?
How is everyone thanked for their participation and contributions? Maybe by creating a special and personal moment with giving mementos?

The activity ends with the audience being able to share their experience in plenary. In this way, the participants leave the activity with the feeling of a shared experience. This increases the likelihood that they will want to try again.

Evaluation



The activity has been evaluated several times with the mediator. Both with the participants, but also afterwards in the form of an experience interview.

Checklist, when to do what



One month before the activity

- Enter into agreements with institutions
- Promote the activity
- Acquisition of equipment

Two weeks before the activity

- Produce playlists
- Coordinate with the activity's actors
- Order catering for the participants, as part of the introduction and the welcome

The week before the activity

- Overview of the number of registered

The day before the activity

- Preparing the room
- Sound and light check

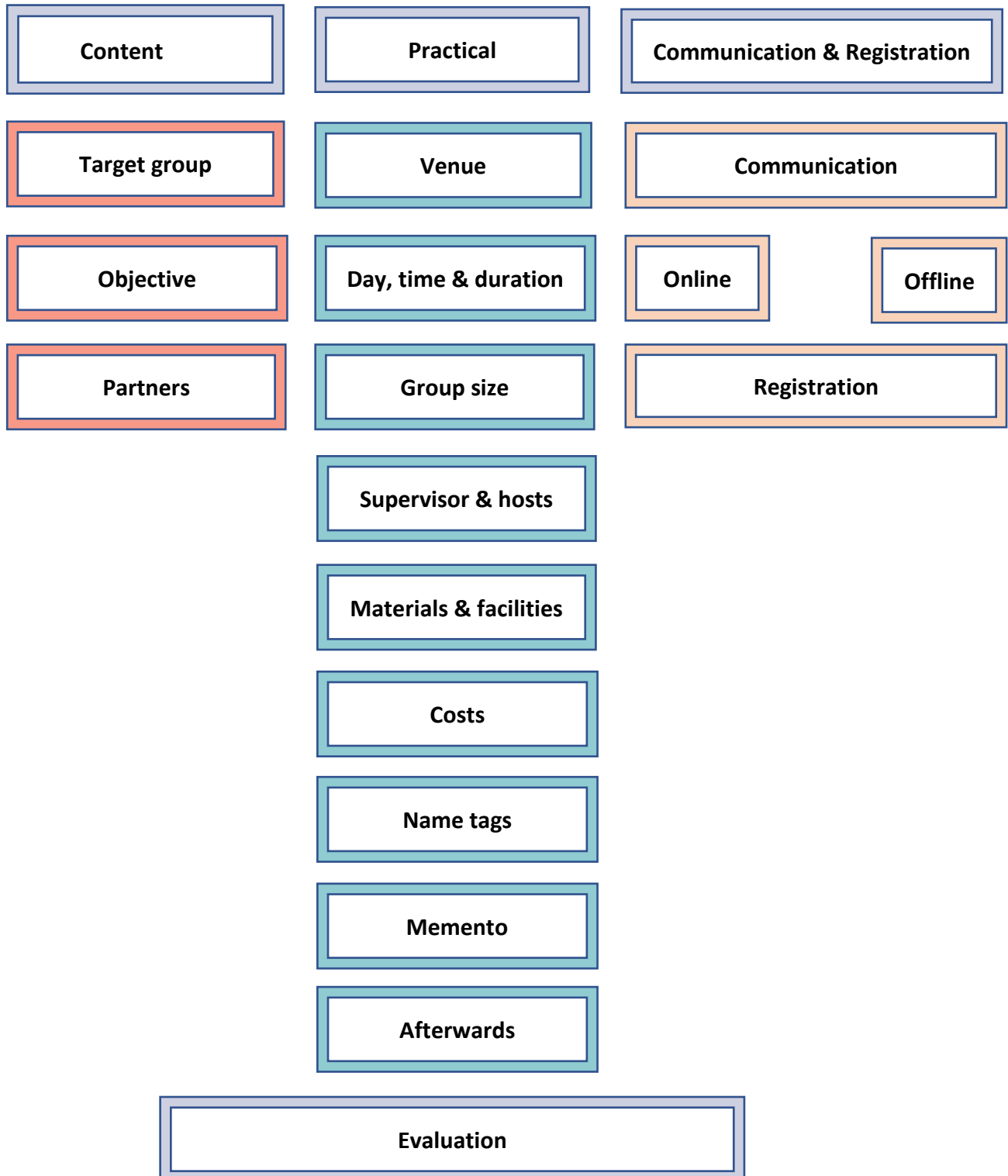
Day of the activity

- Last coordination with actors
- Preparation of equipment before settlement
- Preparation of catering

Corona

Not affected by Corona as all restrictions had been lifted at the time of the activity.

Points of attention







Filosofi i Skolen



Philosophical Dialogue

Filosofi i Skolen, Department for the Study of Culture,
University of Southern Denmark



Dementia
in Cultural Mediation

The activity



Name of the activity

Philosophical Dialogue.

Summary

Philosophical dialogue derives from the tradition 'Philosophy with children' which is a collective term for different forms of conversation, where children, young people and adults through group activities develop their abilities to enter a philosophical dialogue with each other and develop the cognitive, personal and social skills.

A philosophical dialogue typically lasts 45-60 minutes where a group of participants sit together (preferably in a circle) and take part in a joint philosophical study focusing on one or more abstract ideas, eg art, power, trust, justice, freedom or responsibility . The philosophical dialogue is supported and organized by a facilitator who throughout the dialogue maintains the formal framework and asks in-depth questions to the participants.

The philosophical dialogue is kick-started by the facilitator presenting a stimulus, eg a story, a statement, a dilemma, a picture or a film, and then asks a starting question which relates to the stimulus and acts as a starting point for the dialogue. It is the participants who jointly create the content of the dialogue by sharing their opinions and ideas about the issue and related topics, but also by listening to each other and commenting on each other. Hereby, the participants jointly examine the given topic. The facilitator's task is to maintain the formal framework of the dialogue and create a safe space for the participants, but also to facilitate the dialogue between the participants, by asking in-depth questions and ensuring that everyone can have their say.

Often the philosophical dialogues are based on a stimulus that contains ideas or values that can be looked at in different angles philosophically. The purpose is not for the participants to learn about philosophy and the history of philosophy but to learn to philosophise. It is thus not a question of teaching certain theories, positions, or philosophers, but instead through philosophical discussions to work with the participants' curiosity, increase their ability to reflect and argue, as well as give them tools to talk together in a constructive way.

In the philosophical dialogue, we take as our starting point at the content that philosophy typically deals with, e.g. dilemmas, abstract concepts and "big questions" - all something where (yet) there is not one specific answer, but where there are many possible answers. It allows us to enter an equal dialogue with each other, where we can be curious together based on our point of view about something that affects us all. For example, "Is sign language a language?", "Who decides that something is beautiful?", "When is something music?", "Can you do nothing?" or "Is an apple alive?".

Content



Target group

As a starting point, the philosophical dialogue can be used as an activity in several ways with different target groups. It's just a matter of adapting the content and framework of the activity.

It can, for example, be a group activity where people living with dementia in an early stage and their relatives participate in smaller groups (of 8-10 people) and take part in the philosophical dialogue together. The advantage of the relatives participating in the dialogue may be that they learn something new about their loved ones and can be common about the study of the philosophical issues. The disadvantage may be if the relatives start responding on behalf of their loved ones - most likely to help them - and thereby become too dominant in the dialogue. The philosophical dialogue can be a slow activity where we take time to think, speak and listen to each other.

For people living with dementia at a later stage, the philosophical dialogue can alternatively take place one to one, where the facilitator enters a dialogue with one person. The dialogues will most likely be shorter and can advantageously be based on the person's own questions and wonders.

As a facilitator, you must be aware of the various pitfalls that can be in relation to (unconsciously) manipulating the participants and creating an insecure space for dialogue. We therefore always recommend that you contact a professional facilitator and / or be trained to handle the dialogue. It is also important to have plenty of time to take care of the activity and to be aware that the participants are interested in being part of the dialogue - in other words, it is important to stop while the going is good.

Objective

It can be, for example:

- Working with and training the cognitive skills, e.g. giving examples, justifying oneself, seeing things from different perspectives or working between the concrete and abstract levels.
- To support and maintain social skills, e.g. to take part in a joint study, to listen to each other, to receive feedback from others or to answer the questioner.
- Supporting and maintaining personal skills, e.g. formulating thoughts for speech and explaining oneself, speaking in plenary or sharing one's own thoughts and ideas.

Something that always applies to the philosophical dialogue is that we seek to create an explored space - a philosophical space if you will - together! A place where we together explore the world around us based on each of our points of view.

Partners

In getting participants to the activity, we used Demensfællesskabet Fyn.

Practical



Venue

What you need is a facilitator who has prepared the framework and stimulus for the dialogue. In addition, you need a room that can accommodate 5-10 people, (incl. Chair and tables) and where there is quiet. If you need to show a video to kickstart the dialogue, you need equipment for this. Access to toilets and kitchen to make coffee is preferable.

Day, time & duration

The Philosophical Dialogue can be held at any time of the day and any day of the week, but late afternoon has worked well for us as it gives the relatives better opportunities to participate. Duration is 45-90 minutes depending on how much energy there is in the group that day.

Group size

If you want to facilitate the Philosophical Dialogue as a group activity, the optimal group size is 5 to 10 people. One can also use the Philosophical Dialogue as a one-on-one activity where the facilitator has a dialogue with one citizen.

Supervisors and hosts

You will need some help for setting up tables, making coffee guiding the participants to the venue and showing where the restrooms are etc.

During the dialogue, it is important that the facilitator and any helpers agree on whether the helpers are part of the dialogue or not.

Materials & facilities

The facilitator may use props to support the stimulus and the subsequent dialogue. It can be, for example, a short film, pictures, a piece of music or various objects. The props help us to make the problem concrete and act as a focus for the dialogue, so we always have the concrete element to "refer to" when we talk together in the Philosophical dialogue. For example, "What we heard on the video was not music because... But when I listen to a song by Queen, it is music because..."..

Costs

In our case, it was free to participate in the Philosophical Dialogue, but you could charge a small amount to pay for a facilitator, location and possibly coffee/tea.

Name tags

No name tags are necessary in this course, but it is an option that can be considered if it's preferred to know the participants' names immediately.

Memento

We did not give the participants any mementos after the Philosophical Dialogue, but if you think it is relevant to maintain the dialogue for the individual participant, you can consider writing down the stimulus and related questions so that the participants can take it home for further reflection.

Afterwards

No additional actions.

Communication & Registration



Communication

We used the local Dementia house for the recruitment. They were responsible for the communication to the citizens.

If you would like to know more about Philosophical dialogue, you can contact the project Philosophy in the School by email filosofiiskolen@sdu.dk or read more on the project's website <https://www.sdu.dk/da/filosofiiskolen>.

In addition, we can recommend from the project that you read the book “[The if Machine](#)” by Peter Worley, which contains a short introduction to facilitation and several exciting dialogue materials.

Registration

Demensfællesskabet Fyn used email and telephone for signing up participants.

Description & Program



A typical philosophical dialogue step-by-step

1. If the Philosophical dialogue is arranged as a group activity, it is important to find a place where there is calm so that everyone can hear what each other is saying. The participants and the facilitator typically sit on separate chairs in a circle, so that everyone is equal and can see / hear each other.
2. The facilitator introduces briefly to the activity's program and can possibly introduce participants to the concept of philosophy and philosophical questions. It is important that the facilitator does not record the purpose of the activity, as it can have a dampening effect on the participants and the open dialogue.
3. The facilitator can choose to start the activity with a small exercise where the group works with different cognitive skills eg concept clarification, categorizations or argumentation in a fun and easy way (contact filosofiiskolen@sdu.dk to hear more and receive materials).
4. The facilitator then presents the stimulus and asks the starting question, which is the group's common third for the dialogue. The facilitator can advantageously use props which are placed in the middle of the circle, so that the dialogue also has a visually common third (contact filosofiiskolen@sdu.dk to hear more and receive materials).
5. It may be a good idea to start the dialogue with a talktime, where the participants talk together in pairs about the issue before the plenary dialogue.
6. The philosophical study can now go in many different directions and the facilitator facilitates the dialogue in the best way with in-depth questions. The facilitator stops the dialogue when the time has passed, or the participants need to stop.
7. The activity can advantageously be rounded off with a small light exercise where the participants get up and stand and move a little (contact filosofiiskolen@sdu.dk to hear more and receive materials).

Evaluation



We did not make formal evaluations of the activities with the participants after the dialogues, but simply talked informally with the participants about their experience. All the participants (both the participants living with dementia and their relatives) expressed that they were happy with the activity, i.a. because they had the opportunity to talk and think about something that interested them and because it took place in an informal setting. For the relatives, it was very much an experience of hearing their loved ones reflect and talk with joy that was good.

Checklist, when to do what



One month before the activity

- Make sure you have an appointment with a trained facilitator in place and agree on a topic for the dialogue so that it can be announced in the invitation to the participants. Make sure all invitations are delivered.

Two weeks before the activity

- Check how many contestants has signed up and if needed broaden your scope for invitations .

The week before the activity

- Make sure all contestants has got the correct information regarding the activity.

The day before the activity

- Nothing specific.

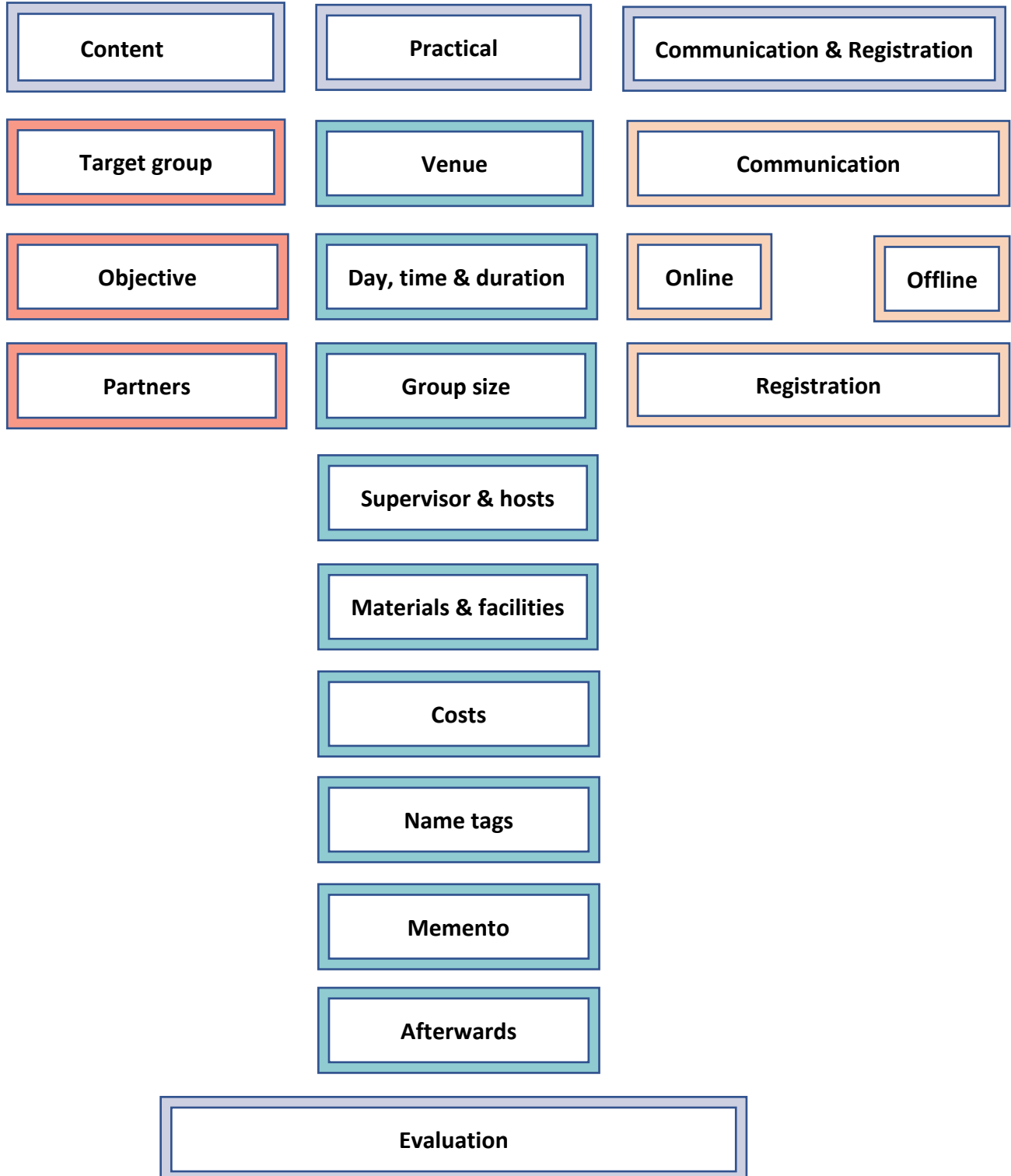
Day of the activity

- Arrive at the venue in good time to connect with the people, helping out and make sure everything is okay.
- Make coffee and the for the participants.

Corona

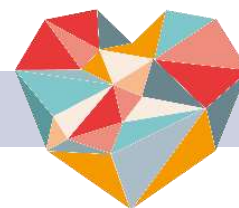
We held the activities before the advent of the Corona, but the Philosophical Dialogue can easily be held in situations such as the Corona situation. All you have to do is make sure to book a large room so that there is a good distance between the chairs, and ventilate the room before, during and after the dialogue. Participants do not have to touch any things and can sit at a good distance from each other. However, it is NOT recommended that participants wear bandages during the dialogue itself, as it can be difficult to hear what people are saying with bandages on and it makes the dialogue more safe when we can see each other's facial expressions when we talk together.

Points of attention





3.2: Netherlands | Healthy Ageing Network Northern Netherlands



This chapter contains the frameworks for the activities developed in the Netherlands with the project partner [Healthy Ageing Network Northern Netherlands](#) (HANNN).

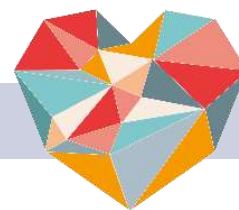
- **Books & Do** | Biblionet Groningen
- **Dancing Stories** | NO-LABEL Figurentheater & Dans
- **Coping with behaviour through roleplay** | Gedragsgenerator
- **Playful Mind** | Fitter Brein
- **A box with (your) stories** | Hunebedcentrum
- **Memory Walk** | Odensehuis Emmen & HANNN



Books & Do



The activity



Name of the activity

The name of this activity is: **'Books & Do'**.

Summary

From a book, the activity Books & Do is created. All kind of books are possible: a cookbook, a travel book, a book about clothes or a book with stories.

By listening, talking or doing something with appropriate attributes and/or activities relevant to the book, different senses are appealed to so that people with dementia really experience the topic or theme.

For this specific activity travel books were chosen. One is taken on a journey through the use of books and pictures.

The person with dementia who participates in the activity, chooses from different travel books and destinations a number of images that he or she feels something with. This is where the conversation starts.

It is of course not without reason that someone chooses a particular book or image. Often there is already a certain memory or feeling attached to it. Following the conversation, an image is chosen and that is the place where the person participating in the activity, will go.

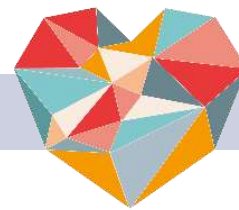
The experience becomes complete because people can then see themselves in the surroundings of their travel destination via a green screen and monitor.

Seeing oneself in this environment is of course quite an experience, and again a good reason to talk about with each other.

In conclusion, a picture is made of the moment, which is printed on the spot and taken home. A beautiful reminder of this moment and fun to talk about later with family and friends.

The memories and feelings that come up don't always refer to places someone has been or wanted to go. It's also sometimes in the details. For example, one participant came across sheep in a book. She was suddenly reminded of the cardigans she used to make of sheep's wool.

Content



Target group

This activity is suitable for people in the early or middle stages of dementia. But of course someone who is already experiencing more impact from dementia can also join in just for fun. It is accessible for people with dementia who still live at home but also for people who already live in a care institution.

A physical disability is not a problem. For someone who is visually impaired, the activity may be less interesting but still of course very welcome.

Objective

This activity takes participants to a place of wonder.

Images, art and creativity are ways to escape reality. For someone with dementia, reality can be confusing and not always pleasant. With Books & Do, that person gets some space in their head, feelings and thoughts by being somewhere else. A place that person has fond memories of or perhaps has always wanted to visit.

Partners

Depending on where the activity is organized, additional partners or organizations are needed.

A library is ideally suited for this activity as this is obviously a place where many books and themes are present and these locations are easily accessible.

However, the activity can also be organized by and at other (cultural) organizations, care institutions or social initiatives. Everyone has books that can be used for this.

The artist and leader of Books & Do can also provide the activity on location since all the materials and equipment used are mobile. Books within a particular theme can then be taken from the library.

Practical



Venue

'Books & Do' is an indoor activity and, in addition to a library, can be organized at any location that is easily accessible and has a number of facilities:

- The room must be at least 3 x3 meters, preferably larger. This is to have 2 meters distance between the monitor, green screen and the iPad on tripod.
- A wall of at least 2 meters without windows or bright lights. This is where the green screen will be placed and it is important that there is no light behind it.
- On or near this wall is an electrical outlet.
- A monitor or projector is desired (can also be brought by the artist or leader).
- The possibility to place a table with chairs for about 8 persons.
- The location is accessible for people with disabilities and people with a walker or sitting in a wheelchair.

Day, time & duration

The activity can be organized at any time and in different locations.

Reserve ample time for this activity, around 2 to 3 hours. It can be shorter but in addition to picking out the images, engaging in conversation with each other and retrieving memories of destinations and photos is also a big part of the whole experience.

A morning is very suitable for this activity as one is generally still fresh and active.

Group size

5 to 6 people is a good number but this may also depend on the space available at a venue. Don't make the group too large as it's important to have time and attention for everyone's stories.

Supervisors and hosts

In addition to the person leading the activity and taking the pictures, two more supervisors are needed. These can be two employees/volunteers from the library or from the location where the activity takes place. They will keep the conversation going with the participants and can already help to look at and choose the books and pictures.

Materials & facilities

The following materials are needed:

- A green screen (green sheet).
- A monitor.
- Various travel books.
- An iPad with the app Veescape on it (that is what the images will be created/uploaded with).
- Tripod for the iPad.
- Connection cable from the iPad to the monitor (hdmi or vga input).
- Small printer for printing the photo that the participant will receive and take home.

Tea, coffee and something sweet will be offered and must be present.

Costs

If the activity is organized in the library, in most cases there are no costs.

If the activity is requested at another location, then there is a cost for the artist/leader of the activity and for any material.

Name tags

A name sticker for everyone is recommended so that no one has to remember names. People can address each other personally to strengthen social contacts.

Memento

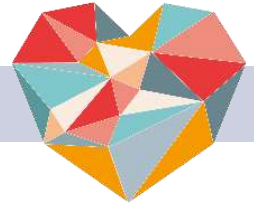
A photo is taken of the moment someone stands in the chosen image, which is taken home. A beautiful reminder of this moment and fun to talk about later with family and friends.

Afterwards

Photographs will be taken during the activity (after permission). These photos can be shared on websites and the social media channels of the organizations involved. But can also be sent to family of the participants or the participants themselves.

From the person who has participated in the activity, it can be nice to send the photo taken with their chosen image as a card to someone with the message of "hey, look, I've been on vacation!"

Communication & Registration



Communication

Through a combination of flyers and messages via digital channels (website, social media), the activity is brought to the attention.

Simple language and pictures are used so that everything is easy to understand.

Flyers or posters can be put up on local notice boards and spread within the organizations involved and to visitors. The activity can also be shared within own networks and other channels for residents and visitors.

Registration

Since a maximum number of participants is recommended, it is important to work with registration. This also provides the necessary contact information so that information can be sent about the location, time and other practical information.

Registration at the library itself can be done via a registration form on the website.

If the activity is organized at another location, registration goes through the activity leaders there. In all cases, the person who registered will receive a confirmation e-mail with more information about the activity.

Description & Program



Preparation

Set up the table and chairs and make it cosy. It is nice if the decorations match the theme.

Put a selection of travel books and images on the table.

Make sure the coffee/tea and sweets are ready so people can join in when they enter the room.

Program

Give everyone a warm and personal welcome upon entry. Once everyone has found a seat, the leader and facilitators briefly introduce themselves.

A round of introductions from all participants follows to create a familiar, welcoming atmosphere.

Once everyone is seated and has a cup of coffee or tea, the books and images can be slowly pointed out. What do you see? What appeals to you? What do you think we will do? What is someone responding to? Start a conversation about that.

Explain calmly what the intention is and what is going to happen. Do not use a very structured approach to the steps and times. Let it happen. Look at the people and react to them.

Pay attention to someone who is perhaps a bit quieter and does not pick up a book or picture. Sit down with that person and start looking together.

Focus on an image that clearly speaks to the participant and ask some questions. What would it be like to be there? Is this a familiar place? What would you like to do if you were there? Then choose the final photo to be used further and take this person to the green screen.

The green screen can be set up in a corner in the same room but also in an adjacent room. This depends on the location and will be agreed on beforehand.

Using the app Veescape on the iPad, take a picture of the image being used and set it up (to be seen on iPad and on the monitor). While waiting for this, another supervisor can keep the conversation going in the meantime with the others (if necessary).

Make sure that the person standing in front of the green screen can see themselves clearly on the monitor. If the person in front of the green screen moves, that movement will also be seen in the image on the monitor. Engage in conversation again. What does the person see and feel? What would this person like to do now? Cheering on the mountain or enjoying the sunshine? Wait for a nice moment to take the picture.

When the photo is taken, this participant goes back to the coffee table and the next one may go to the green screen. One supervisor always stays at the coffee table with the remaining participants. Once everyone has had the travel experience, the photos are printed and handed out.

Again, it gives plenty to talk about to see and hear where everyone has "been" and stories and memories are shared.

Round up and ask all participants how they experienced this morning. Take time to say goodbye to everyone personally.

Evaluation



For finishing up the activity, participants are asked how they experienced it. As a group, they talk about it afterwards. What did they think of it? What did they feel?

Afterwards there is also an evaluation with the organization(s) involved and the supervisors. What stood out, what went well, what could be done differently next time.

Remarks are noted so that these points can be taken into account next time the activity will be organized.

Checklist, when to do what



One month before the activity

- Choosing location.
- On location, look at space and facilities available.
- Agree on what theme, what books.
- How much guidance is needed, how many supervisors.
- Arrange the needed supervisors and any other help.
- Prior notice of activity.

Two weeks before the activity

- Send invitation, put up flyers, post on website and social media channels.
- Once again visit the location and have a follow up appointment with the local activity leader.

The week before the activity

- Registration/participation confirmation.
- Send mail with practical information about location and activity.
- Check materials and equipment and check for sufficient materials (including photo paper for printing).

The day before the activity

- Check equipment and charge all devices.
- Gather and collect materials.

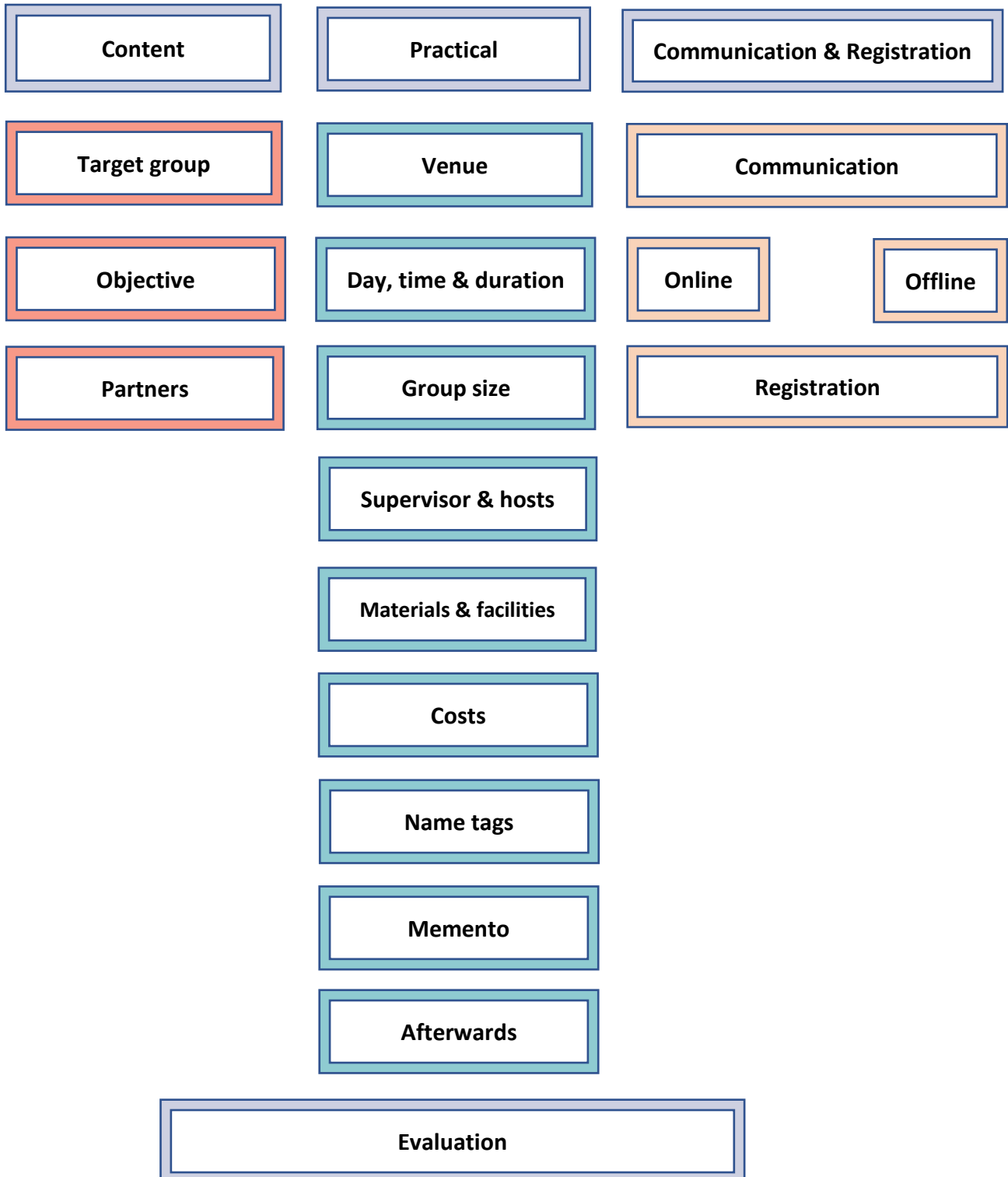
Day of the activity

- Be present 60 minutes prior to the start of the activity.
- Get everything ready and set up.
- Prepare coffee/tea and sweet.

Corona

Corona or some other special circumstance may pose problems for the activity but no major obstacles. As long as small groups can get together, it can be done.

Points of attention







Dancing Stories



hannn.eu

no-Label

puppet theater & dance
www.no-label.org



Dementia
in Cultural Mediation

The activity



Name of the activity

Dancing stories.

Dance & Dementia.

Summary

When you turn on the music, people will spontaneously start moving, you will see a wobbling foot or fingers drumming on a table. And for people suffering from stiffness or rigidity, dancing is a nice way to move. But dancing gives more. When your world keeps getting smaller and more passive due to dementia, dancing provides new contacts. It is a non-verbal way of communicating. You don't have to be a prima ballerina or be able to remember steps to dance. Dancing is in all of us and closer than you think. In a chair, at a table or in the room. Everyone can dance. The smallest movements can have the greatest effect.

People with dementia can intensely enjoy listening to music, singing songs, and dancing on music. Dancing with a loved one or a family member gives you the opportunity to be yourself again for a moment. Dancing is an alternative way of communicating in which people can connect again which is normally more challenging due to their dementia. Dancing helps to connect with others and have fun together. And dancing is healthy! Rigid and stiff muscles become more flexible. The blood circulation increases, the flexibility of joints improves, as well as the condition of the connective tissue. Dancing is good voor the brain and improves your mood.

Dancing is moving, it makes you happy, gives energy and connects you with yourself and with the people around you.

Content



Target group

The participants are people who suffer from dementia. It does not matter in which stadia of dementia the participant currently is. The activity is also possible for people with dementia who have mobility issues or who are in a wheelchair. They are able to do the moves and exercises from a seated position and as best they can.

Objective

Dance gives a sensation, a stimulus, an inexpressible feeling which cannot be put in words. The contact becomes more intense and opens someone up to the environment. Physical vulnerable people can find support with someone else: a care dancer. Besides this main purpose, dancing gives an additional benefit of making or keeping the muscles more flexible.

Partners

At this activity, organisations where people with dementia live or frequently visit are involved. These are mainly care centre. Potential other organisation are the Odensehouses and community centre for people with dementia who still live at home. These organisations also provide the location of the activity.

Practical



Venue

- The activity is possible in multiple group settings. It can be performed in a living room, a group in a care centre or one on one. It can even take place in someone's own living room.
- The activity be held with a group up to 10 participants. The size of the room depends on the number of participants. Think of a community centre or activity room in a care centre.
- The room needs to be large enough to seat everyone (one chair for every participant) and enough space to be able to dance.
- Besides a chair during dancing (without a table) there should be enough chairs and tables to drink coffee or tea at the end of the activity. These tables cannot be in the way of dancing.
- When choosing a room, it is good to take into account people with walking difficulties or who use a wheelchair.
- It is desirable to organise the dance class in a closed room, in order to have as little distraction from the outside as possible.
- To be audible to the participants, make use of a sound system and a (headset) microphone is desirable. This is especially important in larger rooms and for larger groups.

Day, time & duration

In the morning your muscles are often still a bit stiff. Later in the day, the participants can become tired. This is why the afternoon or at the end of the morning are the ideal times to organise Dancing Stories. However, this also depends on the daily structure of the care centre or other hosting location.

Group size

There are more possible group compositions. The activity can be performed:

- One on one.
- In a small group of about 5 people, for example a living room group.
- A larger group is possible with a maximum of 10 people with dementia and with them 10 care givers/volunteers. This is the maximum capacity to guarantee a safe environment and secure personal attention from the instructor.

Supervisors and hosts

- When the activity is individual, one on one, only the dance instructor and participant are present. The added value of this privacy is the direct contact between the two, without distraction of others.
- When the activity takes place in a living room group of a care centre (with around 5 people with dementia) one activity supervisor will be enough to supervise together with the instructor.
- With larger groups it is necessary to have a companion for every participant, excluding the instructor. This can be a nurse, care giver, family member or volunteer.

Materials & facilities

- A music installation is needed. It might be possible the instructor brings one.
- In larger rooms a headset is needed, this way everyone can hear the instructor.
- It is important to have a good dance floor. The floor cannot be too slippery or too rough and no carpet or loose rugs.
- After the activity, coffee and tea will be served.

Costs

If the participant needs to contribute financially, depends on the hosting organisation or person. In general, the instructor is paid per hour by the guest organisation (financial conditions according to the Fair Practice Code).

Name tags

With larger groups name tags can be useful to personally address all participants.

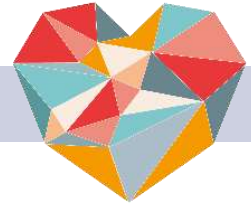
Memento

There is currently no specific memento. However, the teacher can keep a little log/diary in which will be noted how the lesson went and which progress is seen. Family members can read this and follow the process and progress from a distance.

Afterwards

Depending on the care centre, there might be a sequel. The power is in repetition, so weekly lessons are preferred. It is desirable to keep family member posted about the activity and the influence this has on their relative with dementia. However, this is up to the care centre.

Communication & Registration



Communication

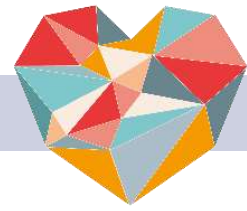
The instructor provides the marketing by actively calling care centres or community centres and through word of mouth. Direct contact with the managers and coordinators is made. Within the care centre or community centre it is then transferred to the activity supervisor. They are responsible for the implementations and invitation of the participants.

- Via marketing channels of the care centre and community centre, such as the paper, digital board etc.
- Flyers and posters are spread in the care centre or any other place Dancing Stories is presented.

Registration

The activity supervisors of the care centre or other organisations are responsible for inviting and registering the participants.

Description & Program



- Setting up a room which is large enough to be able to dance and has space for one chair per participant. The tables must be cleared.
- The participants will be taken to the room, where calm and quiet music is playing. This to get them already in the mood and they don't immediately have a lot of noise around them.
- The participants will sit down until the group is complete, in the meantime the instructor will greet the participants individually.
- When the group is complete, the first exercise is performed sitting. Calm music is still playing.

The noise level should be build up slowly. The dance lessons starts with very simple exercises to have a warming up. Most of the exercises of the lesson are included in the next song so the participants have done them already before the lesson really starts.

The actual lesson often starts by showing pictures. When there is a song or a story about the sea, pictures of the sea are shown. Or maybe even a seagull appears in the story and becomes part of the movements. Then the music is turned on and the story is danced. Talk about what you hear in the music. Maybe it is nice and warm, and at sea you might have your feet in the sand. Big waves, small waves. This way you really create a dance expression. Build up from calm music to more intensive and exiting music. After this, finish the story with calm music and a cooling down. Close with a well-known song from the past where the participants don't have to do much anymore. They can just enjoy the lyrics and music while doing some slow movements. The instructor again makes contact with all individual participants.

Depending on the group, pictures of the story are shown with music or it is just the music next to the story.

- When the group is larger than 5 participants, they are split in two sub groups. One group will perform the dance and the other group will sit down and watch. There will be multiple switches between the groups. The seated moments can be used to rest and watching is just as fun as doing!
After a few switches between groups and performances of the dance exercises, the whole group will sit down.
- After the activity, coffee and tea will be served in a room with tables.
- The participants will return or be picked up to their own living space or home.

Evaluation



Both before and after the activity a short evaluation will take place between instructor and activity supervisor about the specific conditions and health of the participants that are important for the dance lesson. Think about aggression, grief, health etc.

The coffee moment after the lesson with the participants and their companions is a good moment to evaluate the dance lesson with them. This is mostly verbal, there is no written evaluation unless the care centre prefers this. To keep family members of the participant posted of the process a logbook or diary can be kept. This can be nice for the family members since some of the participants do not remember the dance lessons themselves.

It would be nice if family members also take a dance lesson every now and then. Dance is a way to connect again in a different manner. Dance works on the empathic feeling. If you cannot reach someone with words anymore, it might be still possible to reach them with music and dance.

Checklist, when to do what



One month before the activity

- The instructor will be hired by the care centre (or community centre or other organisation).
- The instructor and activity supervisor meet each other to discuss wishes.
- Organising volunteers, possibly care givers or family members.

Two weeks before the activity

- Enlistment of participants.
- Announce activity to family members (by care centre).
- Reserve the room.

The week before the activity

- Reserve coffee and tea (catering) at the hosting location.
- Reminder announcement activity.
- Check/enrol volunteers, care givers, family members.

The day before the activity

- Check facility: room, coffee & tea, participants volunteers, music installation (headset when necessary).

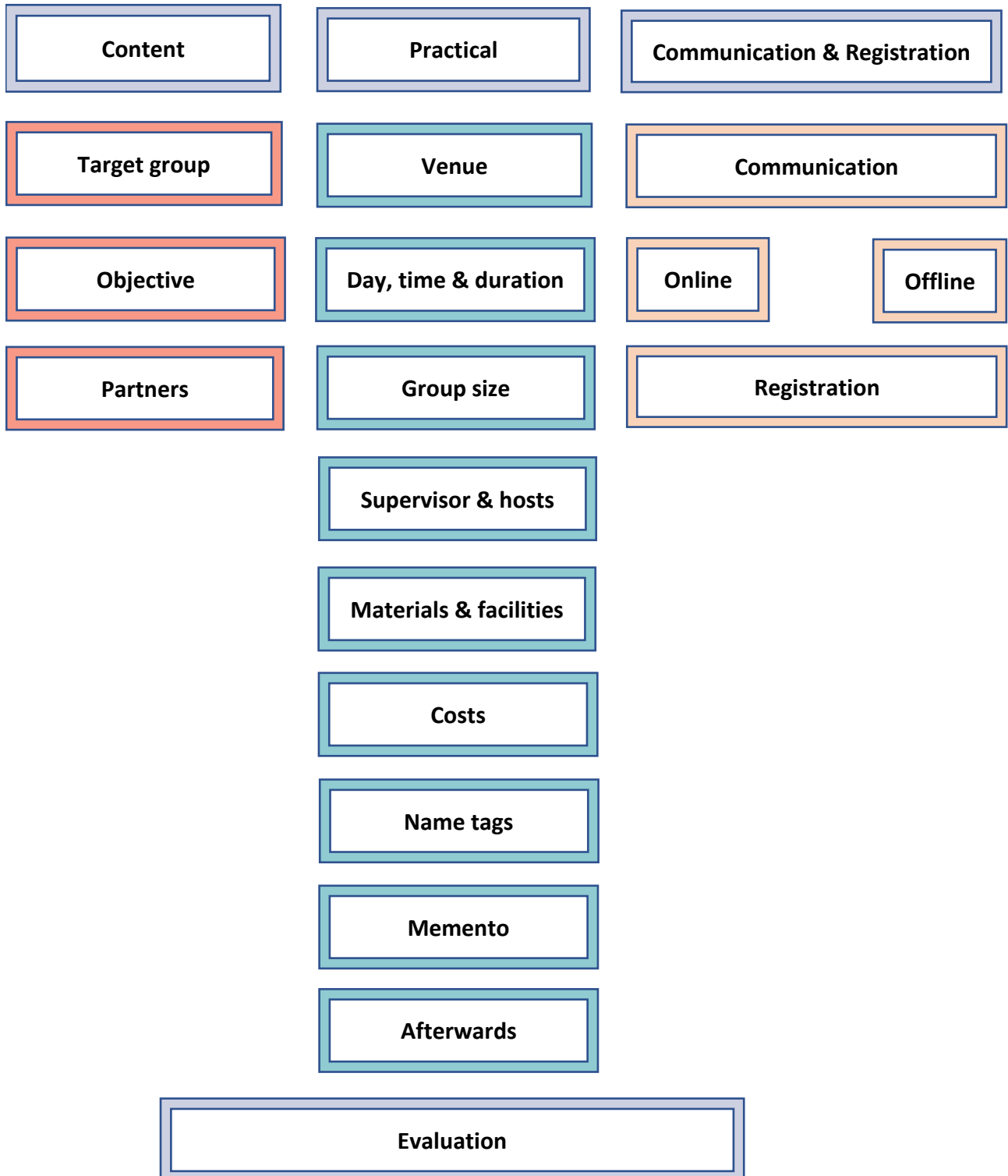
Day of the activity

- Teacher and activity supervisor talk through (health) condition of the participants.
- Set room, with chairs at the side.
- Prepare coffee and tea.
- Set up and check music installation (and headset when necessary).

Corona

This activity is difficult when the 1,5 meter measure is in effect, dancing needs touching and guidance. An alternative option is a lesson in which the participants remain seated during all exercises. However, this is very different from the dancing when standing. It also needs to be possible for the instructor, within the corona measures and the measures of the care centre, to visit the care centre.

Points of attention



Dancing moves people, makes people happy, gives energy and connects you with yourself and with the people around you.

DANCING STORIES



Get back **IN TOUCH** through dance



Dance does not say it with **WORDS**, but with **MOVEMENTS!**



Dance is an **EXPERIENCE**

no-Label

puppet theater & dance
www.no-label.org



Coping with behaviour through role play



hannn.eu



De Gedragsgenerator



Dementia
in Cultural Mediation



The activity



Name of the activity

Coping with behaviour through role play: Gedragsgenerator.

‘Gedragsgenerator’ is an initiative of Wycher van den Bremen and Ina Holtrop.

Summary

This activity is a training on how to cope with the changing and/or challenging behaviour of a person with dementia through role play. It can be really useful and meaningful for people who accompany the person with dementia (relative or (informal) caregiver, but also for people who work in a library, museum or any other cultural institution.

Examples of various awkward or difficult situations are collected from the participants in advance and with those specifics, a role play around this behaviour and communication is outlined and prepared.

During the role play, the people in the audience are motivated to react and give suggestions on how to play or participate in the role play themselves or come up with other situations and their own experiences. This to get a better view on what is helpful to do and what is not in particular situations. By showing it through role play and not just by talking about the situation it will be clear and visible what it is all about.

This method is based on the principles of positive thinking and what we try to achieve in the end is a greater quality of life for the person with dementia and their caregivers.

This way of role play fits in almost every situation and is (where possible) custom-made for the specific demands of what is necessary at that moment in that situation. Sometimes it shows how complex situations can be, but it also shows that people who use it can change a lot by getting the correct information at the right time and with small changes in their own attitude.

- First a show will be performed in a situation which is specific and recognizable for the participants.
- During a break of half an hour, the trainers walk around and talk to the participants. To ask for stories, situations and experiences regarding people with dementia.
- This interaction can be inspiration for the second part of the session.

Content



Target group

This activity is not specifically or only intended for people who have dementia but it has a lot of value for those who accompany the people with dementia, for people who work in a library, museum or other (cultural) institutions, and for family members who are caregivers for the person with dementia. When 'Gedragsgenerator' is organised in, for example an Alzheimer café, people with dementia themselves can also be present and participate besides family members or caregivers.

Participants in an earlier stage of dementia often tell beautiful stories about their feelings and thoughts which are then used in the continuation of the role play.

Objective

The aim is to have a continuous interaction, where everyone is free to ask questions but also to share their experience and stories. There will be a break in between where the trainers go around the audience and create a welcoming and an approachable situation where people feel comfortable to share stories and experiences. One of the goals is to create a comfortable atmosphere and end with everyone being able to share whatever they want. This is not with the whole group.

The goal of the training is to give the cultural mediators guidelines in their interaction with people with dementia. Not just to give information but to share information. The key is more understanding for people that live with dementia. Through role play understanding is addressed and with all who are present, particular behaviour and what creates this is discussed. Is the behaviour triggered by someone itself or by something in the environment? Noises, for example, can play a role in orientation and concentration of a person with dementia.

Partners

This type of role play can be used to inspire and facilitate professional workers in their jobs and provide them with appropriate information and knowledge about dementia. Think of teaching employees of a museum, a supermarket or a bank office how to have the greatest hospitality while interacting with people with dementia.

The role play is also suitable for social initiatives. For an evening in an Alzheimer Café or as an activity in an Odense house.

Practical



Venue

'Gedragsgenerator' is an indoor activity. The size of the room depends on the group size but as intimate as possible is preferred.

When a big room is used for a larger group, microphones (preferably headsets) are needed.

The trainers will come at location so the room may also depend on the type of organisation that asked for it. They are responsible for the number of chairs, accessibility, parking, etc but the trainers will give specifics about facilities and materials when needed.

Day, time & duration

The right time and place depends on the wishes of the organisation where the activity will be held. The duration of the activity is around 2 hours.

Group size

The group size differs per situation. A minimum number of 10 people is preferred in a training setting.

In a more educational or awareness setting, it is also possible in a theatre form with many people present. However, a large group acquires quite a lot of experience from the trainers.

Supervisors and hosts

Support can be needed to host and facilitate, think of seating and catering.

If a presentation is shown or a microphone is used, help with setting this up is also preferred.

Materials & facilities

When information will be given about dementia itself, the trainers will need:

- A computer and connection to a screen to be able to give a PowerPoint presentation.
- In a bigger room with many participants, a good sound system is needed. With this, two headsets for the trainers and a microphone for the participants.
- For the role play itself, no attributes are needed although pen and paper can be convenient to be able to take notes.

The training is 'in company', so the client is responsible for tea/coffee/sweets during welcoming and the break.

Costs

There are no costs for the participants.

However, there might be costs for the client who is organizing the training. But the trainers' costs are limited to a reimbursement of travel costs and related material. Depending on location and materials this will be around 150 euro.

'Gedragsgenerator' also offers specific Train the Trainer workshops, these have a different set up and will therefore have different costs.

Name tags

There are no name tags necessary.

Memento

It is possible to receive a paper with standard handling tips for situations with people with dementia.

Afterwards

For the hosting and organizing organisation (the client) it is possible to receive a sticker that states they are 'dementia-friendly'.

Communication & Registration



Communication

Offline:

- Interest in the training is mainly caused by word of mouth.
- The client can choose to put it on a bulletin board.

Online:

- 'Gedragsgenerator' does have a Facebook page, but announcement about the activity goes mainly through the media channels of the client.

If the training is requested by an organisation such as a museum, they are responsible for the number of participants and the enrolment procedure.

Registration

This activity is mostly on the request of an organisation. The client (see partnership) will manage the registration for the activity.

The client is also asked to collect experiences, issues and questions of the participants in advance of when they encounter people with dementia.

The more specific a situation is described, the better it can be used during the session.

Description & Program



For example, 'Gedragsgenerator' in a museum (with Wycher and Ina as trainers):

Think of a room in the museum where all the museum employees have gathered. The director of the museum welcomes everyone. Ina and Wycher from Gedragsgenerator are the guests. They are shortly introduced and start welcoming everybody in person. Two friendly people going around having a short talk to all members of the museum group. There is a friendly atmosphere and nobody knows what is actually going on.

What they don't know is that Wycher plays that his brain is lacking but he is a master in hiding this in public, and Ina in her role covers this completely. Someone with dementia can hide with the help of a caregiver what is really going on in the brain of the person with dementia.

They then play a scene at home and right away it is clear what is going on. Because Wycher his brain is not functioning properly, there is a variety of difficult situations in daily life where they both have to deal with. The result is often difficult behaviour from the person with dementia (Wycher) and a lot of issues in daily life.

Wycher and Ina interact with the museum employees on how to challenge their daily life problems. Ina does not want to ask help because she is ashamed and she is very tired. Wycher has a lot of fears and is not comfortable to go outside. That is why they are stuck at home, although it was better if they would act like they did before when they were both healthy. In the old days they would probably go out and visit a museum.

They then move forward to what can be expected when they finally do come to the museum and visit an exhibition. The museum employees are challenged to interact with Wycher and Ina on how to cope in this situation. What can they expect and what can they do in awkward situations? Wycher and Ina help to find solutions for that. The group is now fully interacting and learning fast in practical situations they actually could face in the future.

The atmosphere is great, warm and open: everybody has fun and learns a lot. In some situations or settings, some sheets of a PowerPoint presentation may help to explain what is really going on.

Finally, the session comes to an end. The director of the museum thanks Ina and Wycher and has become really enthusiastic about welcoming people with dementia and their caregivers to the museum. All the museum employees are enthusiastic as well and feel more confident in interacting with someone with dementia.

An entertaining and unforgettable meeting in which everybody has learned a lot comes to an end.

Wycher and Ina are also often guests in an Alzheimer café. When played in this setting, most of the participants are directly involved with people with dementia on a daily basis. This can be an informal caregiver, health professional or anyone else with frequent contacts with a person living with dementia.

In these sessions a break is included in which the trainers (Ina and Wycher), go around in the audience and talk to people about their experiences and stories. The collected information will inspire them for the second period after the break.

Evaluation



Evaluation can happen at the end of the training just by talking to the participants.

Important is the evaluation afterwards with the client, the organisation who requested the session of 'Gedragsgenerator'.

Checklist, when to do what



One month (or longer) before the activity

- Client contacts 'Gedragsgenerator' and the set-up and context is discussed: what kind of participants, the number of participants, location, price, etc.
- Clients are asked for particular situations they have experiences with. They can collect various situations and/or examples from the participants and give those to the trainers two weeks in advance.
- Make sure there are enough 'dementia-friendly' stickers for the client/ organisation.

Two weeks before the activity

- Collect the examples of situations from the client.

The week before the activity

- Make sure that the location is sufficient for the participants.
- Ask client if equipment is arranged and if there will be a microphone.
- Ask client how many participants will be present.

The day before the activity

- Make sure PowerPoint presentation is ready.
- Print the right amount of information papers about how to handle particular situations.
- Make sure to pack 'dementia-friendly' stickers.

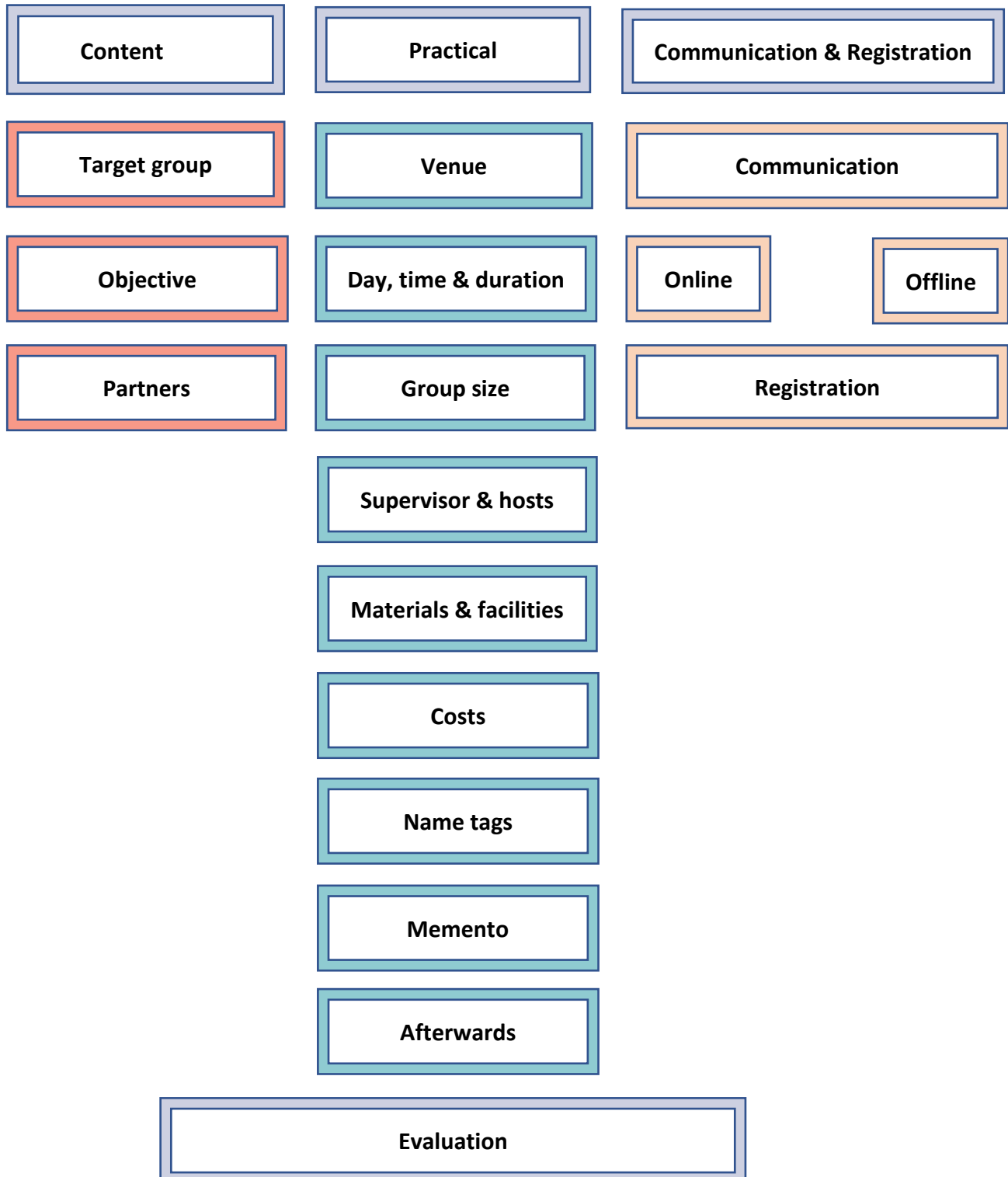
Day of the activity

Pack: USB with the PowerPoint presentation, printed information papers, 'dementia-friendly' stickers.

Corona

There is an online option but this will then be a totally different session. It is also possible to film a particular situation of a client with people with dementia.

Points of attention



COPING WITH BEHAVIOUR through ROLE PLAY



Humour

Respectful

Interaction



Gedragsgenerator

Experience



Positive Thinking

Challenging situations

Good examples





Playful Mind



Dementia
in Cultural Mediation

The activity



Name of the activity

The title of the activity is '**Playful Mind**'.

During this activity the game of checkers is used. Checkers is seen as a cultural heritage in the Netherlands and everyone has experience with it in one way or another. They played it as a child or as an adult.

It is a game recommended for seniors to train their memory and keep their brain fit and healthy for as long as possible.

Summary

It is an activity in which the participants play the game of checkers. The participants have certainly played this in their past or have seen it played as it is a very popular, easy to play board game.

The activity starts with the history of checkers. A short video and some photos of well-known and famous checkers players of the past are shown.

For the participants who want to really play the game, a short introduction of the game and the rules are given alongside some fun tricks. For those who want to play but don't know how, the rules are explained and the game is played together with the host or a volunteer. The emphasis is on reminiscing and socializing.

If participants remember the game and are triggered to play it competitively, this is of course possible. For other participants it may be enough to just play with the pieces or look at the pictures.

Content



Target group

This activity is suitable for people with an early or middle stage of dementia. It is accessible for a person with dementia who still lives at home but also for someone who already lives in a care home.

It is not really suitable for someone who is visually impaired but with some help almost everything is possible of course.

Objective

The objective of this activity is to (re)introduce the participants to the game of checkers.

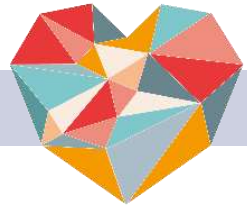
If they have played it in the past, it will bring back memories and gives an opportunity to talk about these memories. How they used to play checkers or even with who or where. In addition, playing checkers brings relaxation and fun.

Partners

Depending on the location where the activity is organized, additional partners or organizations are needed.

In general it is important to work together with care homes or health care organizations where people with dementia live and spend their days. It is also good to involve other (social) initiatives where people with dementia get day care or can enjoy other activities.

Practical



Venue

'Playful mind' is an indoor activity and is preferably organized in a care home or another (social) organization that is easy accessible and has some specific facilities:

- The venue should accommodate approximately 15 participants.
- There should be about 7 small tables (for 2 persons and a checker board) or 4 large tables (for 4 persons and 2 checker boards).
- There should be enough parking nearby.
- The venue must be accessible for people with disabilities or those who use a walker or sit in a wheel chair.
- A room must be available that has a screen, a beamer and audio equipment.

Day, time & duration

The activity can of course be organized at all times and various places. However, a regular moment at a fixed location can be nice.

For example, think of organizing it every Thursday afternoon from 3:30 PM - 4:30 PM. The duration of the activity is about one hour.

Group size

At least two participants would be preferable.

The maximum group size is 15 but this might also depend on the available space at the location.

Supervisors and hosts

For this activity access to one or two employees or volunteers is needed. It might help that the people who host this activity and those who help, have some experience with checkers themselves. However, this is certainly not necessary. Anyone can quickly understand the basics of checkers and be educating in giving this workshop.

There is even an online training course available at the website of the Fitter Brein organization.

It would be good to have employees from the care organization present who can monitor the well-being of the participants.

Materials & facilities

There are some materials and facilities needed for 'Playful Mind', like:

- A computer or laptop with HDMI connection.
- A beamer to show the presentation, video and images.
- Some kind of audio equipment as the video contains sound.
- 7/8 checker board and 7/8 boxes with checker pieces.

Tea, coffee and some sweets are offered. Every participant will receive at least one consumption but a second cup should not cause a problem.

Costs

There are no costs for the participants.

Name tags

The host and helping employees or volunteers will wear a name tag so the participants do not have to remember these names.

Participants themselves do not have to wear a name tag.

Memento

The participants will receive their own magnetic checkers board as a memento after the activity. This way they can take something home and play the game again with their relative, family member or friends.

Afterwards

During the event, pictures will be taking (after asking for consent) and published on the website of www.fitterbrein.nl and or shared on any other relevant platform and social media channels.

After the activity, the organization will make a nice report of the activity. This will be published on www.fitterbrein.nl but can also be shared on social media channels and with other involved or interested parties.

Communication & Registration



Communication

Spread the word about this activity!

The communication to reach the right people will go offline and online through various channels.

Simple language and pictures are used so the communication is easy to read.

Offline:

- A health care organization of another (social) initiative is contacted. Together with this organization, participants are made enthusiastic about participating in the activity. As the target group is present in most health care organizations, they will be easy to reach.
- Posters and flyers are made to hang or hand out within the organization and/or visitors.

Online:

- The activity is promoted via social media (Facebook / Instagram / LinkedIn). This to not only reach and invite participants, but perhaps also get the interest of other potential organizations for future moments and collaborations to organize this activity.

About three weeks before, promoting the activity starts to reach out to the target group and potential participants.

Registration

People can sign up for 'Playful Mind' by sending an e-mail to info@fitterbrein.nl

But also by registering at the care home or other (social) organization with whom the cooperation is.

Description & Program



Preparation

The organization (people who host and present the activity) and the location manager (where the activity takes place) deploy the room together. Set up the tables, for two participants or for four participants.

The participants are placed on a chair at a table. On each table you have one or two checkers boards (depending on a table for two or four participants). The presentation takes place on a (beamer) screen. Participants sit in a way that they can all see the presentation and video.

Welcome

The participants are warmly welcomed. They are all asked to take a seat (or guided to a seat) in the room layout. When everyone is seated, the activity can begin.

Coffee/tea and something sweet is offered.

Introduction

The host(s) of the activity introduce themselves (who they are, why they do this) and also explain what the activity is all about: reminiscing, sharing their stories about checkers, making new memories, socializing with each other, learning to play checkers and some information about checkers as a way to keep the brain fit.

A suggestion for an introduction can be:

“Welcome everyone. It is so nice to see you and that you are present this afternoon and attending our activity ‘Playful Mind’. We will give you a short overview of the history of checkers and also address the differences between the house-garden-and-kitchen rules and the official rules. Together we will watch a short but beautiful video of the late Jannes van der Wal, world champion checkers and probably someone you are familiar with!

After this, you will all play the game together and against each other. If you are not in the mood to actually play the game, no problem! There is enough to talk and reminisce and it is always nice to just watch the others play. I’m sure we are going to have a very nice and pleasant afternoon together!”

All this is told with a lot of enthusiasm and energy. The tone and atmosphere is "warm" and "cozy".

Program

- A short video of Jannes van der Wal (5 minutes)
- Reminiscing about the video (5 minutes)
- Explanation of the rules of checkers (5 minutes)
- Playing the game (35 minutes)
- Ending the activity (10 minutes)

1. Video Jannes van der Wal + reminiscing

In the seventies and eighties he was a very famous Dutch checkers player who became Dutch and International champion for several times. Maybe participants have seen Jannes van der Wal on TV or have even seen him in action in real life. How was checkers in the past, what did they think of Jannes van der Wal, did they play checkers themselves and against whom? Are there nice stories to share?

Show a piece of the video with sound on: <https://www.youtube.com/watch?v=6mZVTtxVDo>
The video is in Dutch. Possible sections from the video to show: 0:15 – 5:22 of 16:35 – 19:33 of 24:40 – 29:40

2. Explanation of the rules of checkers 'then and now' + interaction

Checkers is played by two people, on opposite sides of the gameboard. One player has the dark pieces; the other has the light pieces. Players alternate turns. A player may not move an opponent's piece.

Only the dark squares of the checkered board are used. A move consists the moving of a piece diagonally to an adjacent unoccupied square. If the adjacent square contains an opponent's piece, and the square immediately beyond it is vacant, the piece may be captured (and removed from the game) by jumping over it. When presented, capturing is mandatory. The player without pieces remaining, or who cannot move due to being blocked, loses the game.

What to do when there are no pieces captured? You may continue the game (if it is not convenient) or you indicate that the opponent must reset the move and still capture the piece by jumping over it (if this is convenient).

Give the participants enough space to ask questions about the game. Make sure they understand and if not, sit with them and calmly explain parts of the rules again and ask them about their own experiences and stories.

3. Playing the game

After the presentation, a game of checkers is played. The participants at tables are already facing an opponent. They can now play a game themselves. The host and other supervisors walk around to answer questions, give tips or just have a chat. The intention is that the atmosphere is warm and pleasant and there should be ample opportunity to talk and interact.

4. Ending the activity

After the game, there is a plenary closing with all the participants and supervisors. The host and/or organizer tell more about what he saw and noticed when the participants started playing checkers. Maybe some nice anecdotes. Gives some final tips and conclude with a few words of thanks and a review of the activity.

And of course ask the participants how they experienced the activity. What did they like and feel? The organization and/or location manager (possibly other parties) are also thanked for making this activity possible.

Before they leave, all participants receive a present: their own board of checkers and maybe some flyers of Fitter Brein.

Evaluation



The activity is thoroughly evaluated with the people who were hosting the activity, everyone who helped and the organizations involved. Attention is paid to:

- The program: was there sufficient variety, a fun content, perhaps even a learning effect.
- Playing the game of checkers: was there enough time to play, did all participants understand the game and/or participated as expected.
- Communication: did the message get across well, was there clear communication, was there any confusion at some point.
- Atmosphere.
- Objectives.

Checklist, when to do what



One month before the activity

- Appoint people who will host the activity and help during.
- Make agreements with the health care organization about time, specific location/room but also to help recruit participants.
- Arrange a room and check whether the necessary equipment (beamer, audio, screen, tables and chairs) is available there.

Two weeks before the activity

- Contact the health care organization about how the registrations are going (how many participants).
- If the wish is to attract media or more awareness for the activity, write to some media channels or create a news item other channels can publish.
- Spread promotion of the activity through social media.

The week before the activity

- Arrange all necessary checkers materials: the checker boards, the checker pieces + a demonstration board (if needed).
- Check the presentation (PowerPoint).
- Promote via Social Media + other media channels / make addition appointments (if needed).

The day before the activity

- Check the material: sufficient checker boards + pieces, PowerPoint on USB / mail, laptop + battery ready, photo camera, etc.
- Have the memorabilia ready (checker boards / possible flyers or brochures).
- Plan the trip and travel time well so the location is reached on time.

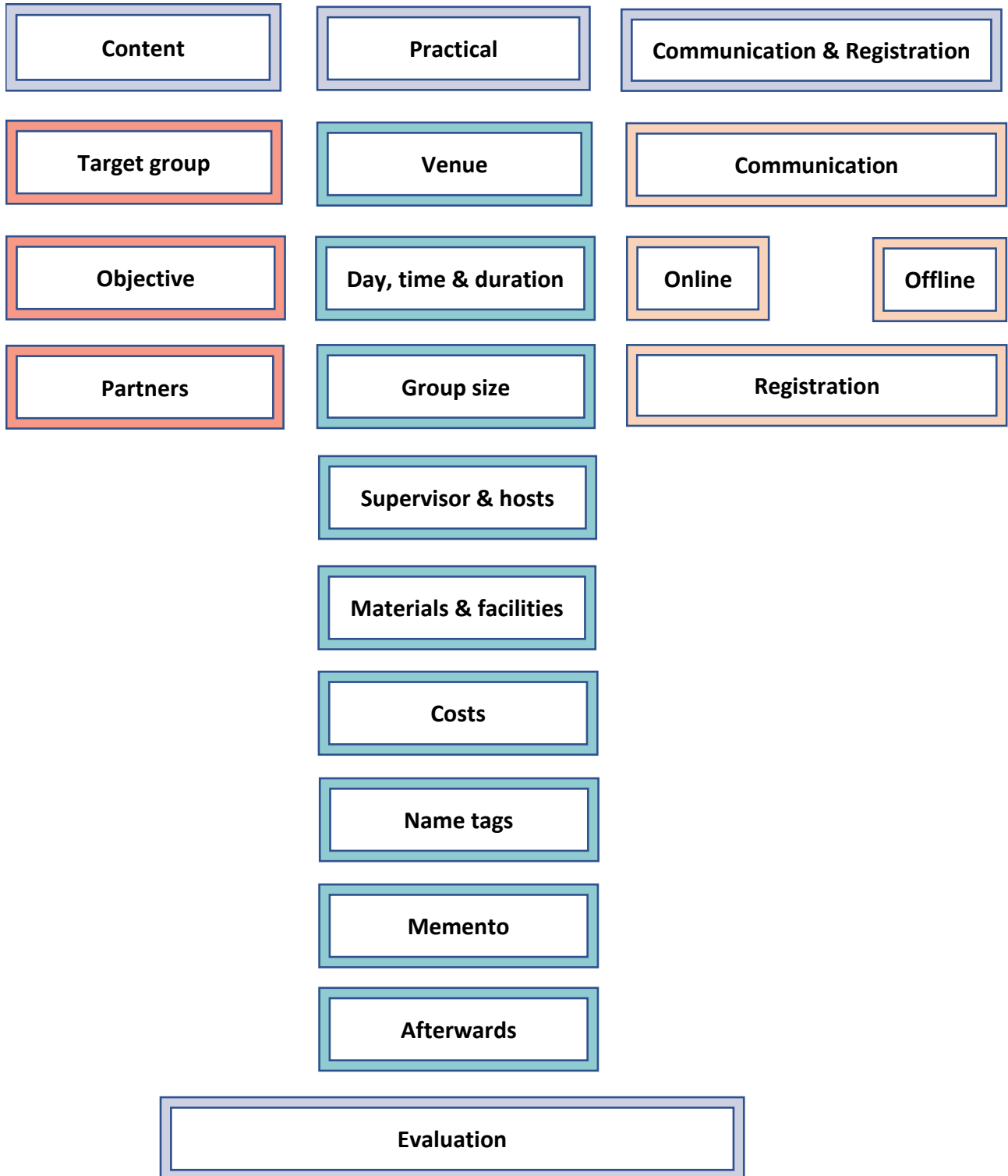
Day of the activity

- Be present 60 minutes before the activity starts.
- Install and check everything: video and audio check.
- Prepare tables and checker boards.

Corona

Corona could cause some problems as this does affect the activity. There are guidelines for how to play checkers responsible from the KNDB / NOC * NSF. These guidelines are then applied.

Points of attention





Bron: Nationaal archief / NOS / DvhN

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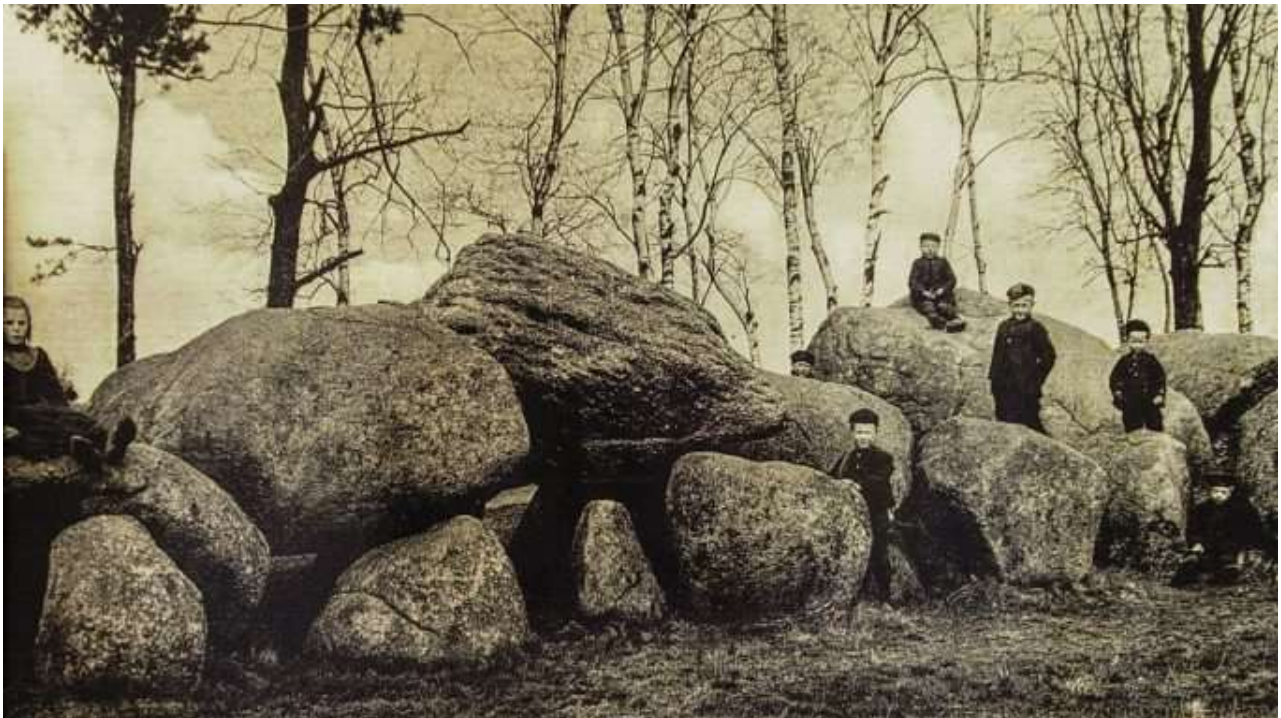


provincie
groningen



Dementia
in Cultural Mediation



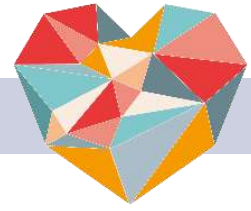


A box with (your) stories



Dementia
in Cultural Mediation

The activity



Name of the activity

The title of the activity is '**A box with (your) stories**'.

Summary

'A box with (your) stories' is a physical box with which stories can be told. The box can have different themes.

In the Hunebedcentrum museum the box can be used to introduce the story of the museum. The use of the box is interactive – the museum guide can respond to the stories and questions of the people with dementia and adjust the conversation based on their input. In the museum the box can help to start interactions and let people share their story. After the museum visit, the box can help the visitors to share their experience with each other and possibly evoke memories of the museum visit.

Inside the box objects can be found that inspire stories, evoke memories and stimulate interactions. The objects address to all senses: see, hear, taste, feel and smell. Several objects can be combined to use different senses. This combination of objects refers to a specific story or a vague story that creates a lot of space for people to make it their own. Hopefully by combining all these objects it stimulates memories en foremost the feeling of familiarity. There is no wrong or right story or feeling which people associate with the object.

A theme can be given to the box, for example the hunebeds and the hunebed builders. Objects related to the hunebeds are then placed in the box. Those objects could possibly bring back memories and stories about the hunebeds. The box will contain stones, so the participants can feel the surface of the hunebeds, which they might have done a lot as children. The stones can be used to tell how the hunebeds were built and participants can try to build their own mini hunebed. Another object can be an old postcard or a picture of people posing with the hunebeds. Perhaps the participants themselves took a similar photo while on vacation or sent a card home. Another object can be a "schoolplaat" (a picture in the classroom) about the hunebeds. Every classroom had that picture from the fifties in the 20th century.

The sense of taste will be used with the tasting of prehistoric food. For example insects, nuts, crops, wild plants, mushrooms, fruit and honey. The origins and the production of these foods lie in prehistoric times. The participants will experience new flavors and recognize foods. The combination of known foods, or food with a familiar taste, reminds them of the daily life of the hunebed builders and their own youth.

An MP3 is also included in the box, on which participants can listen to animal sounds, music and ambient noises. Ones which are known and some which were present during the time of the hunebed builders.

Smells from nature and labor will illustrate the prehistory with another sense. Pottery with the smell of smoke and natural scents will evoke memories from the past.

Content



Target group

This activity is suitable for people with dementia in every stage. The box can be used in the museum itself or on a different location (a care home for example).

The objects in the box can address to all senses – see, hear, taste, feel and smell. So if a person with dementia has a hearing or visual problem, he or she can still join the activity.

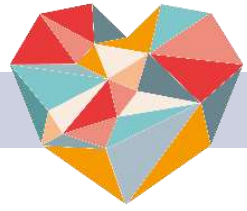
Objective

The objective of the activity is to evoke memories and inspire the participants to share their stories with each other.

Partners

If the activity is in the Hunebedcentrum Museum itself there are no partners necessary. Depending on the location where the activity is organized, additional partners or organizations are needed.

Practical



Venue

'A box with (your) stories' can be used on any location and in the museum itself. Therefore it will be accessible for everyone, also for people who are not able to come to the museum. The box can also serve as an additional element in a larger program.

- The venue should accommodate approximately 15 participants.
- The group should be big enough to interact and small enough for participant to share their stories.
- The venue should be facilitated with a good plan of the table and chair settings (the plan should make the communication within the group, with the supervisor and the hosts better).
- There should be enough parking and public transport nearby.
- The venue must be accessible for people with disabilities or those who use a walker or sit in a wheel chair.
- The venue must have electricity and hardware to be able to share the sounds within the box.

Day, time & duration

The activity can be organized at various places.

In care homes a program of 1,5 till 2 hours can be organized in the morning and afternoon. The activity will have an introduction with coffee or tea, the activity itself with the group and if possible extra information through additional stories or a short lesson/lecture.

In the museum a program of 1,5 till 2 hours can be organized in the morning. The activity will have an introduction with coffee or tea, the activity itself with the group and a visit to the museum.

Group size

The activity works best in small groups or one on one. Bigger groups probably create too much stimulants and participants within the group will be easier distracted.

The maximum group size is 15 participants but this might also depend on the available space at the location.

Supervisors and hosts

At least one host is required for this activity. They will be trained to organize the activity and they are also focused on the well-being of the participants. The activity can be done by one host, but if more supervisors help, the quality of the activity can improve because there are more contact moments. The host explains the program at the start of the activity and he/she will involve caretakers and relatives which are present.

The supervisors will be trained in the museum to become hosts. The training consists of helping with the activity/groups to learn everything step by step – first a supervisor, second a host for a specific part in the program, third as supervisor but with a host for help and finally they can do the activity alone.

Materials & facilities

There are some materials and facilities needed for the activity, like:

- A computer or laptop with HDMI connection.
- A beamer to show the presentation, pictures, videos and audio.
- Some kind of audio equipment for the sound of the videos and audio.

The required materials for the box depend on the story being told. 'A box with (your) stories' can have several themes.

For example different history and geology topics of the Hunebedcentrum museum are; hunebeds, ice ages, prehistory, archeology, geology, stones etc.

A few materials for example:

- The story of the hunebeds can be told by using stones, pictures, "schoolplaat" and old postcards.
- The story of the hunebed builders can be told by using clothing, textile or fur, pictures, shoes and prehistoric food.
- The story of the ice ages can be told by using pictures of ice, bones from ice age animals, pictures of ice age animals, hand axe or a skull of a Neanderthal.

Tea, coffee and some sweets are offered at the start of the activity. Every participant will receive at least one consumption but a second cup should not cause a problem.

Costs

If the activity is organized in the museum, it costs the entrance fee (€12,50) and, if necessary, a small amount for the program. Depending on the size of the program.

When the activity is organized in a care home, only a small contribution is needed to cover some expenses. This amount depends on the number of participants in the group, the hours invested and the level of support from the care home.

Name tags

Within the box special name tags are included so the participants, host and supervisor can address each other directly.

Memento

At the end of the activity, a photo is taken of the participants at the hunebed, only with their approval. They can share this picture later with their caregiver and family.

Another possibility is that participants can write a postcard with their own story and send or give it to someone.

Afterwards

During the activity, pictures will be taken (after asking for consent) and published on the website of the Hunebedcentrum museum (www.hunebedcentrum.eu) and/or shared on any other relevant platform and social media channels.

After the activity, the Hunebedcentrum museum will make an article of the activity. This will be published on www.hunebedcentrum.eu but can also be shared on social media channels with other involved or interested organizations.

The aim is to work together with partners in a sustainable way. Each time the activity takes place, it is evaluated with the partners involved. As an extra service, pictures of the activity on location or the museum visit are shared.

Communication & Registration



Communication

There will be a constructive cooperation with partners. The partners will promote the activity in different ways: online and offline.

Activities for individuals are promoted by the marketing and PR department of the Hunebedcentrum museum.

Registration

Participants can register via the website (www.hunebedcentrum.eu). In addition also by e-mail or by telephone via the reservations department. They always receive a confirmation.

Description & Program



Preparation

Before the activity takes place, it is discussed which theme the box should have. Depending on the theme, the box will be filled with the right materials.

The organization (the people who give the activity) and the location management (where the activity takes place) will set up the room together.

The participants are seated on a chair at a table with a U-shape arrangement so that there is enough room for interaction. The presentation takes place on a screen (beamer).

The participants are seated in such a way that they can all follow the presentation well.

Day of the activity

On the day of the activity, the box will be carefully checked whether the correct materials are in the box. There will also be a sound check.

Welcome

When the participants are seated, they are offered a cup of coffee or tea with a small snack. When everyone is provided, the participants are warmly welcomed. The activity is briefly explained and can begin.

Program

The program depends on the location where the activity takes place. In the museum the box is combined with a visit to the museum and at another location, such as a care home, the activity takes place in one room.

In both cases, the activity starts with a story told by the host. The story matches the theme of the box and is supported by the materials from the box, sounds and images.

In between, participants are given the opportunity to share their story. When the activity takes place in the museum, the participants take a guided walk through the museum. Stories are also told and shared during the activity.

End of the program

At the end of the activity, the participants are asked what they thought of the activity and they will have the opportunity to share their story and opinion.

When the activity takes place in the museum, a group photo is taken at the Hunebed. This photo will of course be emailed to everyone as a reminder.

Everyone is thanked for their presence and the activity is ended.

Evaluation



The activity will be evaluated – within the organisation (supervisor / hosts / coordinator), with participants and with caretakers and professionals. The last group is asked to fill in an evaluation. The rest is discussed and written down

Checklist, when to do what



One month before the activity

- Appointment with the location when the activity takes place in a different location.
- Make agreements with the elderly care home about the date, time and location/room.
- Arrange a room in the elderly care home and check whether the necessary equipment (beamer, audio, screen, tables and chairs) are available there.

Two weeks before the activity

- Contact the elderly care home about how the registrations are going (how many participants).
- Check the registrations for the museum itself (how many participants).
- Spread promotion of the activity in the museum through the website and social media.
- Arrange the host and supervisors for the activity.

The week before the activity

- Arrange all necessary materials: the box and materials for inside the box (depending on the theme).
- Check the audio equipment in the museum (PowerPoint, audio check etc.).
- Promote the activity in the museum again through the website and social media.

The day before the activity

- Check if all materials are present in the box (only the box for the activity in an elderly care home) and in the museum.
- Check the registrations (how many participants) and pass it through to the host and supervisors.
- Plan the trip and travel time to the elderly care home so the location is reached on time.

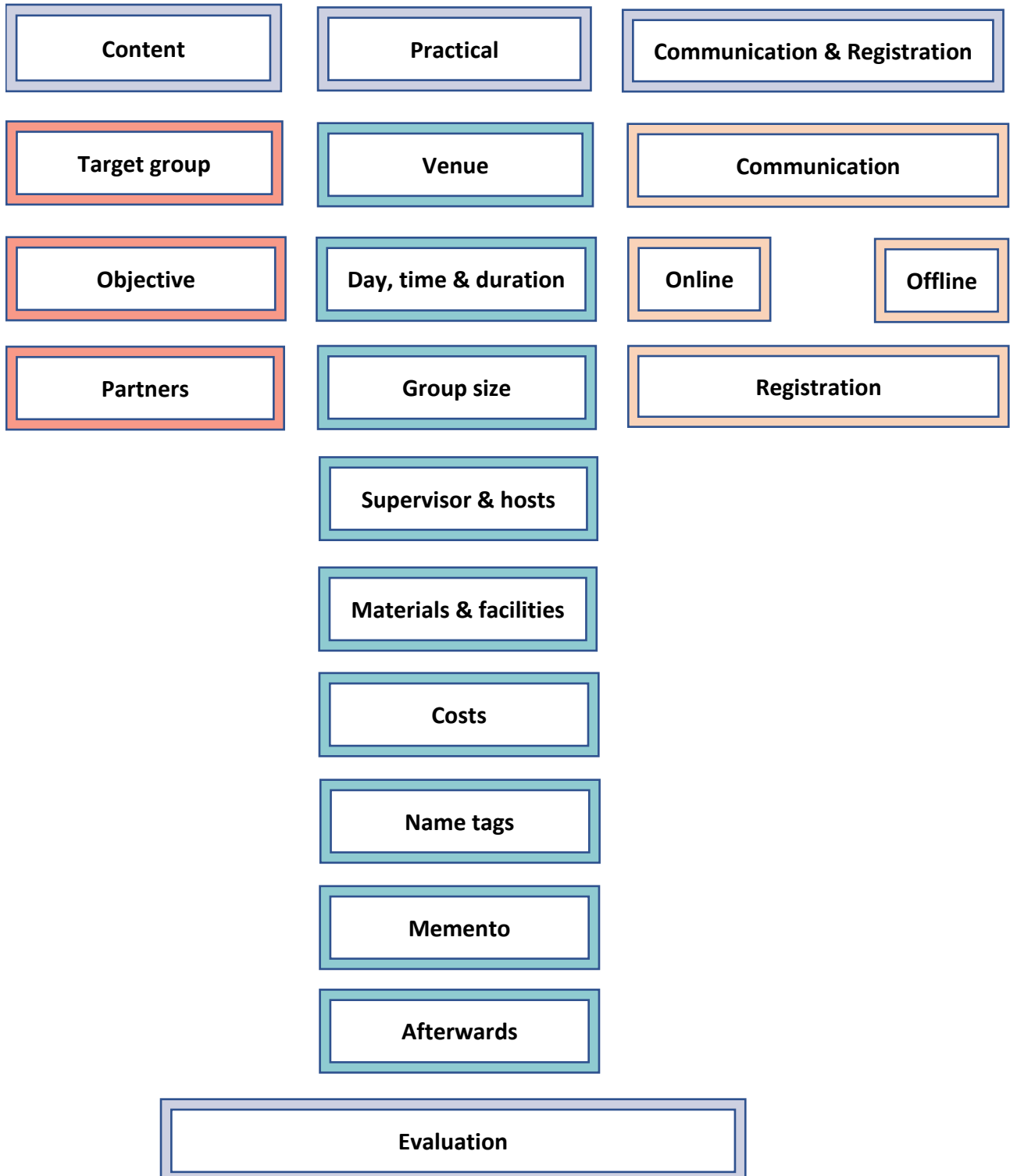
Day of the activity

- Be present 60 minutes before the activity starts.
- Install and check everything: video and audio check.
- Prepare the room and get the coffee, tea and snack ready.

Corona

The activity can be done with 1.5 meters distance and with a smaller group.

Points of attention





Hunebeds



Schoolplaat



Stones





Prehistoric food



Labor from the past



Hunebedcentrum



Memory Walk



hannn.eu



Odensehuis
Emmen



Dementia
in Cultural Mediation



Dementia
in Cultural Mediation



The activity



Name of the activity

Memory Walk.

Triggering someone's memory by showing pictures of the past during a walk.

Summary

In collaboration with the local Archives (Groninger Archieven), pictures of older times will be chosen and displayed at a predetermined route. This route can be in the centre of the town, in a park, a route close to a community centre or social initiative (Odense house) or in an elderly home. These large size pictures show devices or situations common to many generations and will bring memories for people of different ages. The images are free to see for everyone who is interested, although the activity is specifically developed for people suffering from dementia.

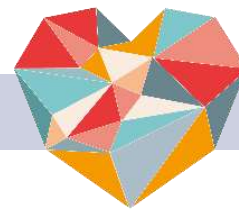
The idea of the activity is to pair a person with dementia with a volunteer or student. Together they walk the Memory Walk. The person with dementia will be invited to talk freely about what is shown on the pictures. Since the pictures will be common for most people to recognize, it will be likely they have memories about it and are able to tell stories. Every picture will have one or more trigger questions to get the conversation started, which the volunteer or student can initiate.

The goal is multidisciplinary, the participant is out of the house, gets exercise, is able to reminisce and the caregiver has a moment without caring. Additional advantage is that the volunteer or student gets experience on coping with people living with dementia, but also on how their current situation in the village or city differs from when the person with dementia was young. The social aspect between the volunteer and participants is also an important aspect.

This is a one-on-one activity if possibly. Depending on the stage of dementia, the participant will be introduced to the volunteer with the caregiver present. When the participant is willing to walk the route, the caregiver can leave and the route will be started. And of course it is also possible for the caregiver to come along if desired. The volunteer's focus is to have the participant talking about the pictures and their thoughts and feelings about them. Depending on time, mobility and the storytelling, the route can be taken at once or on multiple occasions. Date and time can be arranged between the volunteer and participant and/or caregiver.

The pictures will stay in one location for a small amount of time. The general pictures of a situation or object can be taken to the next location, specific local pictures can be replaced for every location.

Content



Target group

The participants of 'Memory Walk' will be people with dementia who still live at home and are able to walk the route in their environment of specific surrounding. However, this activity can also take place with people with dementia who live in a nursing home. They can walk a route with a family member, caregiver, volunteer or student in or around the nursing home. The activity can be adjusted for different situations.

The route will take mobility impairment in account, it must be accessible with a walker and/or a wheelchair. When people have a visual impairment, the pictures can be described to them, it is still good to get some exercise and to share stories and memories. People with hearing limitations can also participate provided their companion is flexible and willing to adjust.

Ideally, if the volunteer is a student, it will be Health and Care students who would like to get experience on how to cope with people with dementia outside of facilitating care. Other people interested in sharing time with people with dementia are also welcome to become volunteers in this activity and of course family members can accompany the participant.

It is not necessary to have experience with the target group, although it would be preferred if the volunteers have some knowledge about dementia or will take a workshop on how the interact with people living with dementia.

Objective

The goal of 'Memory Walk' is to trigger the memory of people with dementia by showing pictures of the past encouraging them to talk about it and to share their stories. Culture will be combined with exercise in a social aspect. During the activity the caregiver can have some free time.

Partners

It is possible to organize this activity for any organisation involved in the community. This can be an elderly home, an Odense house or a local organisation such as a community centre. The pictures will be displayed in a park or behind windows of local stores, residents, nursing homes or other organisations.

Another partner organisation could be a picture library. They can supply the pictures, f.e. of older times or of the specific town. In the Netherlands this is de Groninger Archives.

Practical



Venue

'Memory Walk' ideally takes place outdoors.

- The route needs to be accessible for people with a rollator and/or in a wheelchair.
- The pictures need to be displayed in a window close to the street or easily accessible.
- It would be good to have the possibility to sit down during the walk, f.e. on an outdoor bench or chairs provided.
- After the activity there will be tea and coffee, for this a room is needed.
- The size of the room depends on the number of participants, ideally with a maximum of 10 people including the companions (volunteers).

Day, time & duration

The duration of the activity is free to choose, by the participant or the organizer of the activity. This of course also depends on the number of images. The advice is about 6 – 10 pictures. With this number it is possible to walk the whole route at once, this should take 30-60 minutes. When every picture triggers many memories and stories, this will take longer. The duration also depends on the mobility of the participants. Therefore, it is possible to take one or more pictures at a time and go on multiple walks at different times to finish the route.

The suggested duration of this activity is 1 hour in total, which includes about 30 minutes of walking. The pictures will be placed on a route with multiple opportunities to sit so the volunteer and participant are free to sit down whenever they want.

Group size

It is preferable to have one or two persons with dementia with one volunteer, depending on the mobility of the participants. It is also possible to guide a group on an organized event with a maximum of 10 people, including 3 or 4 volunteers.

Supervisors and hosts

The number of volunteers depend on the number of participants. The ideal situation is one volunteer with one person with dementia. However, depending on the severity of the dementia or mobility it is possible for one volunteer to take multiple people with dementia on the route. It is also possible to walk the route with the caregiver or a family member.

A cultural mediator or someone else who is well informed is needed to explain the activity and set the room for welcoming the participants and for coffee and tea afterwards.

Before the start of the activity, the pictures need to be placed in the predetermined route. The cultural mediator contacts people or shops in advance to display the pictures in their windows.

Materials & facilities

Needed for 'Memory Walk' are:

- 6 - 10 pictures about general situations, activities or devices from around the village or city. The pictures will be collected in collaboration with the local Archives and need to be recognizable for people of different ages.
- The pictures will contain a card with information about the specific year and context, including some suggested questions to start the conversation. If the pictures are general, they can be used for activities at multiple locations.
- A (printed) map of the route.
- The volunteers will receive some information before the activity starts. It will contain the goal of the activity, the route, and tips on how to interact with people with dementia.

Tea, coffee and some sweets are offered. Every participant will receive at least one consumption but a second cup should not cause a problem.

Costs

There are no costs for the participants. Depending on the executive organisation, they need to arrange their own transport to the start of the activity.

Name tags

Name tags will not be necessarily as the group is small and the contact personal.

Memento

The participants will receive a postcard with their favourite picture of the route and one of a collection of various pictures to take home.

Afterwards

There will be a message on (social) media channels of the cultural mediator and the executive organisation.

Communication & Registration



Communication

The communication depends on the organisation who initiates the activity. In case of the Odense house the following applies as soon as the date is set:

Offline:

- The activity will be announced amongst the people visiting the Odense house. They will be informed personally.
- Visitors will receive an information brochure.
- At local shops (such as supermarkets) there will be a written announcement.

Online:

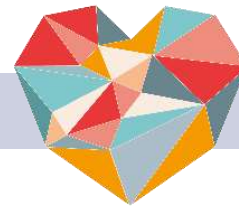
- The activity will be announced on the social media of the Odense house and their partners.
- All possible organizations affiliated with people with dementia and their caregivers will be contacted and asked to share the announcement of the activity.

Registration

People can contact the cultural mediator, in this case the Odense house, by visiting the location, by telephone or by sending an email to info@emmen-odensehuis.nl for participation.

Registration naturally depends on who or which organization organizes the Memory Walk.

Description & Program



Preparation

6 - 10 pictures are chosen to display on the route for 'Memory Walk'. These will be collected in collaboration with the local Archives and need to be recognizable for people of different ages.

Create text cards per picture with information about the specific year and context of that image, including some suggested questions to start the conversation.

The organisation and volunteers need to set a route and contact the local residents/shops where they wish to place the pictures. Create a map of the route of the Memory Walk.

Choose and print the postcards that participants will receive as a memento to take home.

Prepare some information materials for the volunteers and students. Include information about the goal of the activity, the route and tips and knowledge about dementia and how to interact with someone who is living with dementia.

Print the routes, pictures and information materials so things are ready to go.

Day of the activity

The pictures are placed and the route will be checked for safety and seating options.

Volunteers/students are asked to be there at least half an hour before the participants arrive to get a more detailed explanation and additional information about the activity and their role.

Welcome

The participants are warmly welcomed and asked to have a seat. During a short introduction, everyone will receive a drink. Preferably the volunteers and people with dementia are matched and introduced to each other before the activity. Take some time to let them get to know each other so the person with dementia feels comfortable to go for the walk with this particular volunteer.

Program

The participants go on their way with the volunteers. The volunteers will have the route, including the specific locations of the pictures and the places where they are able to sit down.

The person with dementia is free to talk about the pictures they pass and the volunteer should engage in a conversation open minded. The pictures do have one or more trigger questions in case the conversation is not getting started, or just to spice it up. But again, the person with dementia is in charge.

How much of the route is walked depends on the participant. They can take as much time for a picture as they like. Take into account any other participants who are doing the 'Memory Walk', so that there are not too many people in one place at the same time.

When the agreed time is over, the participants should move back to the starting point.

End of the program

The participants and volunteers are welcomed back with coffee and tea. There is no specific program after the walk, people are free to stay and talk about the activity.

In the meanwhile, the postcards of the pictures are shown and the participants can choose one to take home.

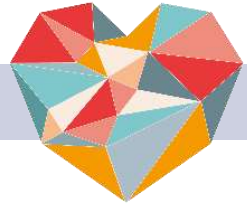
Evaluation



The activity is evaluated with the people who were hosting the activity and everyone who helped. The volunteers receive an evaluation form with some questions they can ask the participants at the end of the activity. The questions are about how the participants experienced the activity and if there are any remarks or suggestions for future routes.

There are also questions added for self-evaluation.

Checklist, when to do what



One month before the activity

- The pictures need to be chosen and printed.
- The pictures need a description, including some starting questions.
- Announcement for volunteers should be made.
- The announcement must be made on the website and social media of the cultural mediator and partners, including the website of the location.
- People who visit the location/organisation need to be informed.

Two weeks before the activity

- The route must be set and the locations of the picture need to be clear > people in the route must be contacted if their window can be used to place a picture.
- Information materials for the volunteers and students are prepared. Including information about the goal of the activity, the route and tips and knowledge about dementia and how to interact with someone who is living with dementia.
- Announcement should be repeated.

The week before the activity

- Volunteers will receive an email with a description of their role and information materials.
- Participants should be contacted.

The day before the activity

- Routes and information materials about dementia should be printed.
- The pictures will be set on route.
- Check the room and supplies (coffee/tea/biscuits).

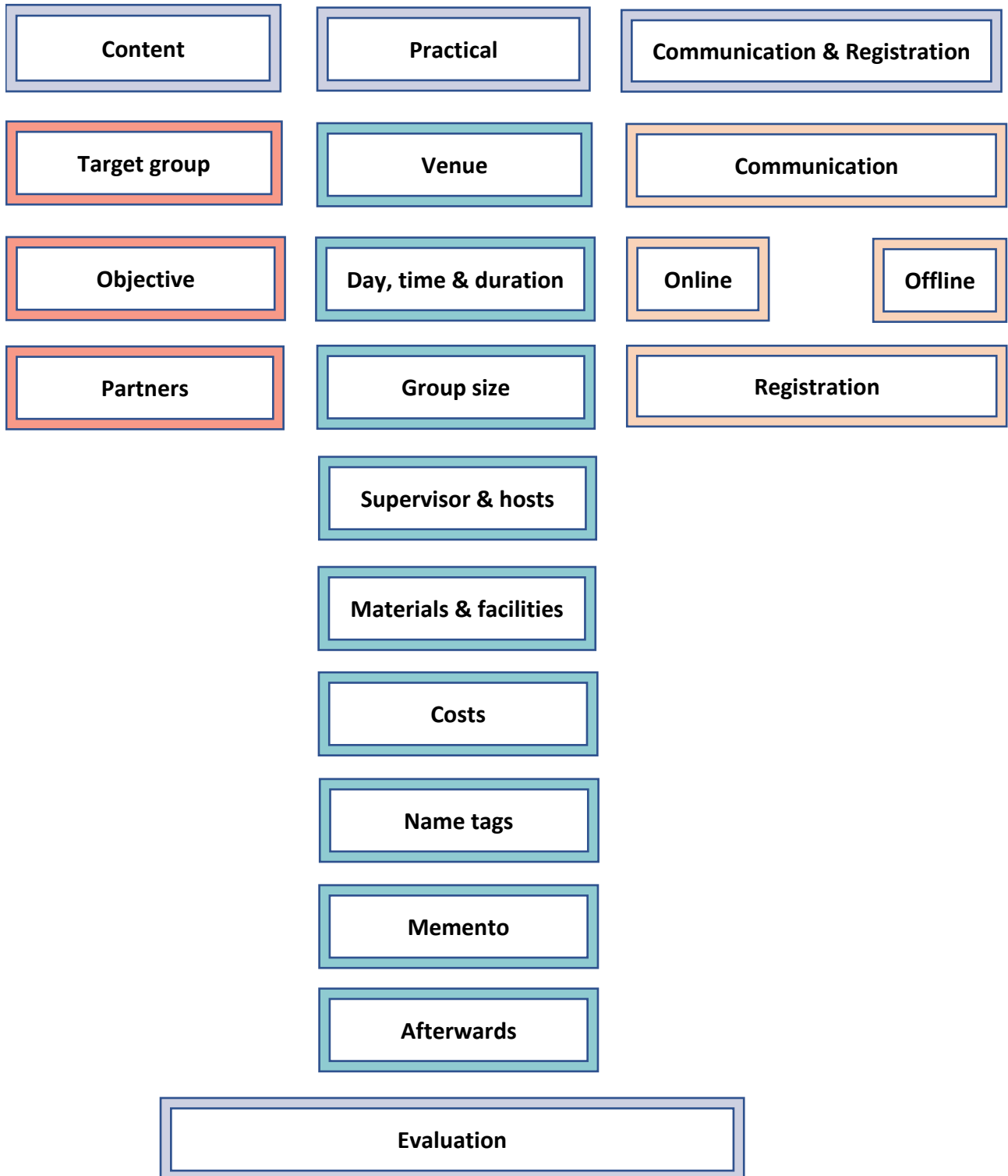
Day of the activity

- The volunteers are welcomed half an hour early for some extra explanation and additional information.
- The room will be set for receiving the participants and some drinks.
- Coffee and tea will be available.

Corona

This activity is possible during Corona time. However, it depends on the severity of the measures taken. It needs to be allowed and possible to organise an activity. When people need to contain distance, it might be better that the role of the volunteer is taken over by the caregiver, to avoid any risks.

Points of attention





Memory Walk



Triggering the memory of people who have dementia by showing pictures of the past and encouraging them to talk about it.



All stories are welcome, it is all about the memories of the participants.

Walking and talking, one on one or in a group.

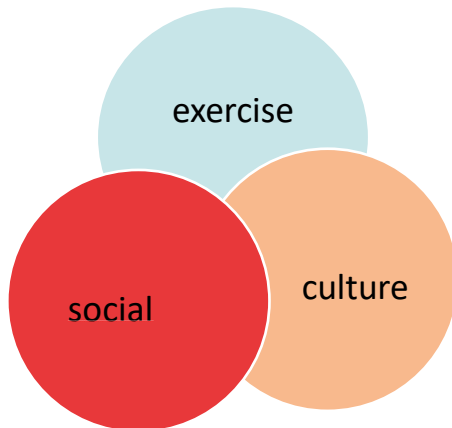


Walking (or rolling) and being outside



Being with people other than their caregiver

Telling stories about their past



3.3: Belgium / Expertisecentrum Dementie Vlaanderen



This chapter contains the frameworks for the activities developed in Belgium with the project partner [Expertisecentrum Dementie Vlaanderen](#).

- **Art workshop** | de Wingerd
- **Talent from the neighbourhood** | 't Monument Mechelen
- **Shared Reading** | Het Lezerscollectief
- **Multisensoriële storytelling** | Artevelde Academy
- **Never seen before** | Evy Raes
- **Theatre play The Conscript** | Buddy project Het Ventiel & theatre collective Het Bataljong



Art workshop

Barbara Luel & Bert Vervae

De Wingerd



Dementia
in Cultural Mediation

The activity



Name of the activity

Art Workshop

When you give and share beauty, you get beauty in return.

Summary

In the art workshop we draw and paint together. We use art books and nature photography to inspire us, and we make art on paper or on canvas, using watercolor paint, Acrylic paint, graphite pencil, charcoal, color pencil or pastel. The workshop is scheduled every 2 weeks on a Monday afternoon. After making art we have a drink and a snack to discuss the day.

Content



Target group

The art activity is organised in a care home and is open to everyone who can still handle a pencil or a brush. Everyone makes art on their level. Some are residents of the care home and others are in the day care and go home at the end of the day.

Objective

To focus on positivity and beauty: focus on what we still can do together, instead of what is forgotten.
Communicate together. Art is a universal language.

Partners

The care home makes this possible: they provide a room to make the art, a closet to keep all the art supplies and they make a selection of “the artists” and bring them to the workshop and come to get them at the end of the workshop.

Practical



Venue

The activity takes place indoors, in a room with a lot of day light and big tables

Everyone needs space on a comfortable table to work : space to have the paper and art supplies and a book nearby

Some residents come with a wheel chair or can't walk well anymore so it has to be accessible for disabled people

Some people need additional artificial light

It has to be a room where we can close the door. Calmness is needed. No distraction while making art.

Some calm music is also relaxing.

Afterwards it's good to receive coffee and tea to discuss the art that was made.

Day, time & duration

The workshop starts around 14:00 and lasts for 1,5 to 2 hours. Some people like to stay longer, but some people can't focus that long anymore. One has to adapt.

Group size

We can take about 3 people per carer.

We noticed that when people come with their family, they can't focus on the art, so we prefer that they come alone.

Supervisors and hosts

The workshop is run by 3 volunteering artists.

We need the supervisors from the care home to bring the residents to the workshop and to come and get them and bring them back to their apartment/room when the activity is over.

At the end of the activity the supervisors/hosts bring us coffee & tea to chat about the art that was made and to give compliments to everybody.

We also did an outdoor art workshop in the park. We went to draw the plants outside with a picnic. For that we need the supervisors to accompany us: then we need one supervisor per resident.

Materials & facilities

There will be a cup of tea/coffee offered. This is very important for the warmth of the art workshop to stimulate sharing of the experience

Costs

No costs. Everyone is a volunteers.

Name tags

The volunteers have a name tag.

Memento

They can take their art with them.

Afterwards

There is an exhibition in the entrance hall with some of the art works.

Communication & Registration



Communication

Management and occupational therapists of the residential care centre ask residents and family if they are interested and guide participants to the workshop.

Registration

Through the activity calendar published by the management of the residential care centre.

Description & Program



- *Room set-up:* before the participants arrive we prepare all the art supplies and the books for inspiration
- *The welcome :* The supervisors bring the participants and introduce us to each other if we don't know them yet. But they usually come back regularly so after a couple of times we know them well.
- Then we seat them at a table and ask them what art supplies they would like to use. We present them inspirational books to see what they like: art books, nature photography or animals.
- We look at pictures with them and talk a bit to see what inspires them
- If they don't know where to start we sit next to them and start drawing and painting to show them. It's important to let them make their own piece of art.
- The activity ends with a drink: thee, coffee and sometimes a piece of cake made by other volunteers. During that moment we show each other what we made and we give compliments to each other.
- The participants can take their art home with them.

Evaluation



There's no evaluation. The evaluation is the happiness of the participants. They tell us it's their preferred activity of the week and ask if we can come more often.

Checklist, when to do what



One month before the activity

- Schedule the activity

Two weeks before the activity

The week before the activity

- Make sure the room is free?

The day before the activity

Day of the activity

- Prepare the room
- Bring the participants
- Bring tea and coffee
- Take the participants back to their room

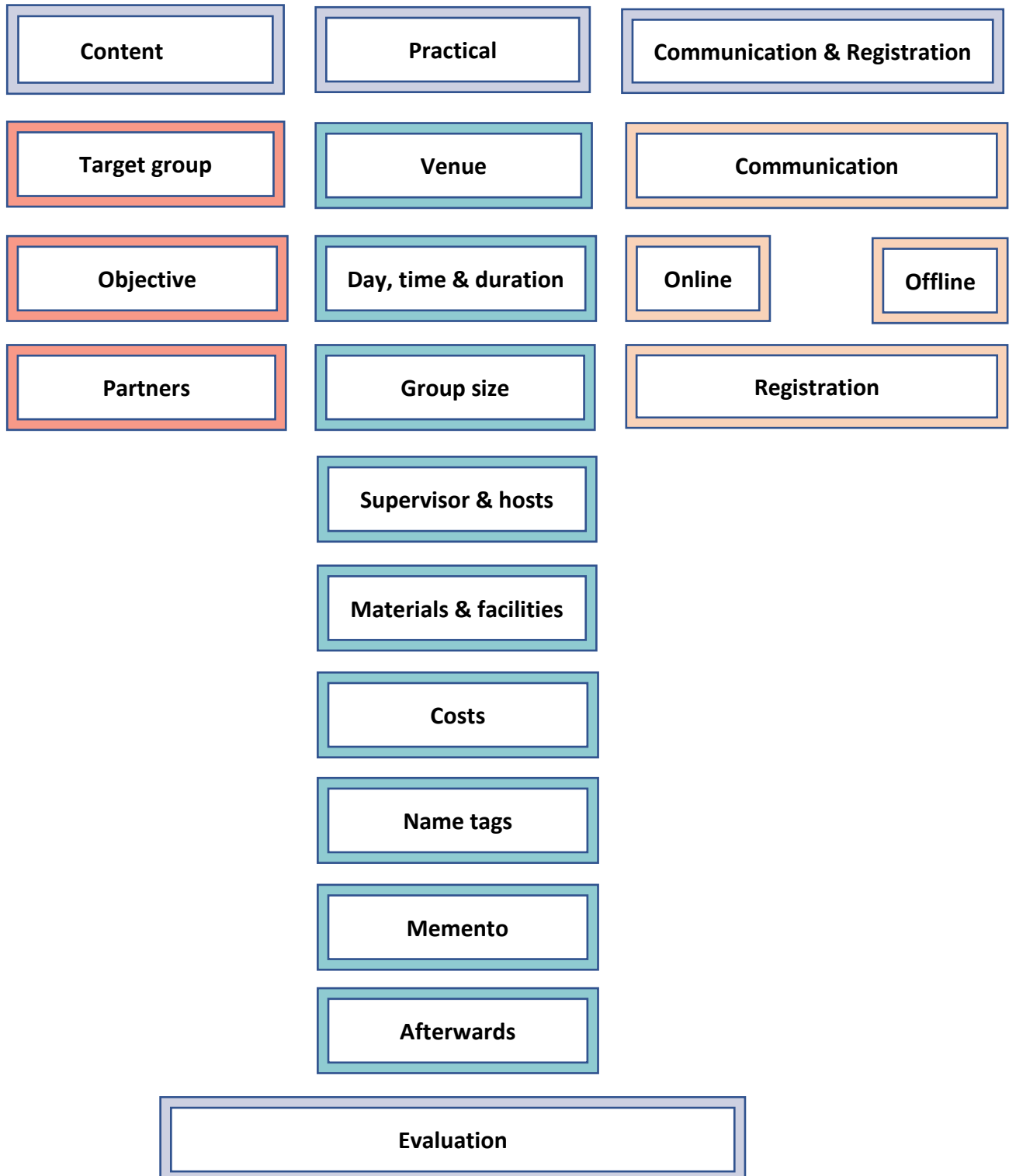
Corona

Before the participants were vaccinated we had to keep distance and we skipped the tea and cakes.

We had only one participant per table far from each other

We still wear masks even though we're vaccinated. Just to be sure. But now we drink tea and eat cake again and sit next to each other again.

Points of attention







Talent from the neighbourhood

Art en dementia visiting Mechelen

'T MONUMENT
MECHELEN

Hilde de Weerdt – Local service center de Schijf and 't moNument - walk-in center for people in home care, city of Mechelen.



Dementia
in Cultural Mediation

The activity



Name of the activity

Talent from the neighborhood – art and dementia during the Dementia XL day.

Summary

An annual exhibition on a specific theme. Some works of art travel through the city of Mechelen. We create an exhibition through the realizations during workshops or with our own works of art. Each year we work around a specific theme. This year's theme is: connection.

The exhibition will start in September and will be in the spotlight during the Dementia XL day. This is an open day where visitors can visit the exhibition and become acquainted with the gifts and capacities of the neighborhood and people with dementia.

Content



Target group

With this initiative we reach a broad target group: local residents, children and teenagers, two local schools of primary education/preschoolers, the mother group, Pegode, Sjarabang = association for people with disabilities, informal caregivers and people with dementia in home care, the residential care center.

Objective

Bringing people together through arts and culture and in this way letting them (re)discover their capacities. We want to create a beautiful 'NOW moment' and make connections between different target groups.

Partners

Two local schools for primary education/preschoolers, the mother group, Pegode, Sjarabang - an association for people with a disability, a residential care center, local service center, the neighborhood, children's and teenage work J@M and 't moNument - the walk-in house for informal caregivers and people in home care.

Practical



Venue

The development of the artwork can take place at home or within the partner organization or people can participate through workshops. A local service center is an ideal place to organize a workshop. Sufficient space where the exhibition can be presented is of course a basic requirement.

Day, time & duration

Can be coordinated with the target group at that time. Three hours are provided for a workshop. Being creative is one thing, but leaving enough time and space to talk, meet fellow people with dementia or informal caregivers and enjoy a cup of coffee are also important.

Structure in the workshop provides peace of mind and a safe environment.

Group size

There are no limitations concerning the number of participants.

Supervisors and hosts

A maximum of two supervisors, mostly volunteers. It is important that they can adapt to the participants and, above all, know how to guide people with dementia, with knowledge of the dementia process. It is best to check in advance with the volunteers what they know about dementia.

Materials & facilities

For this exposition; cardboard boxes, basic craft materials and everything you come across can be used: ribbons, newsprint, beads, shells or stones.

Coffee and cookies are also a very important part of the workshops.

Costs

The costs are covered by the partner organizations: the local service center De Schijf and 't moNument - walk-in center for people with dementia.

The activity can be set up with a limited budget.

Don't forget the costs for flyers and invitation to the opening.

Name tags

Name cards are only used by the volunteers.

Memento

The artwork will be exhibited or will be taken along on a travelling exposition, after which it can be picked up again. We take pictures of the workshops and the exhibition.

Afterwards

If pictures are taken, there is an admission form for informal caregivers and people with dementia.

A vernissage will be organized at the start of the exhibition as a thank you for all the artists and their cooperation.

Communication & Registration



Communication

Flyers are provided to gain interest and to participate in the exhibition. They are distributed widely in the neighborhood and at shops and pharmacies. We also contact our contacts that we know through our own organization.

Registration

People who are interested can register through various communication channels: e-mail, telephone or when you visit the local service center or the walk-in center.

Description & Program



The project 'Talent from the neighbourhood' is explained and also the exhibition.

Everyone can choose whether their work of art will be part of the travelling exposition.

The workshops are scheduled and announced.

At the start of the workshop, the purpose of the exhibition is explained. We start from a clear vision: people don't have to be artists to participate.

There is a warm welcome with a cup of coffee.

Afterwards, the course of the afternoon, when the works of art will be exhibited and the invitation of the vernissage, will be communicated.

Evaluation



At the end of each workshop an immediate evaluation is made.

After the exhibition, the entire project will be evaluated by the 'Talent from the neighborhood' working group.

Checklist, when to do what



One month before the activity

- Checking if the hall is reserved
- Sending reminder to join
- Purchasing materials/organizing workshops/approaching volunteers for workshops
- Connecting with organizations / general practitioners who want to exhibit during the months of October-November
- Notify artists/local residents on start exhibition + dates of vernissage

Two weeks before the activity

- Reminder for the participants of the workshop
- Preparing the space for the exposition in the local service centre
- Last preparations for the exhibition / vernissage

The week before the activity

- Setting up the exposition
- Making an information sheet for the visitors

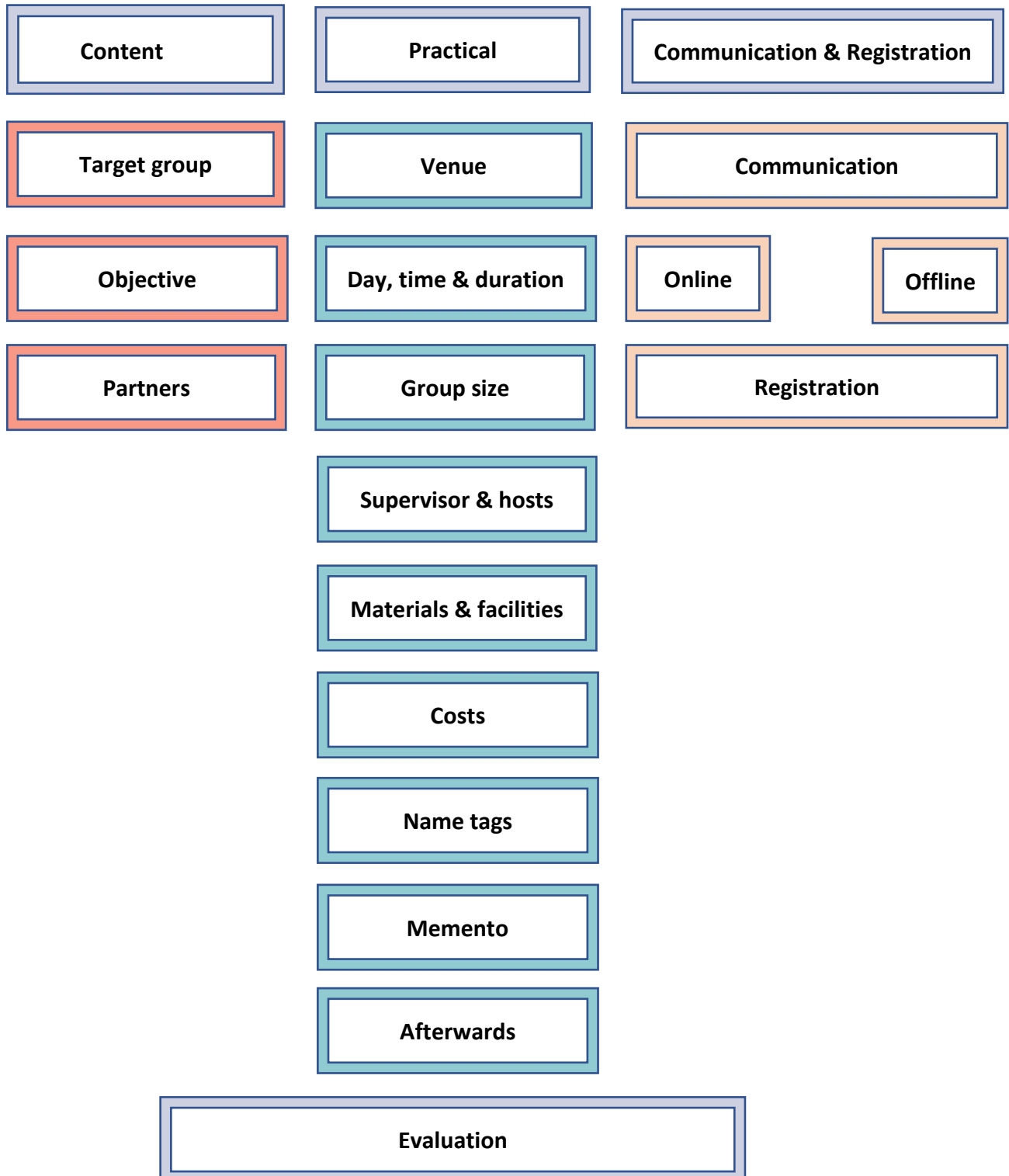
Day of the activity

- Organizing the vernissage and receiving visitors
- Addressing artists about the works that are going on a journey and let them know where they will end up

Corona

With corona you can let the activity continue in smaller groups for the workshops, a limited number of participants for the vernissage and the traveling exhibition can continue anyway.

Points of attention





HET LEZERS COLLECTIEF



Shared Reading



Dementia
in Cultural Mediation

The activity



Name of the activity

Shared Reading.

Summary

Shared Reading is a methodology in which we organize reading sessions for a group of up to 12 people, which allows a lot of interaction, never forced or mandatory. We read a short story and a poem. The experience is the most important aspect, not the analysis. The sessions are supervised by a trained reading companion who is especially practiced in asking open questions, allowing silences, inviting people. This allows for a lot of interaction. In this way people explore different perspectives, their brains are triggered and they enjoy the reactions that others give to a text.

Content



Target group

Participants can each have different stages of dementia. When you read for people with advanced dementia, it is better only to read a poem. In the future, Het Lezerscollectief wants to make further efforts to involve carers and to open up the reading groups for family members.

Objective

Through Shared Reading we teach the participants to connect with a text and to connect with the other participants. This leads to introspection and personal reactions to the texts.

Partners

At the supralocal level, Het Lezerscollectief works together with the Flanders Centre of Expertise on Dementia. At the local level, they work together with partner organizations such as a nursing home or service center.

Practical



Venue

The activity takes place in a cozy and quiet space. Preferably no passage of staff, no crowds from outside. In the middle of the room there is a cosy set table with cups for coffee or tea and a saucer of biscuits. The group has a maximum of 12 participants.

Day, time & duration

Choose a quiet moment. The activity lasts 90 minutes.

Group size

Maximum 12 persons.

Supervisors and hosts

Each session is supervised by a reading companion. If the group consists of people with a physical disability, help may be needed to bring the participants to the meeting room at the same time. To do this, ask help from informal carers, volunteers or professional caregivers of the organisation. The reading companions follow a three-day training course at the Readers' Collective. On day one, the focus is on being read to. What is reading together? What does that do to me? On day two, they zoom in on the methodology and technique. On the third day, people go into the experience of guidance themselves, albeit in the safety of their own training group. Afterwards there is still the possibility of intervision and further training.

Materials & facilities

Reading material:

Each text is a strong, multi-layered literary text. So we do not opt for simplified or childlike texts. Het Lezerscollectief publishes books from which the reading companion can read aloud. However, the reading companions can also choose their own texts.

Co-founder and psychiatrist Jan Raes wrote a book for the healthcare sector in which he explains the methodology: Shared Reading, the ultimate therapy (Lannoo Campus, 2021). You can use the same texts for people with dementia as for people without dementia. If you have advanced dementia, it is best to choose only poetry.

Design:

Choose a quiet, non-stimulating space for your activity. Avoid disturbing noises or other strong stimuli.

Provide a cozy coffee table with coffee, tea, a biscuit, beautiful crockery, etc. In short: an environment that invites you to socialize.

Which senses are stimulated?

The tactile aspect of a book is important: the feeling of holding the book. If too many people lose themselves in the book or are distracted, they often choose to read the text aloud, without the participants having the text in front of them.

Costs

The activity is free for participants. The connection fee of the reading companion (training, platform, database texts, learning network...) is paid by the institution, the local government or from subsidies from government or patronage.

Memento

You can give the participants the read texts, so that they can read them again quietly and in this way they can reminisce about the activity.

Afterwards

A cup of coffee or tea and some cookies or cake support the geniality and conviviality of this activity.

Photos can give a real image of what is happening to the caregivers

Communication & Registration



Communication

In the nursing home, participants are addressed by caregivers that know them well.

Registration

Participants are approached and selected by the staff. As an organisation, we encourage that this does not happen on the basis of literacy or reading experience of the participant. Some seniors learn to love (reading) stories at a late age or simply come because Shared Reading is fun or because they enjoy.

Description & Program



1. The reading companion prepares the room.
2. The participants come themselves or are taken to the reading room.
3. The reading companion welcomes everyone and introduces himself (if necessary).
4. The reading companion introduces the story and starts by reading a section out loud.
5. During a reading break, the text is discussed. Those who have lost the thread are helped by other members of the group.
6. The reading companion asks if someone would like to read a piece themselves.
7. (some reading breaks).
8. The reading companion invites you to read the poem. He/she reads twice.
9. Open questions.
10. Last reading of the poem.
11. Finalisation.

Evaluation



The reading companion learns to see how they react and respond to the stories and poems.
If possible, second companion helps to collect reactions and effects through observation.
In some places

Checklist, when to do what



The day before the activity

- Copy the texts for each participant

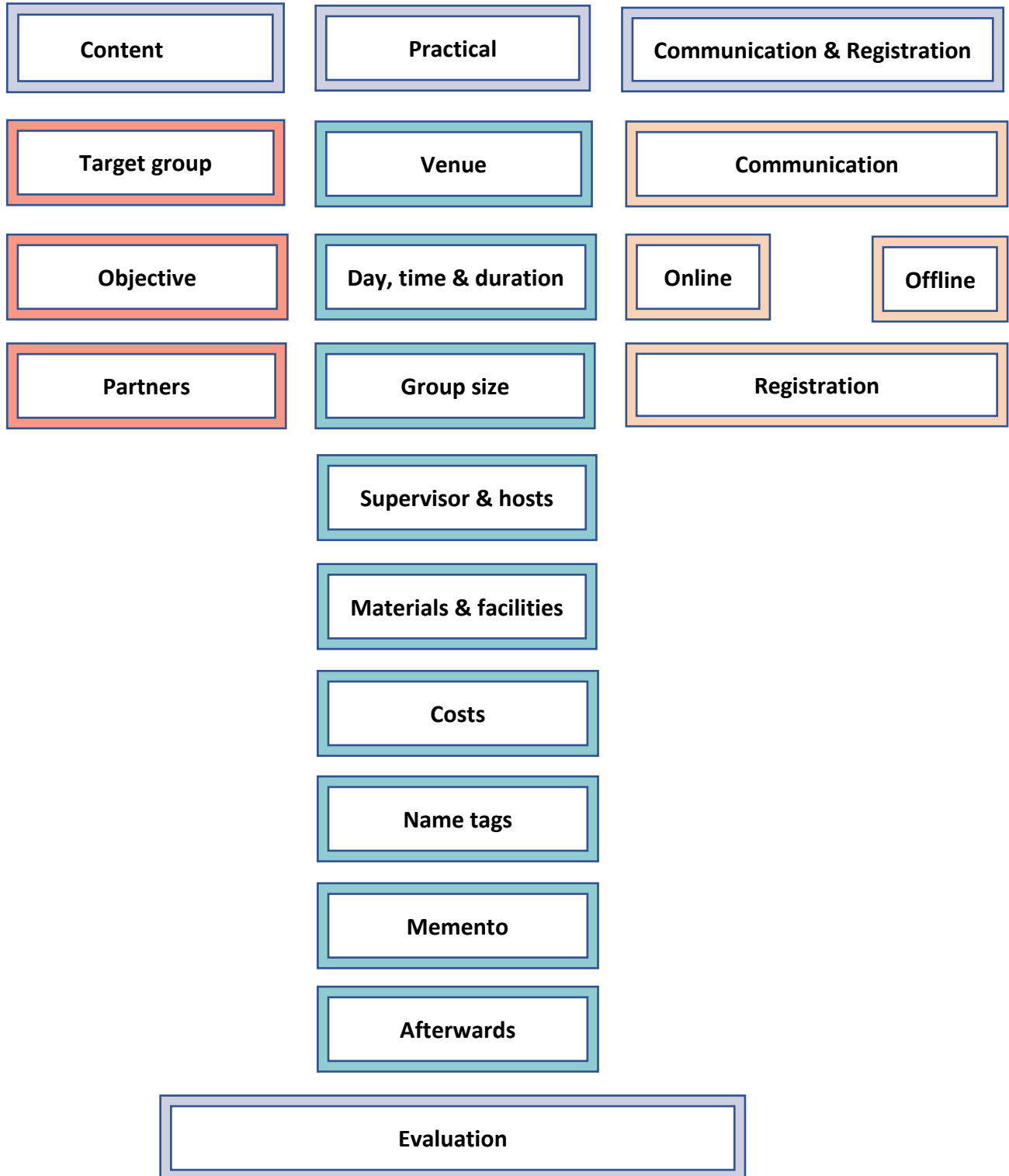
Day of the activity

- Decorate the room where the activity takes place. Pay attention to the position of the table, the chairs, ... Decorate the table.

Corona

During the hardest period of the lockdown, no volunteers were allowed to enter the care facility. That is why Shared Reading has strongly focused on trained staff within the walls of the nursing home. Shared Reading helped to break through the confinement and seclusion. Even though a lot has been read online for other target groups, Shared Reading online proved not to be a good alternative for people with dementia.

Points of attention





I often wondered why I had to learn to play bingo in my old age... I've been reading all my life. With Shared Reading I can pick up something I like and share it with others.

Singing together and Shared Reading are the top activities here...never feel like it's bullshit.

I've never liked poems, but talking about them together makes me happy.

I never thought that I would learn something like this in my old age.

I get to know the others better by listening to what they say about a story or poem. It seems that a text helps you find words for what you want to say



Multisensory storytelling

*Hanne Bossuyt, Leen Bouckaert en Nadine Praet
Artevelde Academy*

Expertisecentrum Dementie Vlaanderen



Dementia
in Cultural Mediation

The activity



Name of the activity

Multisensory storytelling: reading multisensory stories to people with advanced dementia.

Summary

Multisensory storytelling (or MSST) is a one-on-one method, where you tell a short story to a person with advanced dementia. You support each sentence with one or more sensory stimuli.

What do you need? An MSST story and an accompanying box of materials. You can write this story yourself or use an existing story. It is important that the person with dementia plays the leading role in the story. Also choose a story that closely matches the person's interests and background. You can also choose personal objects from the person you are reading to, or choose things that are very recognizable to him or her.

Content



Target group

People with advanced dementia.

In advanced dementia, the senses and basic needs still remain intact. We can use these to 'tell' a story and let it be experienced. Hearing, sight, touch, taste and smell are ideal channels to keep in touch.

Objective

The aim of MSST is to provide people with dementia with a pleasant and relaxing moment. The emphasis is not on understanding the story. We do not expect the person to fully or partially understand the content of the story. The atmosphere and emotions that accompany the story are much more important.

MSST helps to reconnect with the person with dementia during the activity. Think of a touch, eye contact, a small reaction to what you say...

Partners

MSST is a very low-threshold activity. You can perform it at home, in a nursing home, in a day care center, in a hospital, etc.

Practical



Venue

The activity is best done in a quiet location, where the person with dementia is not distracted. This can be in the living room, in a relaxation area, in the room, on the terrace, ... Since you only do the activity with one person at a time, the space does not have to be large.

Make sure you have a table on which to display the items and that the person with dementia is sitting comfortably.

Day, time & duration

Duration: about 30 minutes.

Choose a time of day when the person with dementia is awake and alert. This obviously varies from person to person and from day to day.

Group size

Individual activity: with one person with advanced dementia.

Supervisors and hosts

One companion is enough.

Materials & facilities

- An MSST story: a short story consisting of 6 to 8 sentences.
- An MSST box (homemade or existing) full of items and stimuli associated with the story.

Costs

Free. The only cost is assembling the MSST box.

Memento

You don't need to provide a memento afterwards, but you can end the story with the taste stimulus (for example a glass of lemonade, a piece of apple, a small cookie, a cup of coffee...). Choose a stimulus that is connected to the story that you are telling, and feel free to join the person with dementia.

Afterwards

There is no additional action after the story. If you notice that the multisensory story is well received, you can repeat it or choose to tell more stories.

Communication & Registration



Communication

You select (preferably in consultation with other colleagues or carers) a person with advanced dementia who you suspect will enjoy being read to. Then you inform that person in advance and/or at the moment.

Registration

Since this activity takes place in people with advanced dementia, the registration usually takes place through the caregivers or the informal caregivers.

Description & Program



You can use an existing MSST story or write your own story tailored to a person with dementia.

You write your own MSST story

Before you start writing, it is recommended to search for a topic that appeals to the person with dementia. The subject can reflect something about the (disappeared) interests or activities of the person, but can also be based on a part of his or her life story. The choice is yours as a writer to choose a topic that might evoke positive feelings in the person with dementia.

Then you work out the story. What incentives can you offer around your chosen topic? Try to appeal to all the senses (see, smell, hear, feel and taste), but take into account the preferences of the person with dementia. For example, if the person doesn't like movies or moving images, you better not use it.

As soon as you have a number of possible stimuli and materials for each sense, you can start writing your story.

- Rule 1: The person with dementia is the protagonist in the story. You say this at the start of the story ("I made a story about you") and you use his or her name throughout the story.
- Rule 2: you can offer one to two stimuli per sentence. Make sure that the content of your sentence also matches the stimuli you are offering. If you talk about the garden and gardening, then your stimulus must of course also be related to this.
- Rule 3: keep it short. Think of six to eight sentences. After all, we know that attention and concentration is impaired in people with advanced dementia.
- Rule 4: Use simple language that everyone can understand. Use dialect if the person with dementia understands it best. Make sure that the language does not come across as too childish.
- Rule 5: Have a clear ending. Always ending with a taste stimulus is an example of this. It is also a great moment to enjoy a nice closing together.

You are using an existing MSST story

Preparation:

Before you start telling your story, you first collect all the stimuli and materials. It is best to collect these in a box. In addition to the materials, you also provide your story in your box. It is very valuable to list the possible materials and incentives per line, as in the example below. Certain materials, such as movies, food, drinks, a heated cherry pit pillow... you cannot keep in your box. A tip is to stick a reminder on your box. You wouldn't be the first to start his story and forget to warm up the cherry pit pillow.

If you are presenting the multisensory story for the first time, it is best to provide some extra stimuli and materials. It is not always easy to estimate which incentives will appeal and which will not. It is fascinating to find out which incentives are best for this person with dementia.

Performance

Now you can start telling your multisensory story. Provide a clear start to the story. You can do this in several ways. Together with the person with dementia, you can take all materials out of the box and display them on the table. You can also leave all the material in the box and start with just one stimulus. There are even people who spread all the stimuli throughout the room and tell the story while walking. You choose how you start your story. This choice depends on the person sitting in front of you, but also on yourself as the reader. Find a way that makes you feel good.

Now the reading begins. Read the line aloud and then offer the stimulus or material. Know that it can take a while before the sensory stimulus arrives in people with dementia. So be sure to adjust your pace: you don't have to rush to read the story. Always offer the stimulus or material with an open attitude. This means that you show the material, but you do not put it in their hands. You invite the person to discover the material, but you don't have to force him or her to take the material. If a person with dementia does not immediately take the material, it can help to show what they can do with the material themselves. For example, you can first comb your hair yourself, or open the music box gently yourself. Finally, it is important to keep in mind that it should be a valuable and relaxing moment for both of you.

Have a clear ending. Always ending with a taste stimulus is an example of this. It's also a great time to enjoy a nice closing together.

Evaluation



There is no real evaluation of this activity.

Look for small signs that show the person with dementia is 'feeling' the story. Laughing, making eye contact, shaking hands, nodding... are all signals with which the person with dementia makes clear how he or she enjoys the story. And also enjoy yourself telling the story and finding contact that is otherwise difficult to find. Because that's what it's all about: experiencing a nice moment together!

Checklist, when to do what



When you choose an existing MSST story:

A few days before the activity:

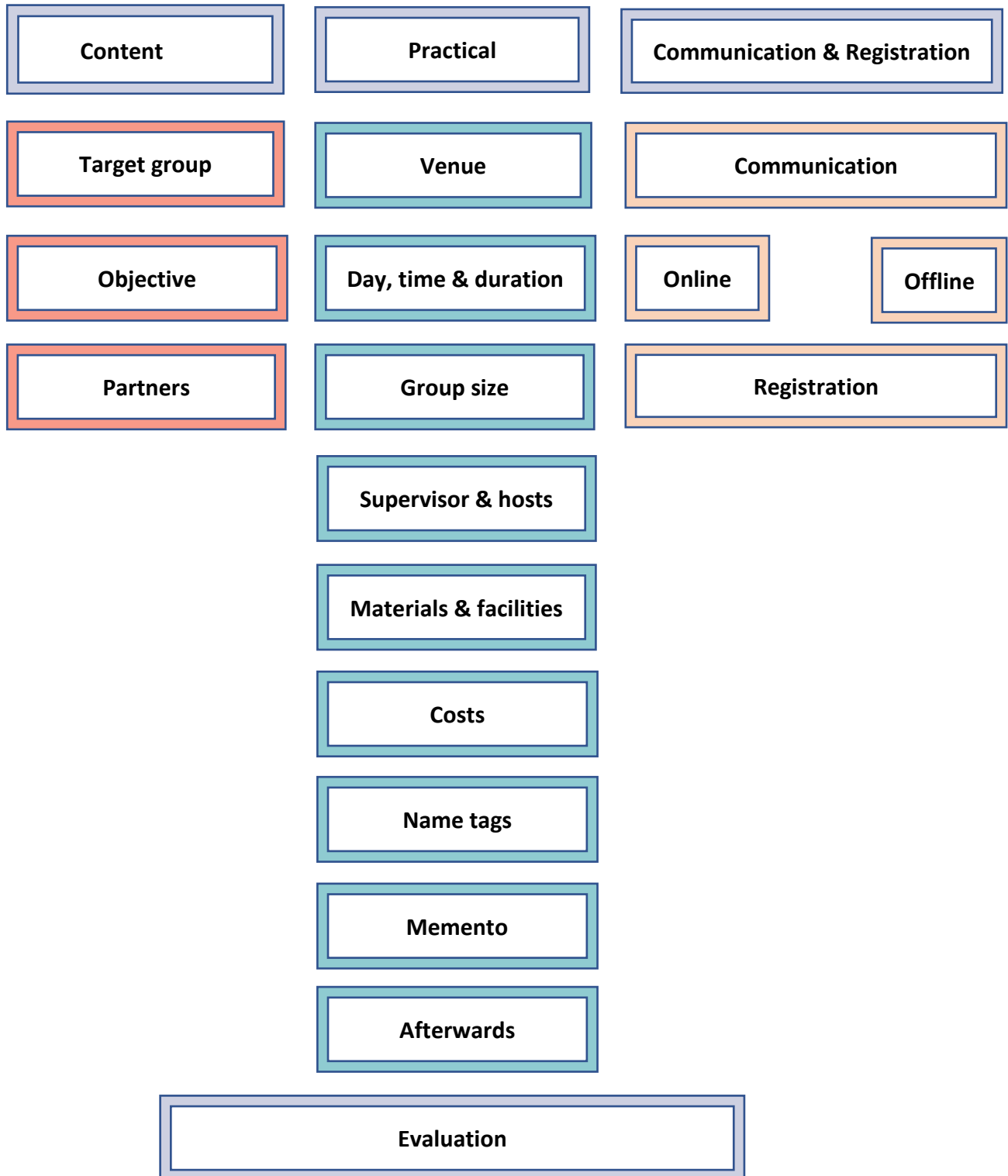
- Choose a story that fits the person with dementia
- Read the story and check if all items are in the MSST box
- Check whether there are objects that you need to do something with beforehand. eg. peeling an apple.

When you write an MSST story yourself, it is best to start a few days or weeks in advance so that you can bring the right objects together in time.

Corona

Since this is a one-on-one activity with the carer or a care provider, it can be performed during a corona period. It is important to disinfect all items in the box after use.

Points of attention



An example of an MSST story:

MSST 'Because it's party time!'

- "Look, Florence, we got an invitation to a party!" (Uncover invitation)
- "Let's make ourselves pretty!" (Apply blush, comb hair, spray hairspray)
- "And Florence, do you look good?" (looking in the mirror with Florence)
- "Oh Florence, you forgot your necklace!" (Feel and apply the necklace)
- 'Come, Florence, the car is waiting! We are going to leave.' (Sound of a car, show pictures of cars)
- 'What a party, the hall is beautifully decorated.' (Feel at the pendulum)
- "Hear what a beautiful music, Florence." (Open music box, Watch and listen to music)
- "Let's end the evening with a nice drink." (Let's taste a drink in champagne glass)
- "What a great party, didn't you think, Florence?" (Close music box and repack incentives)

You can find more stories (Dutch and English) and information [here](#).





Never seen before

Objects as a joint work of art

Evvy Raes – photographer/artist



Dementia
in Cultural Mediation

The activity



Name of the activity

Never seen before - Objects as a joint work of art.

Summary

Phase 1: The starting point is a reminiscence conversation. It is important that all answers are correct. There is no right or wrong answer. The person tells from his experience.

Phase 2: Then the activity moves on towards a creative workshop. The participants make a new object together based on the different objects available. This second part focuses on creativity in which something completely new is created.

Phase 3: The work is shared through an exhibition, which strengthens the group feeling. Or the object itself is exhibited as such.

Content



Target group

The participants consist of a small group of people with dementia who can still express themselves orally. When the person is hindered too much by disabilities, it is desirable to offer extra support through family members or volunteers.

Objective

The aim is to make a new statue from various objects, provided by the participants, as a collective work of art.

Partners

This activity can be carried out by anyone who has a feeling for artistic processes. This means that one can start with a certain context. And to start a process from this that eventually leads to a product. One cannot predict in advance what the product will be. This is subordinate to the process.

Do you feel unfamiliar with such a method? Or would you like to explore certain aspects (interests of persons, artistic techniques, ...) more in depth? Then it is possible to bring in an external person with specific expertise (e.g. an artist with experience in social projects) to supervise the activity.

It is of course also possible to engage an external organization to insert extra presentation moments of the creations (e.g. displaying the artworks in a local center). Or maybe there is a collaboration with a local art academy that can also make additional objects available. These collaborations also give the opportunity to discuss dementia in new locations.

Practical



Venue

The activity doesn't require a fixed location and can therefore be performed at home with family, in a day care center or in a care home.

The venue only needs a communal table in the middle, with chairs around it for the participants. Silence and tranquility are always desirable in order to understand each other clearly and to avoid distractions.

It doesn't matter where the location is. This makes it possible to perform this activity anywhere. However, the required materials are important. These will be written out more in detail in a next step.

Day, time & duration

The activity can take place whenever one finds it desirable. An average duration of 60-90 minutes should be taken into account so that there is sufficient space and the concentration span is not exceeded.

Phase 1 (the conversation about the objects) and phase 2 (the creation of the artwork) should take place at the same time. Phase 3, namely the exhibition moment follows after the creation process.

The following duration is desirable for each of the phases:

Phase 1 – Discussion about objects + choice of object - 15-30 minutes

Phase 2 – Creation of the artwork - 30-45 minutes

Phase 3 – Exhibition moment – make it visible for the participants and external parties for 1 to 2 weeks

Group size

This activity works best in a small group of 3-6 participants.

When working with 3-4 participants, it is best to insert two rounds in the second phase so that you have 6 to 8 objects for the statue.

In a home environment it is also possible to carry out this activity between family and friends in combination with one person with dementia. Each person then takes part actively and forms part of the collective artwork that the group creates.

Supervisors and hosts

One person takes on the role to go through the different phases. In addition, 3 to 6 people participate. When there are limitations through disabilities, it is desirable to offer extra support through family members or volunteers.

In that case, care should be taken that they give the participants the opportunity to indicate themselves what they find important or where they want help. Otherwise, the volunteer will quickly take over the activity and go beyond the goal of stimulating the participants with creativity.

Materials & facilities

The required materials consist of 2 types

- Various objects that are not too small (otherwise they will not be visible on the table), but they should also not be too big to fit in one hand. This gives the opportunity to study them closely.

The objects preferably belong to one theme and are on the table:

- Food: fork, knife, cups, spaghetti, pans, ...
- Forest: nuts, leaves, blades of grass, ...
- Color:
 - or everything in one color (which gives a nice monochrome result)
 - or very bright colors (when one would like to investigate which colors are experienced as attractive)

You make the choice yourself whether you go for

- Reusable materials
- Consumables (paper tissues, plastic forks, ...)
- A mix of both

When you use materials that still have to be used afterwards, it is recommended to take a photo of the result in phase 3 to share the work of art. When the materials used are no longer needed, you can exhibit the statue itself in phase 3.

- Different materials to assemble the artwork: glue, rope, (double-sided) tape, paper clips, clothespins,...

You only get this in phase 2. You can offer a limited choice yourself if necessary.

Costs

There are no obligatory costs if you organize this activity with objects that you have at your disposal and provide the necessary guidance yourself.

Name tags

Preferably, the supervisor is a person who knows the people by name so that name tags are not necessary.

Memento

Phase 3 consists of a presentation moment in which the joint artwork is shared with the participants and external parties.

Afterwards

The digital pictures can be shared on social media.

When you work on a specific theme (e.g. Christmas) you can print the picture as a personalised greeting card.

In case you have a serie of pictures, you can use them in creative ways.

- Make a **calendar**
- By printing each picture twice you can use this as a **memory game** (A5 and A4 format work well)
- Print a picture on A4 format or bigger. Cut them into pieces to use them as a **puzzle**.

Communication & Registration



Communication

When organized with habitants in a care centre, you invite the participants when they feel like joining for the activity.

Registration

When organized with habitants in a care centre, you invite the participants when they feel like joining for the activity.

Description & Program



Phase 1: The starting point is a reminiscence conversation. It is important that all answers are correct. The person tells from his experience. So there are no bad answers.

- The participants have a group discussion about the objects that are present, especially what they see. They recognize a number of things that attract them to participate.

Here you can choose a specific theme with which they may or may not be familiar: cooking tools, reading material, clothing, ...

- Each participant chooses an object. Take this and tell what he sees. The facilitator can ask additional questions to get to know the person's interests and what they see. What color is it? What attracts you? Does it have a specific shape? What else does it remind you of? How many angles does the object have? Count with your eyes, count with your fingers (Is there a difference?)

Phase 2: Then the activity moves on to a creative workshop. The participants make a new object together from the different objects. This second part focuses on creativity in which something completely new is created.

- One person gives his/her object to his/her neighbor. The facilitator asks how they can combine those two things.

- When the person offers a solution (e.g. adhesive tape), this material is offered.

If the person has no idea he/she can give me a suggestion with all kinds of fasteners (tape, rope, glue, ...) If necessary, help is provided to fix the 2 objects.

- This is passed on to the next neighbor. Again you are asked how it can be attached. This is also carried out as described above.

- This process is repeated until everyone has been addressed.

With a small group, a second round can be enabled.

- Combining different objects creates a joint work of art.

The facilitator shows this to the group and asks what the people see.

It's important to let people fantasize and go with what they see.

If the answer is not forthcoming, the object can be shown closer to the people and from different angles.

Give them the time and space to come up with something.

- Ask them if there might be something missing. For example, in the example below, there was only one fork on the left that was missing as an arm for the character. The participants indicated that an extra arm (the fork on the right) was needed.

- The group assignment is only closed when everyone agrees that the object is finished.

It is possible that different objects are added and the object transforms again.

Possibly you come up with a name for the work of art together thanks to associations (shape, color, meaning of the object for the participants, ...)



Phase 3: The work is shared through an exhibition moment, which strengthens the group dynamics. Or the object itself is exhibited. Certainly when this is done with several groups, a series of objects is created.

For this, one can use photography to capture the artwork through pictures. This gives the opportunity to share the result with family members and employees in multiple ways, both via social media as projection or printed as posters on the wall.

Evaluation

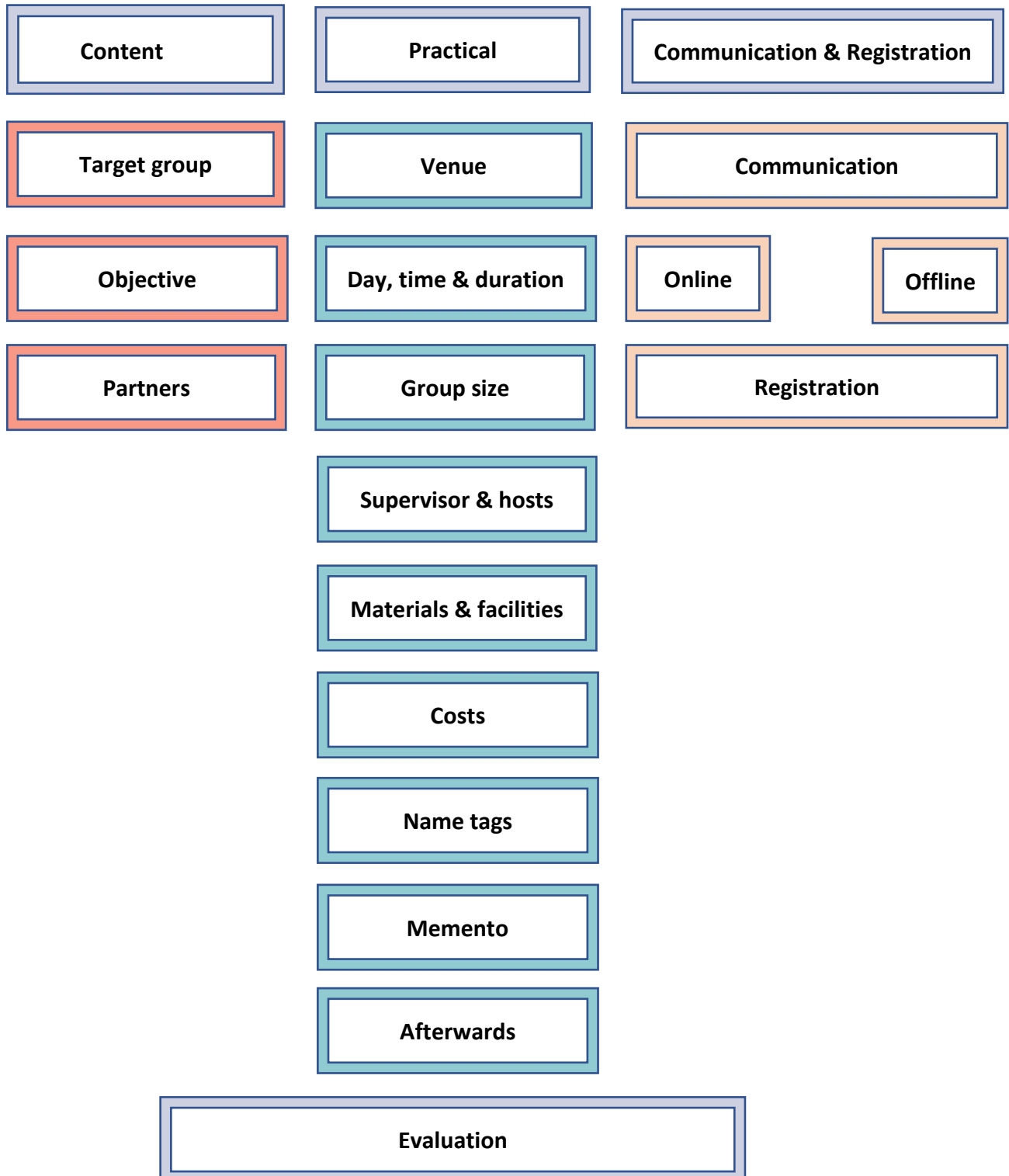


There is no formal evaluation. It is an artistic project where you cannot determine the outcome or quantify the effects.

In case of Corona

This activity focuses on personal guidance and interaction. If the safety of the participant can not be guaranteed within the required safety measures, this activity can not be organized.

Points of attention







Theatre play *De Loteling* (‘The Conscript’)

*Buddy project Het Ventiel,
together with theatre collective Het Bataljong*

Expertisecentrum Dementie Vlaanderen



Dementia
in Cultural Mediation

The activity



Name of the activity

Theatre play De Loteling (in English: The Conscript).

Summary

A self-written theatre play with people with dementia, their partners and buddies. They do not play a role, but bring their own story.

Directors Arne De Jaegere, son of someone with young-onset dementia, and Hilde Vanderstraeten, buddy at Het Ventiel and daughter of someone with dementia, from theatre company Het Bataljong worked for a year with a group of people with young-onset dementia, their partners and buddies, through improvisations, exercises and personal conversations. This is how the structure of the play 'De Loteling' came about. The group of actors consists of three actors from 'Het Bataljong', people with dementia, carers and buddies. During the play, people with dementia are put in recognisable situations from their own lives, causing them to react very authentically to the words and objects that are offered. This makes each performance unique. The music was composed especially for the play. This play travels throughout Flanders.

Content



Target group

The group of actors consists of three actors from 'Het Bataljong', people with young-onset dementia, carers and some volunteers who are familiar with young-onset dementia.

The audience is very diverse. The performances are attended by young and old. Both by people who are familiar with the issue from their own experience or profession, and by people who have no link with dementia.

Objective

The creation of an awareness-raising theatre piece about how people with young onset-dementia experience their condition and environment. This is a co-creation process: the play is created with and by people with young-onset dementia. It breaks taboos and shows what people with dementia are still capable of. It challenges to dialogue and connection.

Partners

Producing a play requires cooperation between different partners:

- A theatre company (with director, technicians and some actors).
- An organisation that brings people with young-onset dementia and their partners together. E.g. a buddy project for people with dementia.
- Cultural centres and theatres.

Practical



Venue

Theatre play 'De Loteling' is performed in various cultural centres and theatres.

What locations do you need?

- A large rehearsal room
- A cultural centre or theatre hall, depending on the performances

It is important to choose a well-equipped location for technical reasons.

Provide locations with sufficient parking space so that less mobile people can participate. If necessary, provide transport for those who cannot get to the rehearsal room or the performance on their own.

Day, time & duration

The preparatory workshops took place over a period of more than a year. Each workshop lasted about an hour and a half, with a closing moment with a drink and some after-dinner conversation. Each workshop begins with a warm-up moment.

The play itself lasts an hour and a half.

Rehearsals take place again between the performances. There is one rehearsal with everyone before each performance. In between, there are rehearsals with just the actors. Because the intention is that people with young-onset dementia react spontaneously, there is no excessive rehearsal.

Group size

Nine people with young-onset dementia take part in this theatre play, as well as seven partners, two children of someone with young-onset dementia and three buddies. There are also five actors, two of whom are buddies at Het Ventiel.

Supervisors and hosts

Two directors, one of whom is also on stage. Two extra buddies behind the scenes. Since people with young-onset dementia are surrounded by their partner, children and buddies, few extra people are needed to keep the peace behind the scenes.

Materials & facilities

- A sober 'setting', with only a row of chairs on the stage. Through the projection and the music, the setting becomes a museum, a waiting room in a hospital, ...
- A large screen on which images were projected
- A powerful audio installation
- A stand for the audience
- Attributes of the participants themselves, so that they would be recognisable.
- The performance requires a great deal of technical support. For example, the lotto balls that fall down at the end, the combination of sound and light, etc. The play can therefore not be performed in a sports hall or municipal festivity hall, but requires a well-equipped theatre.

Costs

There is no remuneration for the actors.

Name tags

No name badges are used because this is not the custom at Het Ventiel. This is based on the philosophy that people do not wear name tags in 'real' life either.

Memento

A lot of visual material was made of the performances: photos, video, a news item, newspaper articles, a documentary,... These are powerful memories for the participants.

Afterwards

The reactions after each performance and the standing ovations that lasted for minutes were the best gift. That is what continues to resonate with the actors.

The documentary was shown in advance and at the gala performance to the families of those who took part.

At the next series of performances, the play will be filmed in its entirety and distributed on DVD to everyone who participates.

Communication & Registration



Communication

To recruit participants

All the participants, partners and buddies of the buddy project Het Ventiel got the chance to take part in the preparatory workshops. For months they improvised, told their stories in many creative ways, moved, ... without knowing that this was a preparation for a theatre play. Many participants told us more than during a normal conversation about their condition and how they experienced it. Relaxation and amusement were the main focus. Only after a few months we told them that this was in preparation for a play and everyone was free to decide whether or not to go along with the story.

To publicise the play

First, a promotional film was made in which lotto balls play a central role. These refer to the lottery in which people are caught: people with young dementia have drawn a bad lottery ticket. The play was publicised through social media, at local and national level through the press and through the dementia expertise centres. It is unique both in the world of theatre and in the world of dementia. That is why this project was picked up very quickly. The first three performances sold out very quickly and that proved to be the best advertisement. There were requests for additional performances. However, the greatest publicity came from the participants themselves. They were so proud of their performance that they called friends and family en masse to come and watch.

Registration

The audience buys a ticket from the theatre where the play is performed.

Description & Program



The first workshops went on as normal activities of buddy work Het Ventiel and were led by people from theatre collective Het Bataljong. These facilitators are also buddies of Het Ventiel, so everything went very spontaneously. They were not told beforehand that they were working with the production of a play in mind. The people giving the workshops also didn't have the faintest idea of where they wanted to go. However, from the very beginning there was the idea of making a play: with and by people with young-onset dementia and not about them.

It was also a growth process for the makers. Initially, they asked the participants what they struggled with, what they were up against, what dementia did to them... and they did this through music, mime, movement, interviews...

The person who composed the music (partner of one of the buddies), the actors of Het Bataljong and the person who made the background images were present at the workshops from the beginning and were part of the whole.

The author-directors, composer and image-maker also visited a renowned professor, someone from the Expertisecentrum Dementie Vlaanderen, friends and family of people with young-onset dementia, informal caregivers of people with dementia, ... to get to know the target group as broadly as possible.

After six months of workshops, the facilitators told the group that they would continue working towards a theatre play. Everyone was given the opportunity to step further into the story. This left an enthusiastic group with whom the play was written and developed. Each step in the production process was checked with the players and, if necessary, adjusted or discarded.

Were there any ideas from the group throughout the process? Did something spontaneous happen during a workshop? We always looked at whether and how it could be used. The various scenes were recorded with fixed texts, images and music. The actors' interpretation, however, happens spontaneously in every performance. Because the group knew each other well, there was no stage fright and everyone could just be themselves. One could do nothing wrong, one could not miss.

Behind the scenes, we had two extra buddies to bring in material. Because partners and buddies are on scene, people with young-onset dementia are surrounded by acquaintances.

Two weeks before the premiere, the play was performed in its entirety, with all the sound and light effects, for a selective audience, consisting of people from the theatre world, people with young-onset dementia and their environment, people professionally involved in dementia care and people who have nothing to do with dementia. We tested how it came across to each of these groups. This was a very important moment for the

creators of the play. The reactions were overwhelming in all groups. Professional carers were overwhelmed and felt that it was a mirror held up to them. For the people with young-onset dementia and those around them, it was at times very confrontational, but also anointing, true to life and recognisable. The reactions from the theatre world were laudatory. People were expecting something very amateur and were overwhelmed by a high quality, professional production.

Before each performance, the warm-up takes place on stage before the audience enters the auditorium. Every warm-up ends with the same song, which is sung aloud and danced to to great effect.

Evaluation



Will the activity be evaluated? How and with whom?

There is no formal evaluation, but the best evaluation is the applause for minutes long after each performance!



Checklist, when to do what



One year before the activity

- Cooperating with director and volunteers
- Start of the workshops

Six months before the activity

- Making the workshops concrete, so that they lead to a performance

The week before the activity

- Between each performance: rehearsal with all the actors.

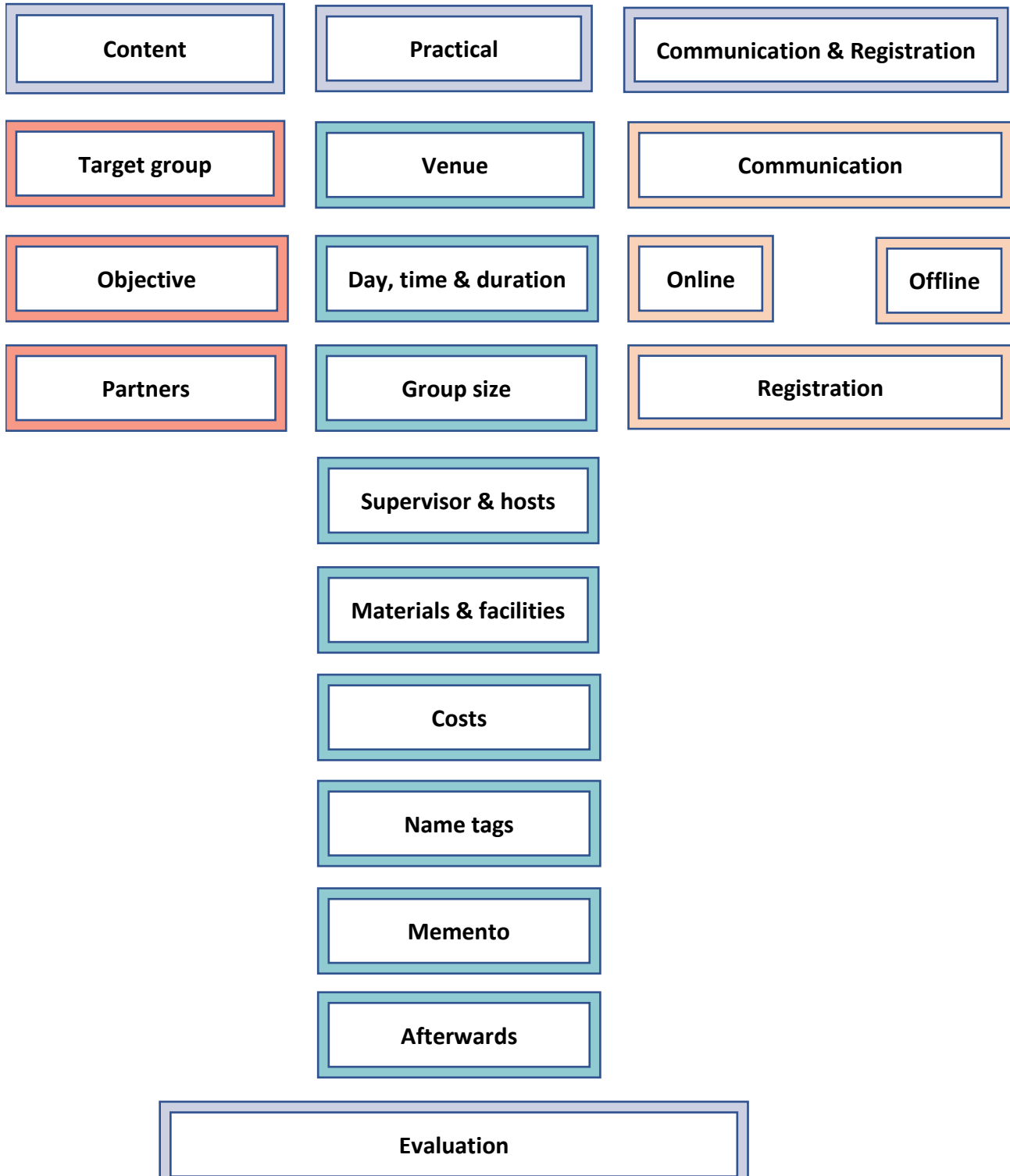
Day of the activity

- Warming up
- Performance

Corona

Because of Corona, they planned theatre performances could not take place. The group picked up the thread after the last lockdown.

Points of attention

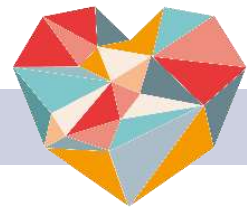


De Loteling





3.4: Belgium | Vrije Universiteit Brussel



This chapter contains the frameworks for the activities developed in Belgium with the project partner [Vrije Universiteit Brussel](#) (VUB).

- **Art and care in dialogue** | Royal Museums of Fine Arts of Belgium
- **Making connection through theatre** | Open Doek
- **Meet me @ M HKA and Museum E!** | M HKA, Museum voor de Hedendaagse Kunst
- **Meet me @ Middelheim Museum** | Middelheim Museum
- **Sing to connect** | Koor & Stem
- **Weekly art classes for people with dementia** | Academie Brugge DKO



Art and care in dialogue

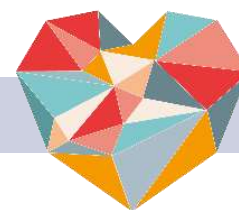
 Royal Museums
of Fine Arts
of Belgium

A good practice nominated by



Dementia
in Cultural Mediation

The activity



Name of the activity

Art and care in dialogue.

Museum tailored to people with dementia.

Summary

We organise museum visits for people with dementia living in residential care homes and their caregivers, accompanied by a museum guide. A week before the museum visit, the museum staff first visit the residential care home to introduce themselves.

Content



Target group

We focus on the end users of residential care homes. We do not set any specific criteria or restrictions concerning the profile of the participants: everyone is welcome! Often the staff of the residential care home decides which of their end users can participate in the activity.

Objective

The aim is to give people with dementia self-confidence and the opportunity to connect with society: to not be 'ill' for a while, but to be like everyone else.

Partners

We work together with a number of expert and network organisations that are important to us as references. These organisations think along with us and give us input and feedback, including on specific training courses for our staff.

Specifically, the following organisations belong to our reference group: Alzheimer League (for training), Centre of Expertise on Dementia brOes (for promotion and content reflection) and the residential care home in Sint-Joost-ten-Node (for feedback and evaluation).

Practical



Venue

Part 1 takes place in a residential care home: preferably in a cosy room, big enough for ten people, with a round table and, very important: coffee and tea! The most important thing is that the room is cosy and the acoustics should be good too.

Part 2 continues in the museum: the collection we visit is decided together with the people with dementia during part 1. It is important that it is a quiet place: not a room with many groups of visitors for example. There are 2 parking spaces for people with physical disabilities in front of the museum. Usually groups come with a van. We wait for them and receive them outside by the van. If necessary, we wait for them there with wheelchairs, blankets and the material for the tour: music, objects, relief drawings that we use especially for people who are blind or visually impaired, the iPad to show things in detail, ... The museum is fully accessible for wheelchair users.

Day, time & duration

For the session in the residential care home, we always choose an afternoon (usually Tuesday or Thursday). In the morning, there is often already a lot planned. This session lasts max. 75 minutes. One week later, for the visit to the museum, we foresee at least one and a half hours, because a lot of time needs to be foreseen for the framing. For this afternoon session we prefer a quiet moment when there are few visitors in the museum. Experience shows that a Tuesday, for example, is often more suitable than a Thursday when there are fewer groups in the museum.

Group size

Maximum 10 people in total.

Max. five residents, and max. 5: healthcare staff/informal caregivers (may be mixed but is not a must; at least one responsible from the residential care home).

Supervisors and hosts

During the session in the residential care home, we ask that at least one staff member is present at all times. For the museum visit, at least one museum guide (who is trained to do so) and a maximum of one volunteer from the museum are needed. The volunteer can help out in case of unforeseen circumstances, for example if someone has to go to the toilet, if a participant runs

away, becomes restless, ... These persons have had training or have experience with people with dementia.

Materials & facilities

For part 1 in the residential care home: chairs, coffee, tea and biscuits, Wi-Fi, possibly a screen and a beamer. We will also bring along some presents from the museum (posters, napkins, ...).

For part 2 in the museum: chairs or wheelchairs and material that we use during the tour (music + music equipment, drawing materials, prints of works of art, objects, ...).

Costs

For part 1 in the residential care home, we charge 90 euros (all included).

For part 2 in the museum, we charge 8 euros per end user of the residential care home. Three accompanying persons can participate free of charge (from the fourth accompanying person, the rate of 8 euros applies).

Name tags

We do not use name tags but ask everyone to introduce themselves at the first session at the residential care home. We write down these names and memorise them for the next session. For us it is very important not to make a distinction between people with/without dementia and to address them equally.

Memento

After part 1, we often leave behind some posters of works of art from the museum in the residential care home. Also very popular are the napkins with prints of Brueghel artworks. During the museum visit, the participants sometimes make drawings that they can, of course, take home with them.

Afterwards

During both parts, we often take pictures, which we then pass on to the residential care home. Sometimes we notice that staff from the residential care home do something creative with these photos afterwards, with the posters we give them or the drawings that participants make during the visit. We appreciate this very much, but do not consider it part of our work.



Communication

We do not address our communication to the people with dementia, but to the residential care homes. How they communicate with their residents is up to them.

The communication to the residential care homes happens through our website, social media (Facebook, Instagram,...) and through direct mailing. In addition, the Centre of Expertise on Dementia brOes also plays an important role in terms of communication. This organisation already has a whole network of partners and various communication channels, such as a magazine, ... In collaboration with them, we are now working out a more global communication plan. We focus locally, especially on Brussels, because we notice that proximity is very important.

We have also noticed that there is a lot of word-of-mouth advertising: for example, between the residential care homes or via staff who go to work in another residential care home. We have also received press attention as part of the broader theme of 'art and care', to which we are very committed as a museum.

Registration

Residential care homes that are interested can contact us by e-mail or telephone. We will then contact them by telephone to discuss everything. Afterwards, we will send a confirmation e-mail with all the practical details (time and place of the appointment, mobile phone number of the person in charge and the guide, the price, necessary materials, ...). It is very important to make good arrangements. We send a reminder the day before the activity.

Description & Program



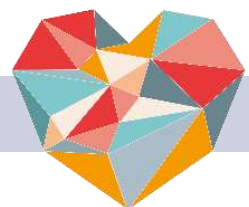
Part 1 in the residential care home

We arrive at least fifteen minutes beforehand. After the residents have arrived, we briefly introduce ourselves using visual material. This way the participants can immediately visualise who we are and where we come from. Then they introduce themselves, we write down their names and make a short summary of what they say (as biographical elements or interests can later be integrated into the museum visit). Then we explore our collection together and we do this using a number of objects, for example a ladle, which refers to a painting by David. We also work with pictures of works of art. Everything happens very organically: we let it depend on the group what we show and how the conversation goes. We try to find out which part of the museum interests the group the most. We want to decide with them which collection we will visit during the visit the following week. This is voted on at the end. After the vote, we have coffee and answer any questions in a friendly atmosphere. We also make clear what we expect the following week and give some presents: posters, napkins, ...

Part 2 in the museum

We call the residential care home an hour beforehand to find out how many people are coming and what time they will arrive. We wait for them outside. We help them to enter the museum, wheelchairs are available if needed. Then, we take some time to acclimatise (and possibly go to the toilet, ...). We organise the visit very organically: usually we know which work we will start with, but then we often improvise based on the atmosphere and what is said. If someone feels attracted to a particular work, we go there. Usually, we discuss four works, to which we often also link an activity: for example, playing music or working with objects (such as a glove - which is allowed to be touched - that can also be seen in the work, ...). It is also important to give enough time to look. The visit is also very interactive: we talk to the visitors. The last step is the closing: a short reflection on how the participants experienced the visit.

Evaluation



Immediately after the activity, the experiences of the participants are gauged: both the persons with dementia and their caregivers. In addition, we always do a separate reflection with the guide and the volunteer of the tour.

Checklist, when to do what



One month before the activity

- General communication about the programme via our website, social media, direct mailing, Centre of Expertise on Dementia brOes, ...

Two to one weeks before the activity

- We contact the residential care home by telephone.
- We send an e-mail with all practical information, as agreed by phone.

The day before the activity: **part 1** in the residential care home

- We send a reminder.
- We prepare the material we will bring (posters, napkins,...)

Day of the activity: **part 1** in the residential care home

- We arrive 15 minutes in advance to prepare everything.

The day before the activity: **part 2** in the museum

- We send a reminder.

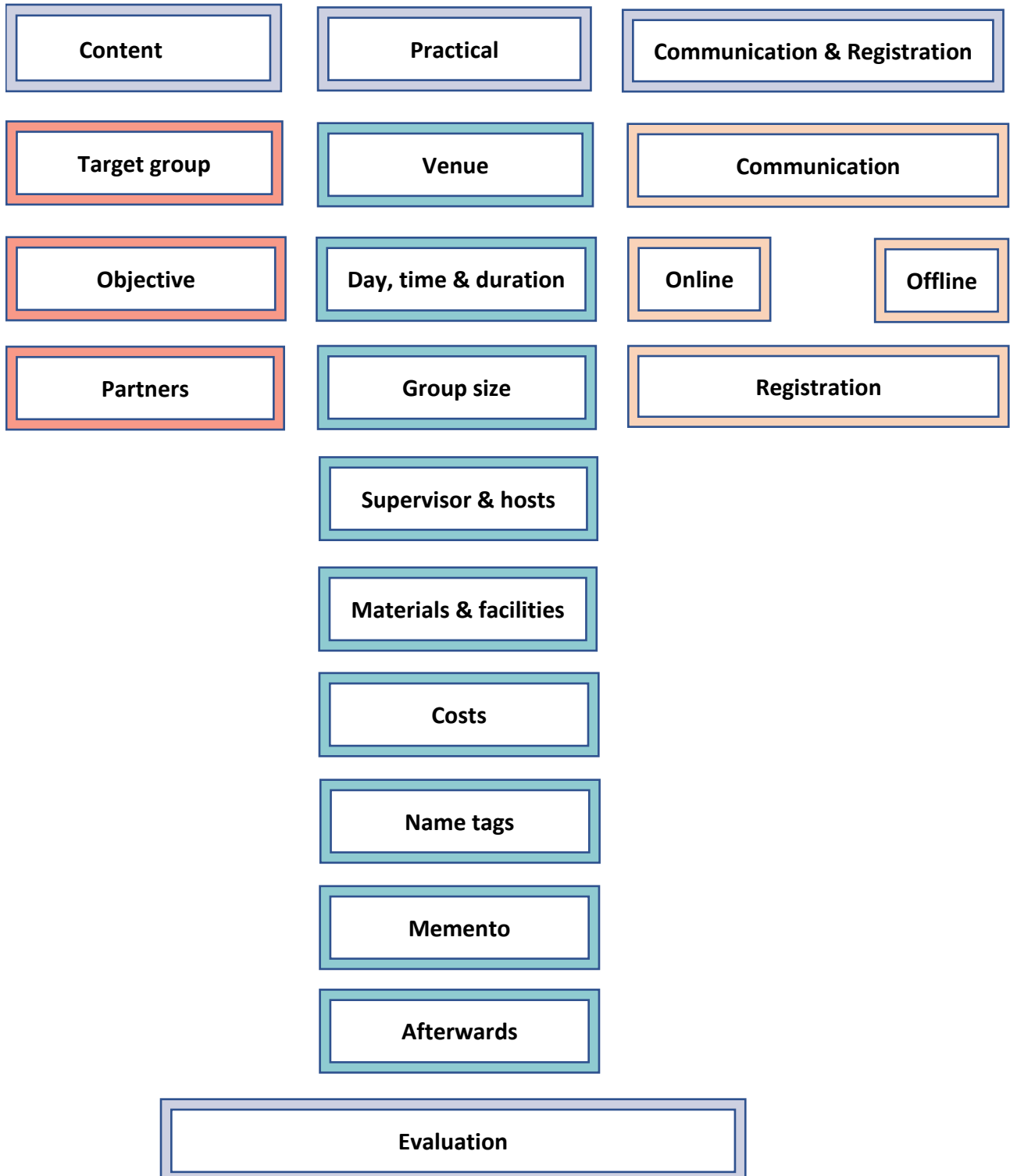
Day of the activity: **part 2** in the museum

- We contact the residential care home by telephone about the number of participants, the exact time of arrival, the wheelchairs needed, ...
- At the briefing in the museum in the morning, we let everybody know that there will be a group of people with dementia coming.
- We set up all the equipment.

Corona

Because of Corona, all the activities in the museum were halted for a long time. We did continue with the activities in the residential care homes, which was possible thanks to the rapid vaccination in the residential care homes. We also developed an additional activity: 'Klavertje Vier'. As a museum, we chose six themes and for each theme we selected four works from our collection. We then wrote to all the residential care homes in Brussels. We asked the residents of the residential care homes to choose their favourite work of art per centre. We made a poster of the work of art that came out on top, to which we added a quote reflecting the theme and the work of art. The posters were then delivered to the participating residential care homes, which often put them up in communal areas.

Points of attention







Making connection through theatre

**OPEN
DOEK**
PASSIE VOOR
THEATER

A good practice nominated by



Dementia
in Cultural Mediation

The activity



Name of the activity

Making connection through theatre.

Summary

A training course for 'cultural mediators'. Our ambition is to encourage people who perform theatre as volunteers or professionals to take on a social role in relation to people with dementia, with the aim of giving the latter a place in society again through theatre. Through the training, actors learn how to make contact through theatre with an audience of people with dementia.

Content



Target group

People who want to work with people with dementia through theatre. These can be theatre practitioners (both professional and amateur) but also informal caregivers, care professionals (occupational therapists,) and other interested parties.

Objective

Our aim is to provide our target audience with tools to perform theatre for people with dementia and to connect with people with dementia through theatre.

General

- Generate more social awareness among theatre practitioners.

In the short term

- Providing actors with play opportunities for an audience of people with dementia and thus increasing the well-being of the latter.

In the long run

- A rotation system for groups performing in residential care homes and include theatre in training courses within the care sector.

Partners

For those parts of the training where we focus on dementia (e.g. 'what is dementia', 'how to interact with and respond to people with dementia',...) we collaborate with organisations that have expertise in the field of dementia, such as the Alzheimer League, the Flanders Centre of Expertise on Dementia, ... We ask these organisations to give these parts of the training.

For the artistic part of the training we rely on external teachers (e.g. use of voice, music, acting, improvisation, process work, ...). These professionals do not necessarily have experience with people with dementia.

Practical



Venue

For the artistic parts of the training (acting, voice, ...) you need a room where you can work 'on the floor' (e.g. parquet/ballet floor). A music system is also needed and good acoustics are important so that you do not disturb each other when working in different groups. A stage is not necessary, as we aim to keep the distance between the players and their audience to a minimum. So we teach them not to stand on a stage, but to play from floor to floor.

For the try-outs that take place in a public space of a residential care home, it is important to provide a space where actors can prepare and change. It is also important to provide a space for a follow-up discussion between the player(s) and the caregivers from the residential care home.

Day, time & duration

The training lasts about three to four months, with a weekly or max. bi-weekly frequency. It is better not to make the training longer, otherwise participants may drop out.

This programme is conceived as an internship and includes two try-outs in which we ask the participants to play in a residential care home of their choice. Afterwards, there is a follow-up whereby extra coaching sessions can be offered if necessary.

The training sessions are mainly scheduled in the weekends (on Saturdays), as experience has taught us that this is the most suitable time for the participants. The try-outs are planned more flexibly, as we are dependent on the residential care homes where the try-outs take place.

Group size

We take a maximum of 30 participants as a guideline for the training, otherwise the group will be too big. A good mix of profiles (people with a background in theatre and people with a background in care) is important, because we notice that participants learn from each other. For example, people with a background in theatre are afraid to do this because they do not know how to deal with people with dementia. The care experts can support them in this. Conversely, care workers sometimes find it difficult to express themselves on stage: that is a big step for them and one that the people with a background in theatre can help them with.

Supervisors and hosts

Regarding the training, we get the expertise where the expertise can be found: from teachers with knowledge of dementia or theatre techniques/aspects. At the try-outs, we ask that at least two caregivers from the residential care home where the play is to be performed are present.

At the try-outs we organise a preliminary discussion between the actors and the caregivers from the residential care home where the actors will be performing. The professionals from the residential care home can give the actors an idea of the audience and the actors can also ask for extra information about the audience (for example about their background, possible traumas, things they should or should not include in a performance).

Materials & facilities

It is important to create an informal atmosphere, for example by providing coffee, tea, ... In this way the participants will quickly feel at ease. Also provide chairs for all participants.

We teach the participants to work with all aspects of theatre: so provide costumes, props, music, ... A beamer/screen and Wi-Fi can be useful for presentations or when the participants need to look something up.

Costs

Currently, the training is free of charge. This is possible because we receive financial support to organise this training. A registration fee is not excluded in the future, should these funds (partially) disappear.

Name tags

The participants are not given name tags. We create a sense of community among the participants by doing introductory exercises.

Memento

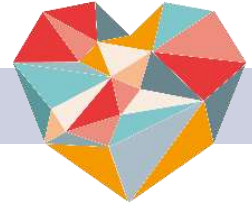
During the training, the participants receive a workbook. Furthermore, the follow-up is especially important (see below).

A certificate of participation can be important for the participants to justify their participation to their employer.

Afterwards

Also after the training, we provide guidance (e.g. at the first performance of the participants) and practical follow-up. The idea is that residential care homes approach us if they want to programme a performance. We then contact the persons who have followed the training and put them in touch with the residential care home.

Communication & Registration



Communication

Communication goes mainly digitally (social media, newsletter, website, ...) via

- our own channels
- expert or umbrella organisations (Samana, umbrella organisation for volunteer carers, ...)
- the partners/residential care homes.

We also provide flyers in the residential care homes and at our location, namely at Opendoek in Antwerp.

We also try to generate press attention for our initiative.

Registration

People can register by phone or e-mail. Personal contact is important right from the start!

Description & Program



The workshop sessions take place in large spaces with lots of natural light. The floor is suitable for theatre: a ballet or wooden floor. Depending on the subject, a beamer is used. We start with chairs in a circle, so that everyone can see each other. Depending on the subject, these are moved aside as the activity progresses.

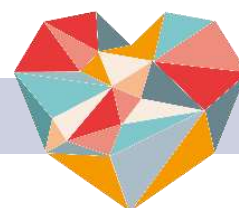
To start with, we go around the circle and let everyone introduce themselves briefly. They tell what they do in their daily lives and what their motivation is to participate in the training. Coffee, tea and water are provided.

The programme for the day is discussed and there is room for questions. If it concerns an acting-related workshop, some warm-up exercises are given before the session actually starts.

The training consists of workshops on acting qualities and theatre making. This includes voice use, music and singing, acting and making. In addition, there are workshops on dementia. These cover what dementia is, what stages there are, how to respond to certain reactions, ... The participants' own expertise is also discussed.

After each activity there is time for a short evaluation. Everyone is thanked for their presence. After the full programme, proof of participation is handed out and everyone is congratulated.

Evaluation



The activity is evaluated both immediately after each workshop and at the end of a full programme. This is done separately with the participants, the partners and the teachers. As organisers, we make the overall final evaluation and make adjustments where necessary.

Checklist, when to do what



Three months before the activity

- You shape the content of the programme (content, contacting partners, teachers, ...).
- You plan the sessions.
- You search for locations where the training can take place.
- You look for residential care homes where the try-outs can take place.
- You organise information sessions for potential participants: during these sessions, people can register as interested parties.

Two months before the activity

- You contact those who are interested and give them all the practical information about the introductory meeting and the selection (audition) that will take place there.

One month before the activity

- You compile the list of participants.
- You send a reminder.

Two weeks before the activity

- You send the participants the detailed practical information.
- You discuss everything once more with the location.

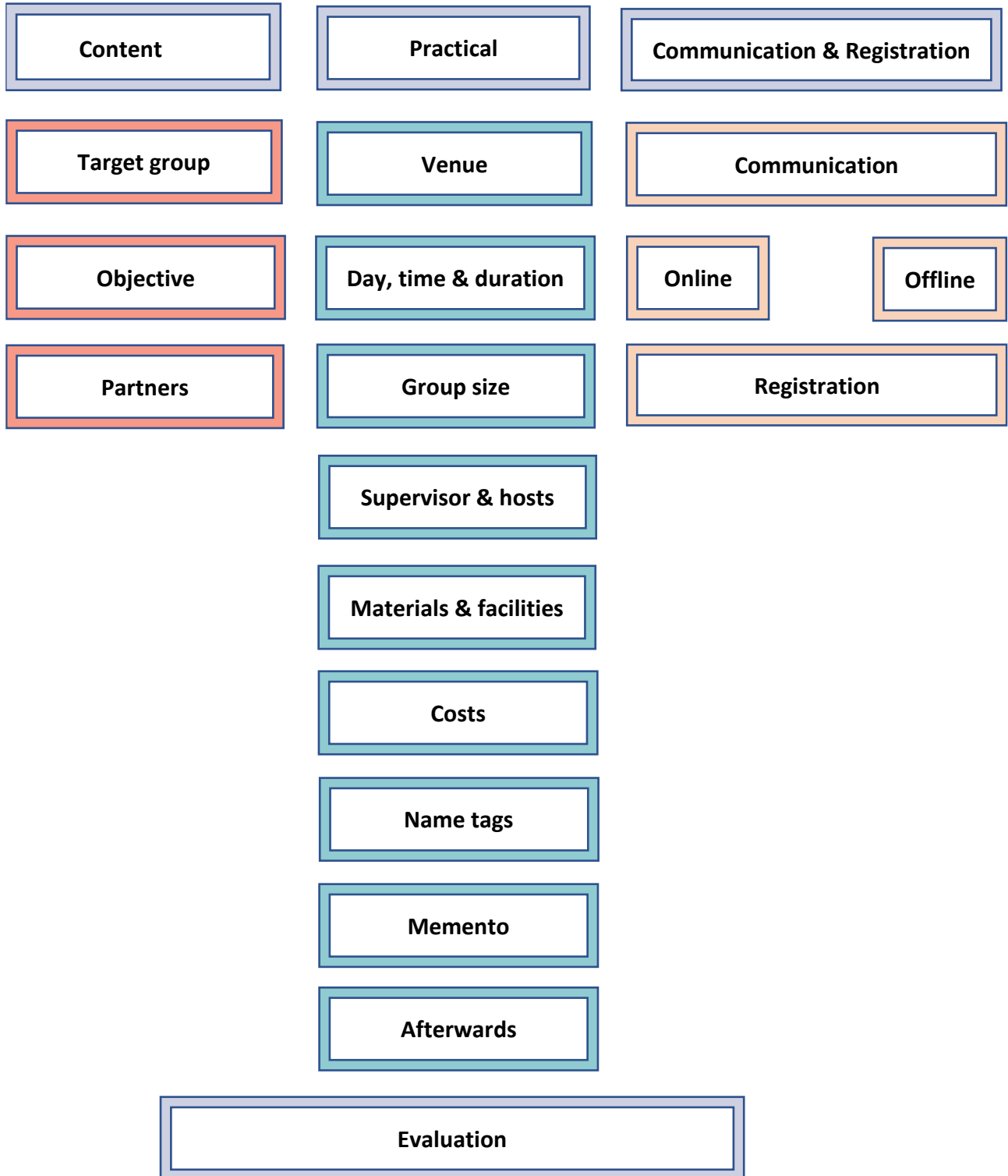
Day of the activity

- You are present well in advance to get everything ready (coffee, tea, technique, ...).

Corona

We were about to offer try-outs to residential care homes when the Corona crisis broke out and the residential care homes closed. We then continued to offer digital training to the participants, for example on 'what is dementia', 'singing and repertoire', 'character building', ... However, this was not ideal as we were not reaching all the participants. Due to the crisis, it was no longer evident for many to participate.

Points of attention



“Adding a song or a short text can give extra value to small moments of care. In these moments you really make a connection.”





Meet me @ M HKA Museum E! M HKA

Good practice nominated by



Dementia
in Cultural Mediation

The activity



Name of the activity

There are two dementia projects: Meet me @ M HKA and MUSEUM E!.

Summary

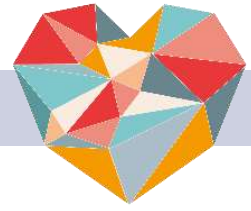
Meet me @ M HKA

Interactive guided tours for people with dementia and their caregivers at the museum.

Museum E!

It is a project on contemporary art in a residential care home in which both collection works (installations, video works, paintings, sculptures, etc.) from the museum and artists temporarily move into the care home.

Content



Target group

Meet me @ M HKA

People with dementia and their caregivers. Both people who still live at home and those who live in a residential care home are welcome. You book a visit as a group, or, if you live alone, as a duo: the person with dementia and a caregiver. There are no restrictions in terms of profile. Although the interactive aspect is central- we always find a way... For example, blind people are also welcome. Only working with deaf people is more difficult. Initially, we focused on people with early onset dementia, but we abandoned that because we noticed that that made the residential care homes drop out.

Museum E!

The residents, their 'families' (in a broad sense: spouses but also children, grandchildren, other visitors, etc.) and the staff members of the residential care home. A priori, we do not exclude anyone; we always strive to ensure that everyone who wants to can participate. The staff of the residential care home invites the end users to take part - or sometimes senses who is interested and/ or where support might be needed.

Objective

Meet me @ M HKA

- A nice activity for both the person with dementia and the caregiver.
- Strengthening the bond between both.

Museum E!

To create an environment that is about more than just care. It is important to us that we not only provide works of art to the residential care home, but that something around the works with the residents.

The "E!" stands for "experience", and that in the past, present and future. These people also have a future! We take the power of imagination as a starting point to bring people together.

Partners

Meet me @ M HKA

- The programme is inspired by the project of the same name of MoMA (NY), who offer their knowledge and methodology open source.
- We worked together with the University of Antwerp to give the guides a specialized training and in parallel do a small evaluation study based on observations during test-tours (what works, what doesn't, what language is desired,...). We also questioned the participants about their experiences (both immediately after and ten days after the activity, based on the question of what effect the visit had had on them).
- We also worked with the Stedelijk Museum Amsterdam and the Van Abbemuseum. Both museums in the Netherlands have a similar project; we exchanged methods with them.
- For the communication of the activity and the targeting of potential participants we work together with several umbrella and expertise organisations on dementia, e.g. Alzheimer League, Flanders Centre of Expertise on Dementia, ...

Museum E!

- The partner here is a local residential care home "Immaculata". We have been working together for five years now.
- The municipality of Edegem supports the project, for example financially, in terms of communication, press, etc.

Practical



Venue

Meet me @ M HKA

The guided tours take place at the museum.

The guides select the spaces based on intelligibility and acoustics.

Museum E!

In regard to the setting, we initially provided a studio space for the artist in residence: a separate room with all the comforts for artistic work (washbasin, outside light, etc.).

We recently decided to move the studio to the cafeteria of the residential care home because we noticed that the studio always reached the same residents. The cafeteria is the heart of the residential care home: you reach more people here. The disadvantage is that it offers a less 'safe space' for both artists and participants. Some artists therefore choose to go into the residents' rooms.

Day, time & duration

Meet me @ M HKA

We organise the visits (90 minutes) during the opening hours of the museum. This has some disadvantages, e.g. in terms of noise pollution, but we think it is important to promote the inclusiveness of the participants. We aim to get participants back into the cultural life.

We always organise the visits early, at the opening of the museum, between 11 a.m. and 1 p.m. This is often the quietest time in a museum. Participants are also more active.

Getting there is often a big hurdle: providing parking nearby is therefore important.

Museum E!

We ask the artist to be present in the residential care home for 10 hours per week, for a residency period of six months. The artist is asked to be present on a Wednesday or weekend day every other week, because the residential care home is very busy then. We also try, as much as possible, to take part in other activities organised at the home. Every Wednesday afternoon, an occupational therapist gives a guided tour at the residential care home of one work from the museum collection, based on the Meet me @ M HKA methodology (one hour).

Group size

Meet me @ M HKA

We prefer a group of 10 persons (5 caregivers, 5 persons with dementia).

The absolute minimum is 2 (1+1).

The absolute maximum is 16 (8+8).

Museum E!

We aim to reach everyone, so from 1 to 300 participants (= all residents of the residential care home).

Supervisors and hosts

Meet me @ M HKA

- Provide one guide and one volunteer per group. The volunteer can take care of the group and, for example, accompany people to the toilet.
- The reception staff, who receive visitors, also have an important role, just like the room staff. They also receive training on how to deal with people with dementia (namely a shortened version of the training the guides received on how to communicate with people with dementia).

Museum E!

- The artist in residence, a number of technicians to install the works of art and/or to provide technical support to the artist. These people currently receive no training.
- Also important is the role of a caregiver from the residential care home, in our case the occupational therapist, who forms the bridge between the artist and the end users, supports the activities of the artist, etc. This person should preferably have a strong interest in art and culture.
- We also have a steering committee that sets out the artistic line and selects the artists. This group consists of: (1) museum staff, (2) staff of the residential care home and (3) external advisors.

Materials & facilities

Meet me @ M HKA:

- Be sure to provide museum chairs: each work of art is looked at for a long time, so sitting is pleasant, moreover, everyone (e.g. wheelchair users) - including the guide - is at the same height this way. Thirdly, the chairs provide an anchor point in the room for participants.
- The guides always bring replicas of the art works they discuss, which can be passed around.

Museum E!

What is needed depends on the artist and is agreed with the artist at the start of the process.

Costs

Meet me @ M HKA

We charge the same price as any other tour: 75 euro/guide.

Once a month we organise a free guided tour for everyone with a valid museum ticket.

Museum E!

There is no charge for participants.

Name tags

Meet me @ M HKA

We give everyone a name tag, including the guide and volunteer. The tag mentions the first name of the person in question. This allows people to address each other directly by name.

Museum E!

Here we provide a 'visual name tag': each room has a display case in which something from the biography of the person living in that room is shown in a visual way. The occupational therapist makes this display case with each individual upon arrival at the residential care home. It is a useful conversation starter for the artists in residence, to address the residents.

Memento

Meet me @ M HKA:

Everyone gets a reproduction of their favourite work of art. What someone's favourite work of art was will be asked at the end of the tour.

Museum E!

This depends on the artist: every artist leaves a work of art for the residential care home in any case, so in principle for everyone. Some artists also choose to offer something to the residents individually.

Afterwards

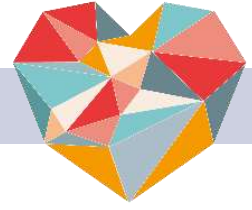
Meet me @ M HKA

- We do not foresee any follow-up. For example, we are very reluctant to take and/or distribute photos.

Museum E!

- In the newspaper of the residential care home, there appears regularly a contribution about the project, for example, an interview with the artist, a retrospective, photos, poems that residents have made... A staff member of the residential care home, who also does the intake interviews with the people who arrive, keeps an eye on what material we can use from whom.

- At the end of each artist residency, there is a public moment for the general public.



Communication

Meet me @ M HKA:

We communicate via the MUHKA website; via several external websites (e.g. Uit in Vlaanderen); via a quarterly e-newsletter; via flyers in doctors' waiting rooms, dementia cafes,... locally in Antwerp We do not communicate about this activity on social media.

Museum E!

We communicate via the internal communication channels of the residential care home: the intercom, the newspaper of the residential care home; the television channel of the residential care home (to show video work or announce something); via the touchscreen in the entrance hall, aimed at residents and family, ...

Registration

Meet me @ M HKA

Participants must book via e-mail. They will then receive a confirmation form, which also includes directions and a brief description of the programme.

For the visits on Saturday you do not need to make a reservation, you can just come to the museum.

Museum E!

Registration is not necessary here, the entire residential care home offers a pool of participants, who participate on the basis of their own interests.

Description & Program



Meet me @ M HKA

Make sure the visitors receive a warm welcome!

Upon entering the museum, everyone is given a name tag.

The guide then looks for a quiet spot in the museum to have a welcoming moment, and time is taken to get to know one another, and also to get to know the museum: the guide tells something about the museum and the building.

Then, the red line is introduced: a theme that links the works that will be discussed. The guide also gauges the expectations of the visitors.

Afterwards, at least three and a maximum of five works of art are discussed together. Every work of art can be used, but we avoid works of art that are too loud, that consist of too many different elements, that are very small...: this mainly for practical reasons.

The guide always maintains the structure of the questions that are asked, namely:

- questions concerning the viewing experience;
- observing, or bringing things together from the work in an analytical manner;
- a moment of free association: what associations do you make with this work, what does it evoke;
- looking for connections with the personal experience.

Between each step there is a 'repeat step': the guide briefly summarizes what was said.

There is no single correct interpretation: all input is equally valid and valuable.

There is a strong emphasis on non-verbal communication. It is also important to allow spontaneous, mutual conversations to develop.

At the end, all reproductions of all works discussed are shown and discussed with the group. This is a moment of reflection. The participants are also asked which image they would like to take home with them.

Museum E!

This project has three pillars:

- the biographical display cases,
- the works from the museum that go to the residential care home,
- an artist who is given carte blanche to create his own work and/or work together with the residents.

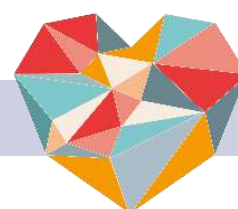
- The biographical display cases are made by the occupational therapist upon the arrival of a new resident, together with the resident. They represent the life, the passions,... of the resident, or what they consider important.

- About the works of art that temporarily move to the residential care home: during a prior participatory process with the residents, their families, the caregivers, etc., the works are chosen together. The only limitation is that it must be technically possible to move the works. Technicians from the museum come to install the works. Interviews are conducted with the residents on the works they 'chose'. These interviews are part of the museum archive. In addition to the museum insurance, an extra insurance policy was taken out.

The occupational therapist of the residential care home was trained as a guide in the museum and provides guided tours of the works in the residential care home.

- Concerning the artist: an introductory event is organised during which the residents can get to know the artist and vice versa, preferably linked to another activity in which many people are present. There is also always a closing moment, which is open to the public. The artist's work is 'unveiled', there is a bite and a drink.

Evaluation



Meet me @ M HKA

A first evaluation took place in cooperation with the University of Antwerp. In addition, each guide is followed up at least once a year by the coordinator of the project (following a tour; evaluation form filled in by both guide and supervisor and compared with each other).

Museum E!

There is a six-monthly evaluation of the program by the steering committee (staff of the museum, the residential care home & external experts); every two years there is an evaluation with the residents and their relatives, which is done in a visual way. Staff members of the residential care home also follow up on the residents and report in between, if necessary.

Checklist, when to do what



Meet me @ M HKA

One month before the activity

- Training the guides.
- Announcing and communicating the program.

The week before the activity

- The guide forwards the preparation to the program coordinator.
- Confirmation mail in case of reservations.

The day before the activity

- Making prints and reproductions of the works.
- Create list of names (in case of reservation; otherwise: at the moment of registration).

Day of the activity

- Brief the museum staff.
- Get the chairs.
- Create name tags.

Museum E!

For this project, it is not possible to give a general planning, as the practice of the artist is integrated as much as possible in the functioning of the WZC and because each artist's practice is very different, going from workshops for about twenty people, to individual co-creative moments,..

Corona

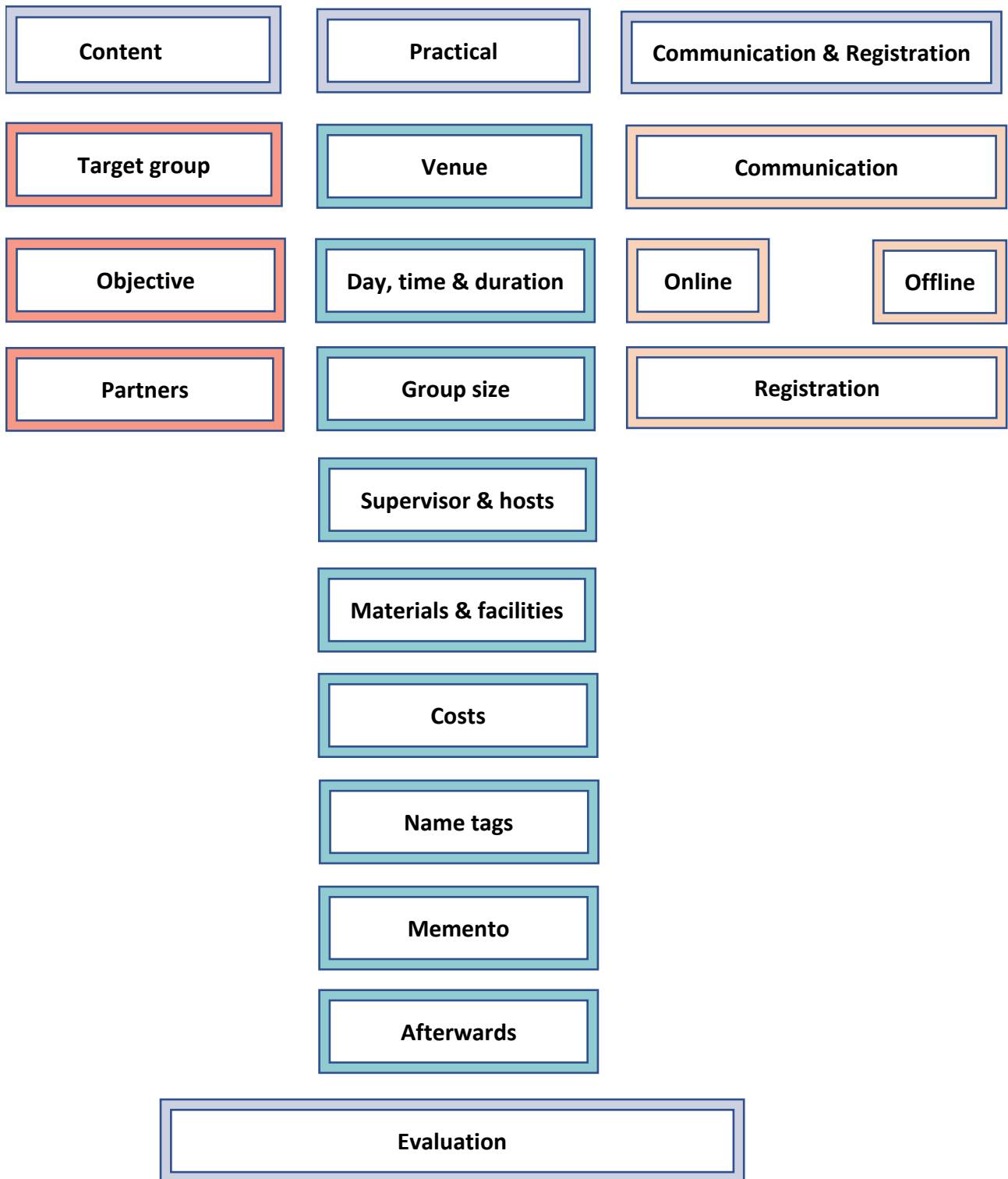
Meet me @ M HKA

Due to the restrictions, this activity could not take place during the Corona period.

Museum E!

This program has continued but with one and the same artist, during the entire Corona period and taking into account the necessary measures.

Points of attention







Meet me @ Middelheim Museum

middelheim
museum

Good practice nominated by



Dementia
in Cultural Mediation

The activity



Name of the activity

Meet me @ Middelheim Museum.

Guided tours for people with (young-onset) dementia and their caregivers.

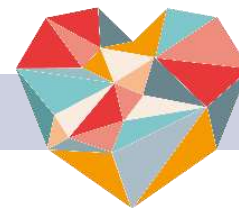
Summary

The Middelheim Museum is an art park in Antwerp, Belgium. Meet Me @ Middelheim is a program that provides guided tours for people with mild to moderate (young-onset) dementia. During the tour, people come together with their caregiver to enjoy the art in the park. Together with the museum guide, a number of art works are viewed. In doing so, the slow art technique is used: looking together, sharing together. During the tour, interaction and conversation are central. This program follows the example of a project set up in New York called 'Meet Me @ MoMA' (<https://www.moma.org/visit/accessibility/meetme/>).

The Middelheim Museum offers an overview of modern and contemporary art in an exceptional setting. The museum believes that art can be an important tool in connecting with the feelings, ideas and thoughts of people with (young-onset) dementia. Contemporary art in particular is open to interpretation and invites people to observe and discuss.

The guided tours are developed by specially trained educators who act as museum guides and also have experience as caregiver for a person with dementia.

Content



Target group

The guided tours are aimed at people with mild to moderate (young-onset) dementia.

The activity is open to residents from assisted living facilities and their caregivers (who may also be family members), as well as to individual visitors and their caregivers.

The activity takes place outside in the art park. Although the museum guides choose art works in quiet places, this is not easy in terms of acoustics for people with hearing difficulties. For people with a visual disability, the caregiver plays an important role and the museum guide applies the technique of visual description. Since the museum organises the guided tours only between April and October, the activity is accessible to people with physical disabilities. During other months, the unpaved paths in the park are very difficult to access by wheelchair. Also, it is too cold for them, and by extension for the whole group, in those months because of the slow art technique where everyone is sitting during the activity.

Objective

The aim is to make art accessible to people with (young-onset) dementia and to create a valuable experience for them and their caregivers where enjoyment is key.

Partners

In the prelude to the development of the activity:

- The MoMA in New York is the main source of inspiration for the activity. Together with the Flemish museums and FARO (Flemish Institution for the Cultural Heritage), the Middelheim Museum went to New York to meet the initiator and exchange information. The museum is allowed to use the name 'Meet Me @'. MoMA is no longer actively involved, but they still exchange material.
- Two museum guides from the Middelheim Museum visited Stedelijk Museum Amsterdam and Van Abbemuseum to talk to the staff, get inspired and take part in a guided tour for people with dementia. Their program is called respectively:
 - Unforgettable Stedelijk
(<https://www.stedelijk.nl/en/museum/inclusive-programming/unforgettable-stedelijk>)

- Unforgettable Van Abbe
(<https://vanabbemuseum.nl/en/programme/programme/unforgettable-van-abbe-6/>)

Support for the development of the activity:

- The Flemish Alzheimer League provided feedback on the content and approach of the guided tour. A lot of attention was paid to the welcoming of the people, the introduction, but also the moment of closing together.
- The Flanders Centre of Expertise on Dementia and the guides of the Middelheim Museum met several times to discuss the activity.

When communicating about the activity:

- The Alzheimer's League Flanders helps to take care of communication.
(<https://www.alzheimerliga.be/nl>)
- The Flemish Council of the Elderly helps to disseminate the activity. For example, they dedicated a reportage to the guided tours in their magazine 'Actueel' from July 2018.
(<https://www.vlaamse-ouderenraad.be/vlaamse-ouderenraad-uk>)
- The Flanders Centre of Expertise on Dementia helps to spread the activity.
(<https://www.dementie.be/the-flanders-centre-of-expertise-on-dementia-for-the-international-audience/>)
- Dementia Friendly Ghent helps to spread the activity.
(<https://stad.gent/nl/samenleven-welzijn-gezondheid/gezondheid/dementie/samen-voor-een-dementievriendelijk-gent>)

Practical



Venue

The activity always takes place outside in the park among the works of art.

The following conditions are necessary for an ideal setting:

- a combination of park and art,
- ensure peace,
- close to toilets accessible for people in wheelchairs,
- comfortable seating: offering a portable folding chair for everyone (including the accompanying persons) and wheelchairs,
- easily accessible roads,
- only offered between April and October due to weather conditions: accessibility of paths and temperature due to sitting position (slow art technique: 3 to 4 works of art).

There are parking places nearby, but especially the two 'park and ride' places at the entrance of the museum where the guided tour starts are important. The museum guides are ready at the entrance before the guided tour starts to welcome all people, so that the attendant can then look for parking.

Day, time & duration

Guided tours are offered to individual visitors and their caregivers as well as to residents from assisted living facilities and their caregivers.

For individual visitors and their caregivers:

- Every third Sunday of the month from April to October
- Flexible registration (possible up to the last minute)
- Time: 2-4 pm (this was checked with the caregivers: ideal time because of other practical needs in the morning or afternoon)
- Duration: 1.5 hours + 30 min. closure
- Tour can take place from 2 persons (one individual visitor with caregiver)
- Cancellation possible on the same day until 11 am if weather conditions do not allow for a comfortable tour
- Museum as organiser

For residents from assisted living facilities and their caregivers:

- On request from April to October
- Booking at least three weeks in advance
- On a Friday, but in consultation with the museum guide can also be on another day (depending on the organization of the facility and when the van is free)
- Time: determined in consultation with the facility
- Cancellation possible on the same day until 11 am if weather conditions do not allow for a comfortable tour
- Duration: 1.5 hours + 30 min. closure
- Facility as organizer

Group size

Maximum 6 to 8 people with (young-onset) dementia + one caregiver per person with dementia.

The Middelheim Museum works with a maximum of 15 adults for this activity. A small group is important for 2 reasons:

- everyone must be able to understand each other, and
- there must be enough room to view the works of art from the different angles.

For the guided tours on Sundays, the maximum number is more flexible. On Sundays, things are a little less organized, as it is sometimes a pleasant excursion for participants with their families. Several family members can join.

Supervisors and hosts

The two museum guides who give the Meet Me @ Middelheim tours have had training as museum guides. They have also written a thesis on the 'Meet Me @' guided tours as part of their training as museum guides. They have both accompanied a parent suffering from dementia for many years. Since then, they have continued to pursue further training and engage in dialogue with the Flemish Alzheimer's League, as well as with the caregivers at the residential care centres.

Guided tours on Sundays for individual visitors and their caregivers:

- Two museum guides are present. They take turns discussing art works. The guide who does not speak takes care of the logistic support and facilitates the discussion of the art work by the colleague-guide.

Guided tours for residents from assisted living facilities and their caregivers:

- There is one museum guide. The museum guide is responsible for extra care on a practical level (someone who is unwell or helping with a wheelchair). The museum guide should ideally be accompanied by a second museum guide. The park is large and if, for example, someone urgently needs to go to the toilet during the tour, it is sometimes necessary for the second museum guide to show someone the way.

Museum stewards do not play an active role in this activity.

Materials & facilities

Material:

- Two wheelchairs
- A portable folding chair per participant
- Sheet with stickers (special textile stickers so that it does not affect the clothing)
- A pen
- Postcard of one of the sculptures from the guided tour per participant
- Additional didactic material depends on the tour:
 - photographs: do not always seem to work with this activity
 - music: a radio cassette or mp3 which the guides bring along themselves; the museum has a few tablets available, but Wi-Fi in the park is not always very stable
- Gloves if there are people in the group with sight problems (some of the sculptures can be touched with care)

Facilities:

- Nearby toilets that are also accessible for wheelchair users
- A place where the group can meet to round off the tour (possibility of a drink)

Costs

For individual visitors and their caregivers:

- Free guided tours
- Can be cancelled until 11 am on the morning of the activity in case of bad weather.

For residents from assisted living facilities and their caregivers:

- Paid tours: €95 for the museum guide and a booking fee of €20 (due to booking office with which the city tourism department works).
- Can be cancelled until 11 am on the morning of the activity in case of bad weather.

Name tags

The museum guides have a badge from the City of Antwerp Middelheim Museum with their first and last name on. The participants may address the museum guide by first name.

At the beginning of the tour, the museum guide asks the participants if they would like to give their first name and put on the sticker. This makes the guided tour much more personal. The museum guide also sticks a sticker with the first name on it.

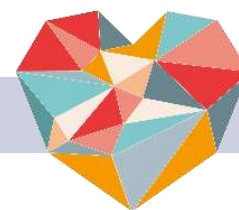
Memento

The museum guide hands out a postcard of one of the sculptures from the guided tour to the participants. The reason for this is that the Middelheim Museum considers it important to provide a memento. The souvenir can lead to discussions in a group or family setting afterwards.

Afterwards

Sometimes photographs are taken. Permission is always requested for this. When used for publication, a permission form is asked to be signed, usually in consultation with the accompanying person.

Communication & Registration



Communication

The activity is communicated in different ways. The focus of the communication is always on joining together and enjoying art in the park. The communication for the guided tours on Sundays emphasizes the conversation with people suffering from (young-onset) dementia, as the group can be larger due to several family members joining in.

Online communication by the museum's public activities department:

- General mailing before the start of the season (end of January) with repetition in April/May: to assisted living facilities; to previous participants, a number of educational programs such as ergotherapy and senior citizens' counsellors from the city
- On the museum website

Offline communication by the museum's public activities department:

- Handing out flyers in assisted living facilities or pharmacies

Occasional communication by external organizations:

- The Alzheimer's League Flanders
- The Flemish Council of the Elderly (advisory and consultative board of the elderly in the Flemish government)
- The Flanders Centre of Expertise on Dementia
- Via Elena de Riu from Dementia Friendly Ghent (cooperation between all kinds of partners to give people with (young-onset) dementia a full place in the city): mobilizes candidates for the guided tour.

Registration

Individual visitors (guided tour on Sundays):

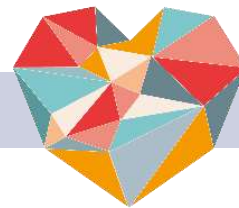
- Spontaneous participation, no registration required to make the activity as accessible as possible.

Supervisors of assisted living facilities:

- They can register by e-mailing or telephoning the museum guides or the head of public activities department.
- The final booking for a guided tour is made via the Middelheim Museum's website, where they are directed to the booking office's website for payment. It is also clearly stated there that they can contact the museum for additional information.

- Upon registration, a confirmation is sent via e-mail which includes the program. This also states that the guided tour starts at the main entrance where the museum guide will be waiting to welcome the group. A brief description of the route can be found on the museum website and the booking office.
- The museum guide always contacts the assisted living facility by telephone to confirm the activity, but also to tune the theme and approach to the needs. The museum guide will also ask if there are any special needs. For example, whether there are people with hearing, sight or physical disabilities.

Description & Program



A number of themed tours have been developed for these tours, which can be chosen when booking. Often, there is consultation with the guide concerned beforehand to make further arrangements.

First there is a personal welcome at the main entrance because it is the most accessible place. There, people are welcomed by the museum guide and wait for everyone to arrive. The welcome ritual is of the utmost importance in creating a welcoming environment.

This is followed by a clear introduction to reassure the group, in which the museum guides

- introduce themselves,
- and then the name stickers are made (ask permission before addressing the participants by their first name).

The introduction briefly touches on the history of the Middelheim Museum. Then a short explanation is given of the program and what they can expect:

- the number of artworks (3 or 4) they will be looking at,
- the theme (broadly chosen for interaction), and
- the aim, which is to look and enjoy together.

As for the choice of art works, for the guided tours for assisted living facilities, a number of themed tours have been developed that can be chosen when booking, while for Sundays, a new tour is always being developed.

Then the group walks to the first sculpture, where the museum guide places the group around the sculpture. All participants are seated. By sitting down, the museum guide creates an atmosphere that makes the participants more focused. The same structure is always followed:

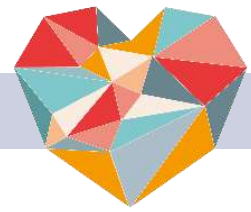
- The museum guide first focuses on looking and experiencing. The guide stimulates them to look at the sculpture from different angles. The guide asks questions that lead to the observation of the work of art. It is important to give the participants some time.
- The museum guide proceeds to describe the work of art, namely what do the participants see? The guide lets as many people as possible speak. There is no wrong answer. The guide also repeats the answers. For people with poor eyesight, the guide uses the technique of verbal description. It is a method in which the work of art is described in a proper way, such as the size, the colour, the material, etc.
- The museum guide asks questions in order to reach an interpretation. If there are few reactions, the guide will fill in more information and if there are reactions, the guide will respond to that. A sense of humour is very important.
- Afterwards, the museum guide concludes with an explanation of the artist and the possible intention / background of the work (art historical information).

Then the group walks to the next sculpture where this experience process is repeated. During the guided tour, the presence of a second museum guide providing logistic support is a plus. This can ensure a certain continuity of the story. Moreover, that person can also help with listening to reactions. The two guides can switch roles when they discuss the next work of art.

At the end of the tour, people sit down together for half an hour on the castle's terrace (outside and easily accessible) where they can have a drink or eat a cake if they like. Chatting together is a very important part of the tour. This is a very informal closing where the participants are asked about their experiences and reflections. The museum guides try to make contact again on an individual basis, paying attention to each participant. Depending on the response, the guides will also tell more or go deeper into the reactions. It is also a time for caregivers to talk to each other. This is also the moment when the postcards are given.

Finally, the group is escorted to the exit where they are picked up and waved goodbye.

Evaluation



The activity is evaluated at the end of the tour. The museum guide asks questions and gauges the experiences of the participants. After the tour an evaluation form is also sent to the people who booked a tour via the website.

The caregivers of the participating residential care centres provide invaluable feedback. After all, they have a lot of experience in working with people with dementia. However, this does not happen structurally.

Checklist, when to do what



Three weeks before the activity

- Check whether the activity is clearly listed in the museum calendar.

The week before the activity

- Send personal e-mail to previous individual visitors inviting them for the guided tour on Sunday.
- The guide should contact the assisted living facility by telephone (discuss theme, needs).
- Share weekly museum calendar of all guided tours with guides, museum stewards and cafeteria staff to inform them when the activity takes place. This allows the museum guide to make last minute adjustments so that the ideal setting is created.
- Check that portable folding chairs and wheelchairs are in order.
- Check that sticker papers are in order.

The day before the activity

- Check weather conditions (cancel in case of bad weather).

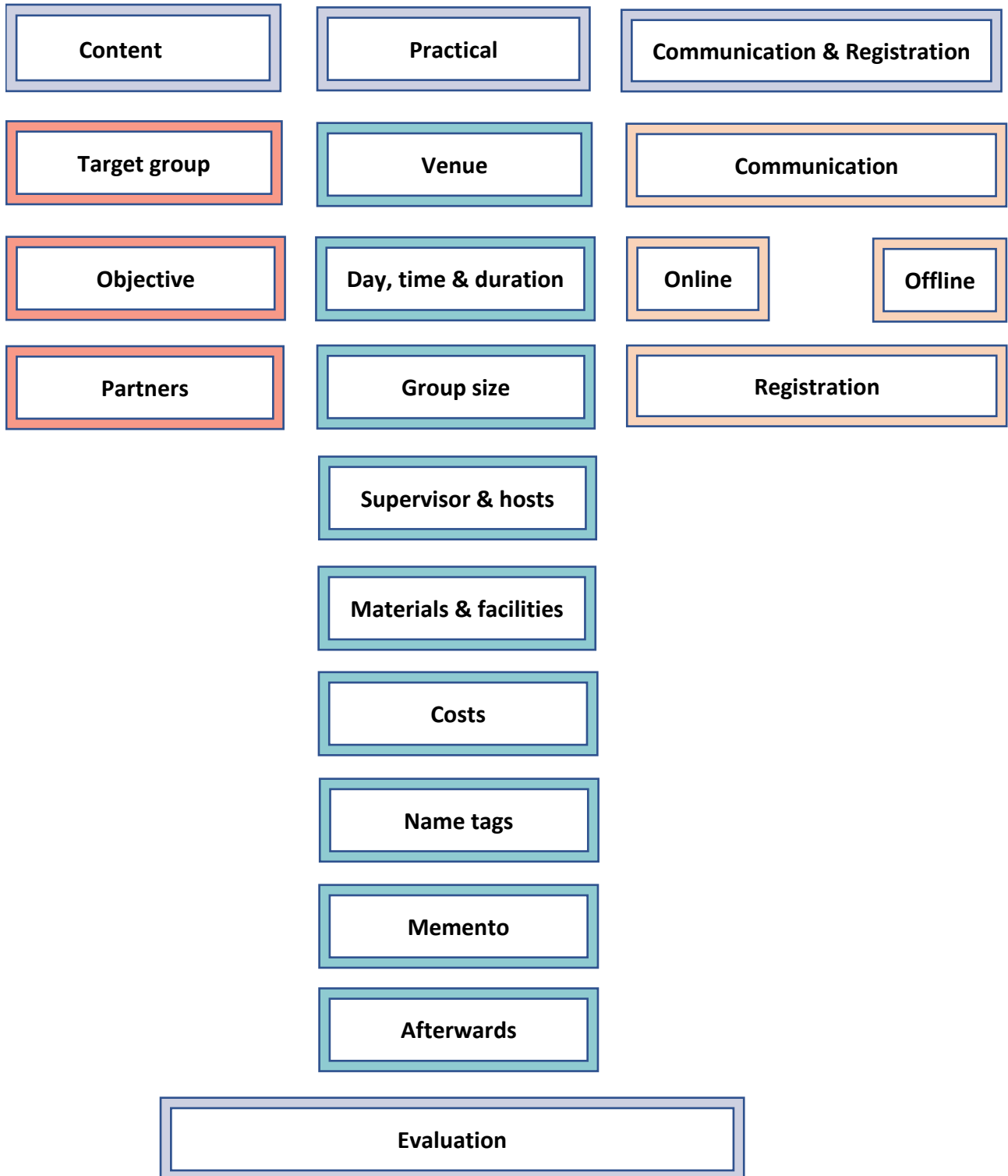
Day of the activity

- Check weather conditions (cancel in case of bad weather).
- Set up portable folding chairs and wheelchairs (with help from reception staff).
- Prepare sticker sheets with marker.

Corona

The activity was affected by the Covid-19 pandemic. In 2021, the activity could only take place during the months of July, August, September and October. The museum guides always wore a mouth mask which made them difficult to understand at times. Organising an alternative was and is not an option because the experience in the park is central to this guided tour. Moreover, it is precisely a target group that must be very careful during the corona period, and mixing generations is not recommended. For the guided tour on Sundays, individual visitors had to register during this period by mailing or calling the museum guides or the head of public activities department.

Points of attention



“The fact that participants in our program return month after month confirms the value and significance of these guided tours.”



Copyright Jan Dirx

“During the walk between artworks, enjoying nature, caregivers can network with each other, which gives them great support.”

“People with dementia and caregivers are encouraged to look, experience and talk ... and that translates into memories, stories and humour.”



Copyright Jan Dirx



Copyright Middelheim Museum

“Our guided tours are social happenings.”

“The way the museum guides engage the participants with dementia and patiently ask for their comments and impressions results in remarkable experiences for both the person with dementia and the caregiver.”



Sing to connect

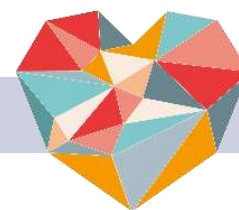


Good practice nominated by



Dementia
in Cultural Mediation

The activity



Name of the activity

Sing to connect.

Summary

Contact choirs are organised in which people with dementia sing together with their families, caregivers, ...

In a contact choir, people with dementia, caregivers, volunteers and healthcare providers are equal to each other. Not so much the singing itself, but the connection is central: you make a connection with yourself and with each other.

We sing with people with dementia for different reasons: for being heard (you have to use your voice), for recalling memories, for reconnecting with one's own identity (music touches on identity), for becoming more alert through singing (it brings them into the present), for experiencing a pleasant activity without pressure (no rules to remember), ...

The activity can take place in a residential care home. For people with dementia living at home, a familiar location is important because it is more accessible for them.

Content



Target group

People with dementia (all stages), both living in residential care homes and at home, as well as their family, caregivers and volunteers are among the target group. Sometimes we also invite other groups to sing along: for instance, schoolchildren (as part of an intergenerational focus). Anyone can sing, so this activity is for everyone!

Objective

The objective is to connect people with dementia, their families and caregivers through music.

Everybody sings together as a group: "Singing together makes the 'you and I' disappear and turns it into 'we'".

Partners

We work together with many nursing homes or care facilities that invite us to organise contact choirs with their residents. To reach people living at home, we involve local governments who can promote the activities and provide a location, catering (coffee/ tea/ ...), staff to help it organise, ...

Practical



Venue

The contact choirs can be organised everywhere: at residential care homes, community centres, but for instance also in a public pub or a school. People with dementia are part of the community - they should be welcome to sing anywhere. There is no need for an enclosed space: everyone is welcome to join the activity. We also encourage family members to sing with people with dementia at home.

Make sure that the location:

- is large enough for the group,
- has a toilet that is accessible for people with a disability,
- has a car park (if applicable).

Provide a chair per person. As for as technology is concerned, you can choose what suits you (and the group) best. You can work with, for instance, YouTube videos, playlists or project the text using a beamer.

Day, time & duration

It can take place any day, at any time of the day.

Friends, family, caregivers, volunteers... often have busy schedules. They need to know when the activity is planned. So regularity is important.

Group size

There is no minimum or maximum, but important is the one-to-one contact principle. This means that for every person with dementia there should be someone else sitting next to them (family, caregivers, volunteers, ...).

Supervisors and hosts

One supervisor who prepares the activity.

In accordance with the one-to-one principle, it is important that for each person with dementia there is someone else (caregiver, family, volunteer, etc.) sitting next to the person. No training is needed for this.

Materials & facilities

You don't need much to sing with people with dementia. Everyone has a voice and that's actually all you need.

It is, however, nice if there is musical accompaniment . This can be live or pre-recorded. Much also depends on the group (their age, stage of dementia, personal preferences, ...).

We always provide a drink and a snack afterwards, but some people like coffee, tea and cake, while others prefer beer.

For people who are less mobile, it may be easy if the activity is organised in the residential care home, while others may like it to be outside their usual context.

Some like to have their music sheets printed. For others it is easier when they are projected. In other words, this has to be decided together with the group.

Costs

There are no costs for the participants.

Name tags

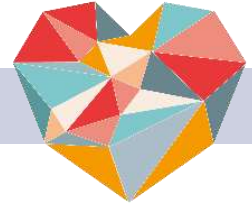
We do not use name tags. We focus on the one-to-one contact between the persons sitting right next to each other. We invite them to introduce themselves to each other.

Memento

No memento is given, but we organise the sessions on a regular basis. The prospect of the next activity is, in our opinion, the best gift.

Afterwards

Immediately after the activity, we always provide a drink (coffee, tea, ...) and a snack.



Communication

We work with a methodology we call 'care circles'. You put the people with dementia in the middle. They are the centre. Then draw circles around them representing their network. A first circle can consist of family, partner, children, ... A second circle can consist of the neighbours, the doctors, ... The circles go wider and wider, but all circles can reach potential participants, and give inspiration, who to reach out to. As a next step, you can think or research how best to contact these people on a local level.

Registration

This can vary from group to group. If we organise activities in a care centre, for example, people can register through the centre's ergo-therapist or another care worker. People living at home with dementia can register their interest over the phone, for example. What is most important is that registration happens through personal contact.

Description & Program



We arrive half an hour beforehand to get everything ready. We place the chairs so that everyone can see everyone (e.g. in a semi-circle).

A personal, warm welcome when the participants arrive is very important. Then we start with a welcome song. This can be a song that invites participants to move or we always use the same song, in which we incorporate the names of all the participants.

Then we sing a number of songs together.

We always conclude with a snack and a drink, where participants can chat informally.

Evaluation



After the singing, while enjoying a drink and a snack, the activity is evaluated informally by asking the participants how they experienced the activity.

Checklist, when to do what



One month before the activity

- Make a plan.
- Draw the 'care circles' and consider who to contact to reach potential participants.
- Contact potential partners and reach out to potential participants.
- Choose a location, with the necessary facilities (the right size for the group, toilets for people with a disability, parking, ...).
- Contact people who can help you with the activity (caregivers, volunteers, ...).

Two weeks before the activity

- Invite participants.

The week before the activity

- Choose the repertoire and collect the equipment.
- Reach out to the partners/facility and volunteers to confirm.
- Send a reminder to the participants and their family, caregivers, ...

The day before the activity

- Listen to the song beforehand and read/rehearse the lyrics.
- Test the equipment.
- Buy coffee/ tea/ cake/...

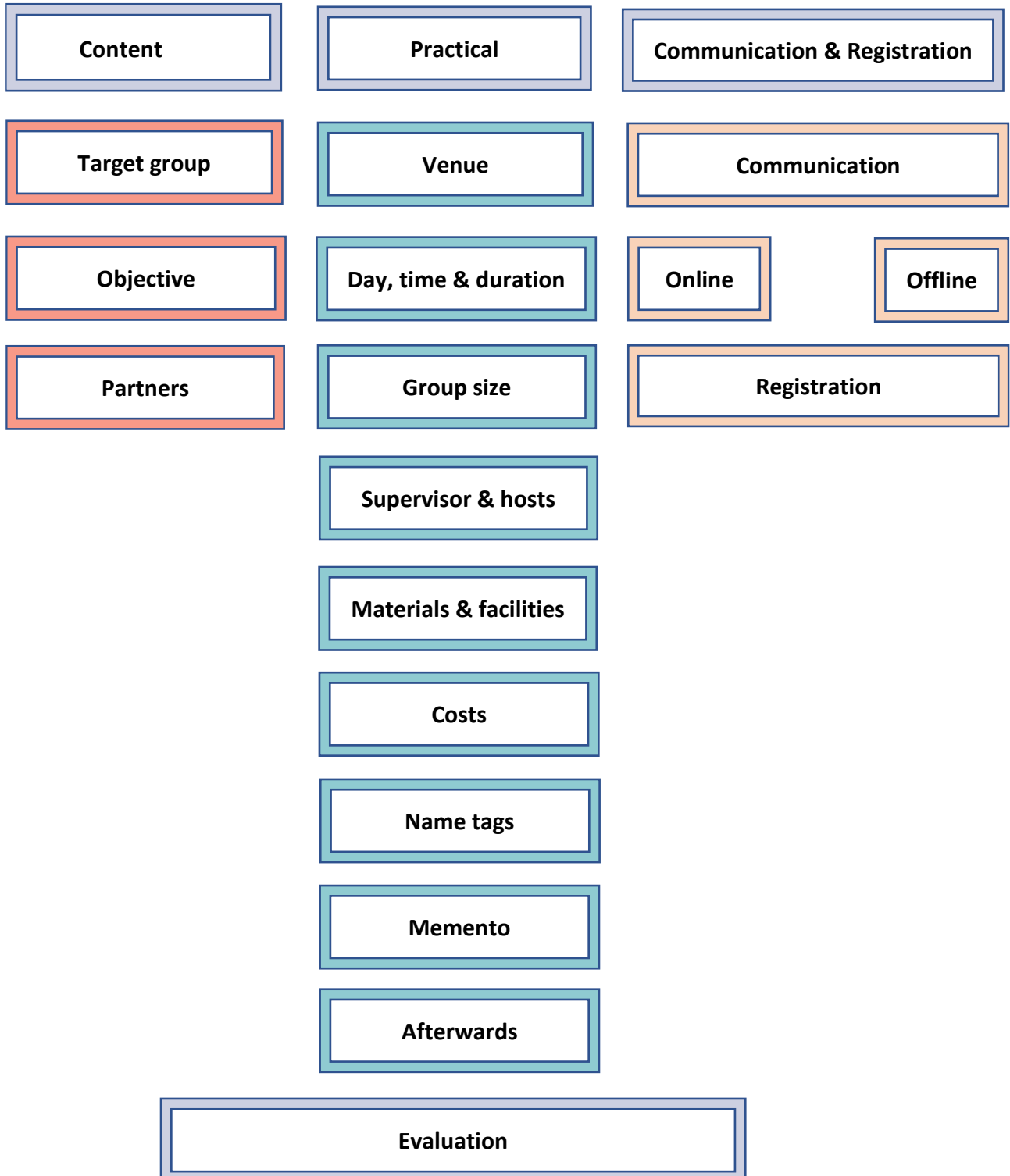
Day of the activity

- Be early to set the room, test the equipment, ...
- Enjoy yourself!

Corona

Our activity focuses on two things that became very problematic during Covid: gathering and singing. All our activities were therefore cancelled. We began a study on starting a radio for people with dementia.

Points of attention



“Read the lyrics beforehand and check, for example, whether you have any that express feelings, ...”

“You don’t have to have a background in music as an organiser, but sing regularly, enjoy it and seek support, you can’t do it alone.”

“For a moment I saw my wife again as she was.”

“My accordion? Oh ... that’s a long time ago. I don’t know if I can do that anymore. Maybe tonight I will, because now I am full of music.”



Weekly art classes for people with dementia

BRUGGE ACADEMIE
BRUGGE
DKO

A good practice nominated by



Dementia
in Cultural Mediation

The activity



Name of the activity

Weekly art classes for people with dementia.

Summary

Weekly art classes for people with dementia, embedded in the regular program of the art school. All visual media are explored (painting, drawing, printing, ink, charcoal, mixed media, ...).

Content



Target group

Both people living at home and in residential care homes, and their family/caregivers belong to the target group. We reach people between 60 and 92 years old who are in different stages of dementia.

Objective

The primary goal is to explore art together and to induce a 'flow state' in the participants. We also notice that the activities improve the relationships between people with dementia and their family/caregivers.

Partners

- We work together with a local social partner to design the program. They have expertise in the field of elderly people and/or people with dementia.
- We work together with several local residential care homes and day centres. They bring their residents to our classes.
- We put great emphasis on building an informal network with the caregivers and relatives of the people with dementia and communicate directly with them. They can encourage the participants to come or to continue working on their artwork at home or in the residential care home. Therefore, we consider it important to involve them in the work of the participants and to evaluate it together with them. Finally, being in touch with them allows us to react quickly when necessary (if for instance someone gets sick, if we need to find a driver last minute, ...).
- For recruitment purposes, we initially distributed posters to doctors, pharmacists, ..., who could inform their patients about our project. More recently, we opted for a more personal approach. We go to residential care homes and visit people who show an interest or invite them to drop by to learn about what we offer.

Practical



Venue

The art classes take place in a classroom at the Academy of Bruges DKO and are offered within the regular program. We work in a space on the ground floor with big windows and plenty of natural sunlight. All necessary furniture (tables, chairs, easels, ...) and art tools are present. Sometimes we work outside, in the garden.

Day, time & duration

The art classes take place weekly, at a fixed time during the week. Each lesson lasts about 100 minutes, with a short coffee break in between.

Group size

The ideal number of participants is 10. That way you can give everyone enough attention. We ask people to come independently as much as possible, so without caregivers or companions from the residential care home (with a maximum of two). This requires trust but is less distracting and works better.

Supervisors and hosts

The workshops are given by a visual art teacher, in cooperation with a remedial educationalist. Two volunteers are also present to help where necessary. More important than the number of facilitators, is that these four people are perfectly attuned to each other.

Materials & facilities

We work on a tailor-made basis because tastes and preferences can differ from participant to participant. We therefore provide many (and different) art books and images that can serve as inspiration. We also bring specialised art material to be able to work in different media (different types of paper, paint, pencils, crayons, ink, charcoal, clay, ...). Recently we started working with background music. So we always have a music installation or Spotify playlist. We ask the participants which music they like to hear.

Costs

There are no costs for the participants.

Name tags

As the participants come on a regular basis, we know them all by name. However, we do put name tags on the tables in front of the participants, because new caregivers from the residential care homes come along regularly. It is nice if these people also get to know the participants and address them by name.

Memento

We always give the works of art, but also the photographs we take, to the participants. They can be published in the newsletter of a residential care home, for example, or adorn a wall and thus serve as a conversation starter.

Afterwards

Every year, we organise an exhibition at which we show the participants' works of art.

Communication & Registration



Communication

To recruit participants, we initially distributed posters to doctors, pharmacists, ... so that they could inform their patients/clients about our project. Now, we choose a more personal approach.

As we work with a small group of people who (ideally) come every week, our main focus, besides recruiting new participants, is on developing lasting relationships with the participants once they come, as well as with their families and caregivers. Our work does not stop after the class. We communicate regularly with the participants or their caregivers/families: via WhatsApp, phone, ... We also encourage the participants to continue working on their art at home or in the residential care home. In this way the participants, their caregivers and family also become 'ambassadors' of the program.

Registration

We have an official mailing that we send out from the academy to, for example, the residential care homes, but contact is mainly personal: via WhatsApp, text message, ... We have the personal numbers of the informal caregivers, family, dementia coach, ... and hear through them when someone can or cannot come.

Description & Program



We start the activity by offering techniques. We also provide a lot of books and pictures that are very different in style (figurative, abstract, ...), colour, medium,... and that can inspire the participants (and give them a wide range of examples).

We usually work around a theme (for instance water). We let the participants choose a picture that inspires them. We pay close attention to the preferences of the individual participants in terms of visual style, materials, ... and let them take the lead.

Each participant creates a work of art of their own.

Our role and that of the volunteers is one of a sparring partner. This means that we listen, we look, we ask friendly questions and we put the participants on the way, but we always make sure that we do not take over the action. We listen to them and start from their visual language and encourage them to explore things further. For example, if someone draws a heart, we will suggest that they look for another way to express love.

It is important to give short, clear instructions and to start quickly. They need to feel challenged to act.

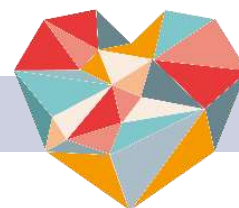
As they are exploring something new, it can be tiring for them. Therefore, it is important to follow their rhythm and not to take too many steps at once, but to build up.

We usually start with a very simple question and work further on their input.

Finally, it is important to remember these three things:

- Show patience and motivate the participants.
- Having fun is also an important part of the classes.
- The participants can also be proud of their work.

Evaluation



At the end of the lesson we plan a short discussion, preferably also in the presence of the family/ caregivers.

Checklist, when to do what

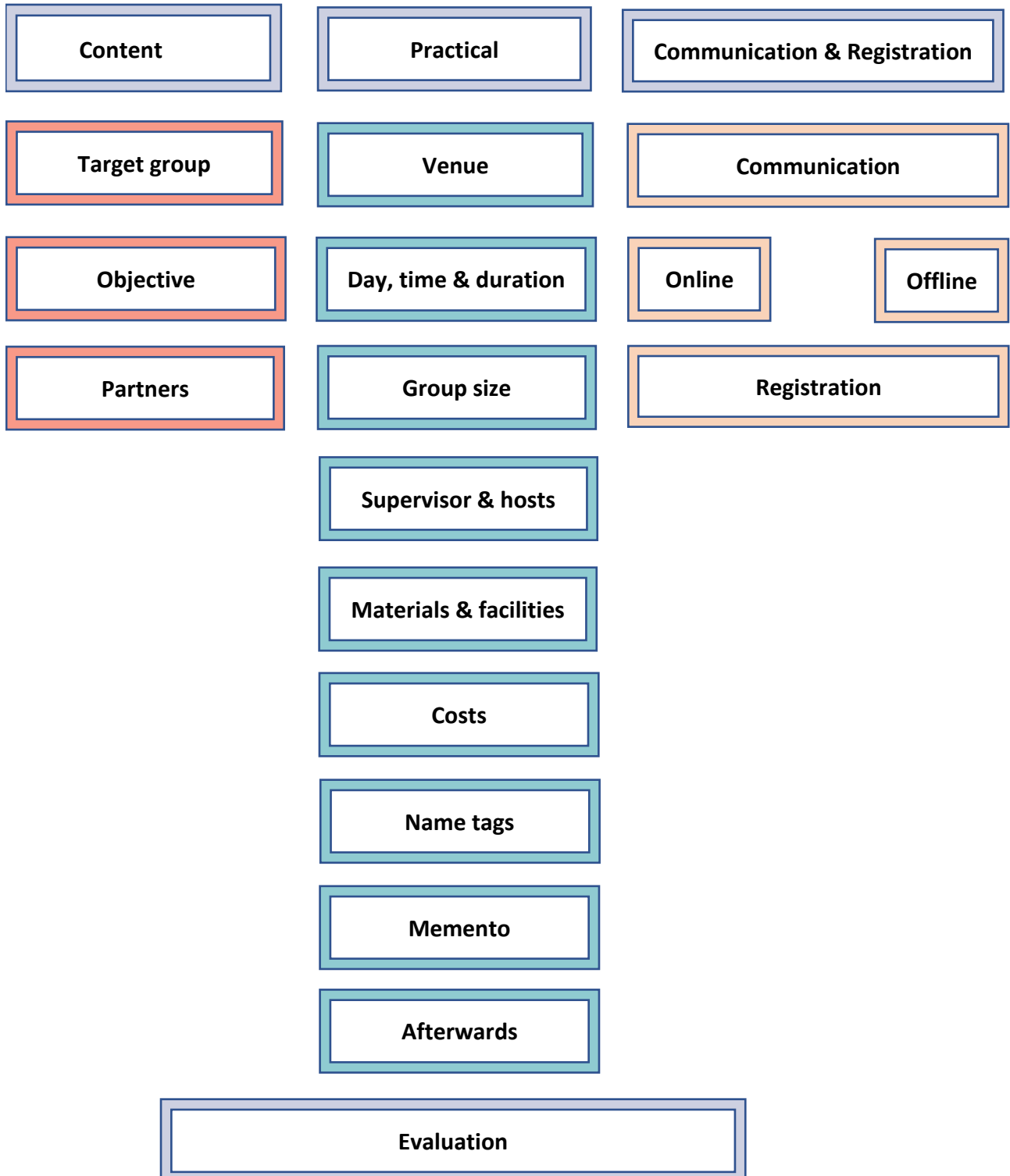


As this is a regular, weekly activity, it is important in the first place to prepare the content of the lesson and to ensure that all materials are available. Furthermore, arranging transport is important, as are other practical arrangements such as getting people there and back, providing wheelchairs and walkers, ...

Corona

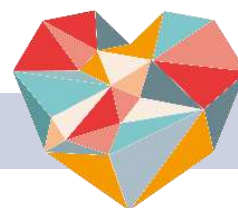
During corona, lessons continued, initially one-to-one. Later, when regulations became more flexible, we organised sessions with four people with dementia, with everyone wearing a face mask.

Points of attention





3.5: Spain | Matia Instituto



This chapter contains the frameworks for the activities developed in Spain with the project partner [Matia Instituto](#).

- **Choir “Sonidos de la Memoria”** | AFAGA Alzheimer and Fundación Coral Casablanca
- **Invisible Beauty** | Ai Do Project Dance Company and AFAGI Alzheimer
- **Memory boxes** | Thyssen-Bornemisza museo nacional
- **Art with sense** | Thyssen-Bornemisza museo nacional and Alzheimer España
- **Ikebana** | Matia Instituto
- **Life Album** | Alzheimer Huesca and Provincial Council of Huesca



Choir "Sonidos de la memoria"

(Sounds of memory)



Dementia
in Cultural Mediation

The activity



Name of the activity

Choir: "Sonidos de la memoria" (Sounds of memory). A choir for people with dementia.

Summary

The Choir "Sonidos de la memoria" was created in February 2019, in Vigo, thanks to the alliance between "AFAGA Alzheimer" and "Fundación Coral Casablanca", a local choir. It is a choir formed by people with dementia. The members of this group are 26 people with Alzheimer's or other dementias and their caregivers and relatives, as well as some volunteers. It is under the direction of Óscar Villar, a famous choirmaster, who is accompanied by different musicians.

Content



Target group

The participants of the choir are people with mild and moderate dementia who love music and singing. Moreover, they must be people without serious behavioural disturbance accompanied by caregivers and volunteers.

Objective

The objectives of this project are:

1. Firstly, to avoid social exclusion.
2. Secondly, to promote the social inclusion of people with dementia in community activities.
3. Thirdly, to improve the quality of life of people with dementia and relatives.
4. Moreover, cognitive stimulation of the people with dementia.
5. And at last, reminiscence to evoke memories.

Partners

To develop this project it is necessary the union between an institution or entity that cares for people with dementia and a local choir. On the one hand, the institution would carry out the registration and assessment of users who meet the characteristics to participate and benefit from the activity. On the other hand, the local choir would direct the purely musical aspects such as rehearsals, selection of songs to be performed, etc.

It is important to mention that when selecting the songs to rehearse, the professionals of the care institution for people with dementia can collaborate, because they know better the musical preferences and hobbies of the users.

Practical



Venue

The activity takes place in the facilities of the local choir, but in case it is not possible to carry it out due to lack of facilities, it would be advisable to carry out the activity in a cultural center or theater. It is important that the facilities have an access free of architectural barriers and have enough seats for all users in case we have any participant with mobility problems or fatigue.

Day, time & duration

Choir rehearsals take place one day a week and last for one hour.
You can join the choir whenever you want, the group is opened all year around.
In July and August rehearsals stop for holidays.

Group size

The number of people who can participate in the choir is limited by the capacity of the facilities.
There is no capacity limit.

Supervisors and hosts

Each person with dementia must be accompanied by a family member or reference person. In addition there are volunteers from the choir itself, such as singers, musicians and some employees of the Alzheimer's association to help lead the group.
The number of volunteers depend on the number of participants.
The ideal situation is one volunteer with one person with dementia.

Materials & facilities

People with dementia and their relatives do not need to bring any materials to the choir rehearsals.
It is important that the rehearsal facilities are accessible to people with dementia and have adapted toilets.
In addition the facilities must have seating for all people with dementia and to have instruments for the musicians.

Costs

People with dementia and their relatives do not have to pay anything to participate in the choir. They have to arrange their own transport to go to the choir rehearsals and performances.

Name tags

Name labels will not be necessary as the group is not too large and people with dementia are not alone, they are accompanied by families and volunteers.

Memento

The participants of the choir do not receive any gifts for taking part, however, two public performances are held during the year, one at Christmas and the other in summer. These performances are recorded and broadcast on social networks and in the media with the consent of the family. In this way they can see themselves singing on stage, which for most of them is a dream come true.

Afterwards

After the rehearsals, two public performances are held in a local theatre, with the rest of the choirs of the “Fundación Coral Casablanca” open to public.

Communication & Registration



Communication

The project of the choir for people with dementia is disseminated in various ways in order to reach as many families of people with dementia who are interested in participating as possible:

Offline:

Posters of the programme are put up in different parts of the city.

Flyers are handed out to families and users who come to the association.

The start of the project is announced in local media such as newspapers, magazines, radios, etc.

Online:

The activity will be announced on the social networks of the Alzheimer's association and on the choir's social networks. In addition, the local media spread the news in their digital formats.

Registration

People interested in joining the choir must contact AFAGA for an assessment before joining the programme.

In the occupational therapist's initial interview with the family, the therapist collects information about the user who is going to take part in the choir, such as: age, diagnosis (it is essential to have a diagnosis of dementia to be able to take part in this choir), degree of mobility, whether they have significant behavioural disorders, musical preferences, whether they have ever taken part in a choir, etc.

Basic information to know if the person can benefit from the activity or not.

Description & Program



Preparation of the rehearsal

A few weeks before rehearsals begin, the director meets with us to get to know the characteristics of the group: number of participants, names of the people with dementia and their family members, average age, musical tastes, etc.

The association send a list of all the participants and their families to the choir director.

In order to do this, families must sign a data protection document to authorise the sharing of their personal data, phone numbers, images, etc, with members of the choir.

This information is necessary in order to keep track of attendance at the choir, in case it is necessary to inform them of any kind of information such as a change of rehearsal date, cancellation, delay, etc.

Once we know the average age and musical tastes of the participants, we select possible songs to rehearse.

The rehearsal

On the rehearsal day we welcome the participants at the entrance. Once there, volunteers from the choir accompany the person with dementia and their family member to the place where they will be seated.

When we are all there, the choir director welcomes everyone and explains the musical themes we are going to rehearse.

The lyrics of the songs we are going to sing are handed out. This way we will all know the songs without any problems.

Choral volunteers stand behind people with dementia and their families in this way they can guide them.

The choir director tells us the song we are going to sing so that we can take the lyrics of the song and marks the beginning.

The director gives guidelines and important aspects for each song like when to turn up the volume, repeat the verse, etc.

We usually rehearse four to five songs and repeat each one a couple of times.

The songs we rehearse are sung at public performances at Christmas and summer.

The end of the rehearsal

The director bids us farewell until next week with a round of applause from all participants.

At the end of the rehearsal, participants take away a copy of the songs to have at home to practice.

Volunteers accompany people with dementia and their family member to the exit.

Performance day

In the last rehearsal before the performance, the director will give guidelines for the performance to the families of people with dementia and the volunteers: place, dress, arrival time, performance schedule, meeting point, etc.

When it is time to perform, it is normal that some users are nervous or do not remember that they have a public performance today. Therefore, it is important to let them know that we are all going to go on stage to sing some songs to the public and if they become very nervous or upset, do not force him to go up and sing.



Evaluation

This practice is currently not being evaluated, largely because of the abrupt discontinuation of the practice due to COVID-19. When it is resumed again, some form of observational scale will be administered to determine the benefit of the practice, for example with “LIBE Scale”.

Checklist, when to do what



One month before the activity

- Organise a meeting between the Casablanca's Choir and the Alzheimer's Association to choose the place and time for rehearsals.
- The start of the choir is being publicised among the users of the Alzheimer's Association and the volunteers of the Casablanca 's Choir.
- Start the dissemination in our social networks: Instagram, Facebook, Twitter, etc.

Two weeks before the activity

- Interviews should start with the families and users who want to participate.
- The list of participants and volunteers is starting to be filled.
- Meeting with the choir director to discuss the average age of the participants and their characteristics.
- Go to the rehearsal facilities to see that it is fully accessible for people with mobility problems: ramps, toilets, seating, etc.
- Continue the dissemination on social networks: Instagram, Facebook, Twitter, etc.
- Some posters are starting to be pasted up around the city or town.

The week before the activity

- All participants and volunteers are called to confirm the place and time of the rehearsals.
- We meet with the choir director to see the number of participants to date and their musical tastes and average ages to start to choose possible songs for rehearsals.
- Invite the local media to come to the first rehearsal in order to get more coverage.
- The beginning of the choir is published in the local media.
- Continue the dissemination on social networks: Instagram, Facebook, Twitter, etc.

The day before the activity

- Speak to the choir director to send him the list of all the participants.
- Have the necessary material ready for the rehearsals: print out the lyrics, chairs, etc.

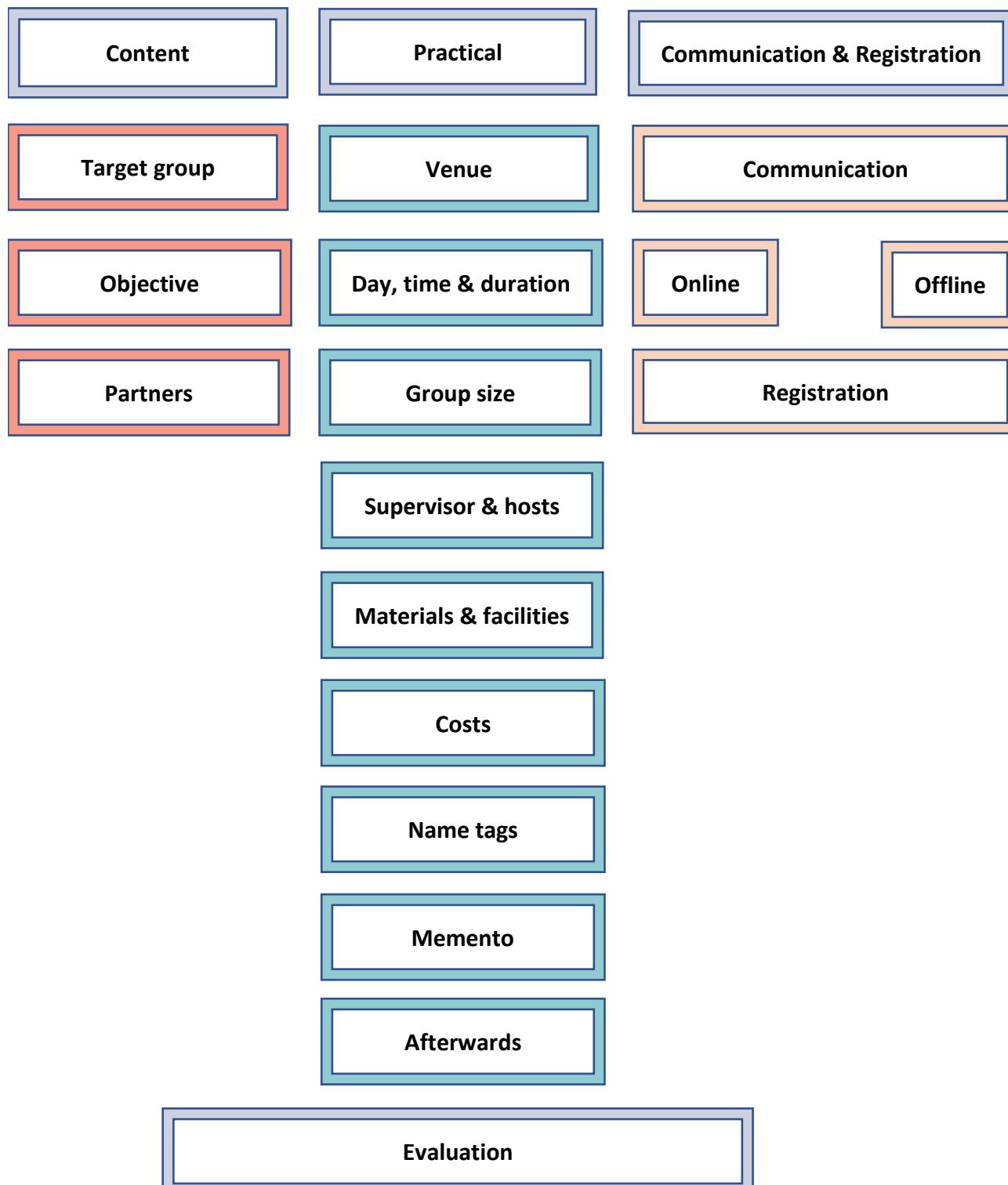
Day of the activity

- The volunteers are welcomed an hour early for some extra explanation and additional information about the activity and people with dementia.
- Be at the entrance welcoming volunteers, people with dementia and their families.

Corona

Coral is currently not being developed due to restrictions imposed to prevent the spread of COVID-19. Since the outbreak of the pandemic, the choir's rehearsals and performances have been interrupted. We hope that in a few months we will be able to resume the activity taking the necessary measures to minimise the risk of contagion, for example: with more social distance, reducing the number of participants, rehearsing in an outdoor space, etc.

Points of attention



CHOIR: SONIDOS DE LA MEMORIA



Cognitive stimulation of the people with dementia.



A CHOIR FOR PEOPLE WITH DEMENTIA



Reminiscence to evoke memories.

To avoid social exclusion



To promote social inclusion of people with dementia in community activities.





Invisible Beauty

Iker Arrue | Ai Do Project Dance Company



Dementia
in Cultural Mediation

The activity



Name of the activity

Invisible Beauty.

Series of creative seminars utilising contemporary dance to stimulate cognitive responses and memory recognition in people with Alzheimer's disease.

The three types of activities carried out within this initiative are:

- Seminars:

The *seminars* are the main activity of the project.

Participants; people with Alzheimer's disease.

Includes visits to the association beforehand.

- Movement workshops:

Participants; people with Alzheimer's disease.

- Open seminars:

Aimed at relatives of people with Alzheimer's disease and the general public carried out as an activity to raise awareness of the disease.

Summary

Ai Do Project is a professional dance company based in San Sebastian, Spain.

In addition to the creation and distribution of dance works, the company develops the **Invisible Beauty** socio-cultural project in collaboration with AFAGI - Association of Relatives, Friends and People with Alzheimer's and other dementias of Gipuzkoa.

Invisible Beauty is a series of psycho-stimulation-cognitive activities aimed at people with Alzheimer's disease, the ultimate goal of which is to delay the degenerative effects of the disease through dance and music.

The original project was created to be carried out in AFAGI's facilities, but after the excellent response from the participants, two important elements were integrated into the project: a contemporary dance performance adapted to the abilities of people with Alzheimer's and a pedagogical programme aimed at music and dance students.

The main activity of the project are the *seminars*. This activity is presented to the attendees as **an approach to a contemporary dance creation**. The seminars combine the live performance of dance pieces with sequences and movement exercises related to the objects used in the choreography that has been performed for them. Some of the objects used are; glasses, balls, sticks, percussion instruments, wooden blocks, pilates cushions, ropes...

Each seminar is based on a specific theme (such as Russian classical music composers, film music, painting, sculpture, etc.) and people with Alzheimer's are presented with a series of exercises, music and activities related not only to the object mentioned before, but also to this theme. The aim is to stimulate both their physical and emotional memory.

In addition to the satisfaction of watching a dance piece, the fact of being able to reproduce movements that were difficult for them at the beginning of the session gives the participants a **sense of autonomy**. Participants leave the activity with a positive feeling. This has a direct impact on how the participants relate to their environment and family members afterwards.

Content



Target group

The project was created to be developed with AFAGI members, people with Alzheimer's in the early stages of the disease.

The project is integrated within the programme of psycho-stimulation-cognitive workshops already offered by AFAGI throughout the year. Therefore, the participants of the *Invisible Beauty* seminars attend the activities on a voluntary basis. This means that their willingness to take part in the proposed activities is high.

In general, the *Invisible Beauty* seminars and workshops are carried out with two different groups of participants: a first group in the early stages of the disease and a second group of people, more advanced in the disease (reduced mobility, limitations in terms of comprehension and reproduction of movement, wheelchair use, etc.).

The activity has shown to create a greater impact when it is carried out in a dance space (theatre, auditorium or rehearsal space), so whenever possible the activity will be carried out in this type of space. In cases where there is no such a space close to the headquarters of the collaborating association, the company offers assistance in the form of a free bus service to the participants. The distance or the organisation of the relatives and caregivers should not become an obstacle for the attendance. The bus service covers the distance from the headquarters of the AFAGI association to the auditorium/theatre (return journey).

The structure of the *Invisible Beauty seminars* is flexible and the activity can involve more or less participation depending on the profile of the people it is aimed at.

The implementation of the project in Costa Rica has enabled the Costa Rican National Dance Company to offer this type of activity in two of the country's day centres, which also proves that the service can be easily adapted to the characteristics of each participating organisation.

Objective

The main goal of the project is to stimulate the **physical, musical** and, above all, **emotional** abilities of people with Alzheimer's disease.

It is a project that involves the participation of different entities. The project therefore seeks to meet the needs of each of the entities participating in the project. The specific goals of the project include:

- To delay the degenerative effects of the disease.
- Re-integrate this group of people into cultural life.
- To offer AFAGI new tools on balance and musicality for their inclusion in the daily routine of AFAGI users.
- The development of the Pedagogical Programme aimed at music and dance students offering:
 - A work alternative to that of the *performer* as we normally understand it.
 - Understanding for interacting with people with Alzheimer's disease.
- Raising awareness of the disease among the general public.

Partners

Management:

- AFAGI, Association of Relatives, Friends and People with Alzheimer's and other dementias of the region of Gipuzkoa.

- Ai Do Project, Dance Company (San Sebastian)

www.afagi.eus / www.aidoproject.com

Supported by:

- Grants from public entities: Basque Government (annual calls).

- Subsidies from private entities: Kutxa Foundation (annual calls).

Other collaborators:

- Professional Conservatory of Music of the Basque Country, MUSIKENE.

- Professional Dance Conservatory of Madrid, CSDMA.

- San Sebastian City Council - Open presentations.

Practical



Venue

Type of venue depending on the activity carried out:

1) Seminars:

Theatre or rehearsal space (audio equipment and lighting appropriate to the activity).

2) Movement workshops:

In this case, the headquarters of the AFIGI Association.

3) Open seminars:

Auditorium or theatre.

Ideal setting of the venues:

1) Seminars:

In this activity, physical work is combined with the performance of short dance and music pieces.

*** Technical requirements of the venue:**

- Scenic space of dimensions 8m x 8m (performers and participants on the same level).
- Dance floor.
- Audio and lighting system adapted to the room (as close as possible to the theatrical experience).
- Projector and screen.
- Chairs for participants (without armrests, to facilitate seated movement).

*** Access:**

- Space without architectural barriers + access to toilets.
- Bus service to and from the venue provided by the organising company for participants. It is important to provide a **parking space** so that users can get on and off the bus in peace and quiet.

2) Movement workshops:

The workshops are sessions in which only physical work is carried out (specific exercises with objects, gestures, manipulations...).

*** Technical requirements of the venue:**

No special needs are required. The idea is to adapt the activity to the headquarters of the Association.

3) Open seminars:

Open seminars are organised once or twice a year where the company shares with the audience the work carried out throughout the year with people with Alzheimer's disease.

*** Technical requirements of the venue:**

- Scenic space.
- Dance floor.
- Audio and lighting system.
- Projector and screen.

***Other:**

The company offers free tickets to AFAGI users and their family members as an incentive to attend the event, in which live dance pieces are also performed.

Day, time & duration

Approximate duration of the activity:

Seminars:	90min.
Workshops:	60min.
Open seminars:	75min approx.

Schedule of the activity:

Seminars:	Morning schedule.
Workshops:	Morning schedule.
Open seminars:	Afternoon (theatrical event).

Number of events recommended:

- Ideal: 12 events per year (one per month).
- Number of events per year carried out by this entity at present: 6.

Total number of activities (groups reached) by this entity per year: 24.

1 intervention = 1 movement workshop + 1 seminar.

1 workshop = 2 groups (6 interventions x 2 workshops = 12 workshops per year).

1 seminar = 2 groups (6 interventions x 2 seminars. = 12 seminars per year).

Group size

Number of groups per event:

- Ideal: 2 groups, divided according to the level of affection.
- Optional: 1 group.

Number of participants per group:

- Ideal: 8 people (more than 5 and less than 12 participants per group).
- Optional: The number considered to create and maintain a group dynamic.

A smaller number of participants than recommended, although possible, does not generate such an emotional impact. On the other hand, it allows for a permanent focus on the participant. A larger number of participants than recommended makes it more difficult to maintain the group dynamics.

Supervisors and hosts

Recommended number of people for the activity:

1 person for every 2 participants.

Profile of those responsible for the activity:

- Presenter of the activity (1 person).
- Person in charge of the collaborating association, AFAGI (2 people, including trainees).
- Performers of the dance pieces (musicians and dancers, between 2 and 5 people).
- Students (dance or music).
- Other guest artists: costume designers, lighting designers, composers, actors, painters... (1 person).
- Volunteers (optional).

The number of people running the activity should be equal to or less than the number of participants. It is important that participants feel that they are in a private and intimate environment.

The activity, with the exception of the open exhibitions, is carried out exclusively with people with Alzheimer's disease. Family members are not allowed to attend the workshops and meetings.

The activity is very dynamic. The presenter of the activity (a person with experience in the field) sets the pace and duration of each exercise/sequence/part. Volunteers, dancers and students learn how to interact with the participants through the experience. This experience is initiated through *previous visits to the association*. Under the pretext of inviting them to the activity to be carried out, the dancers/students learn how to interact with people with Alzheimer's disease. The visit is again used as an opportunity to perform an excerpt of music or dance, thus generating a first approach between dancers/students and people with Alzheimer's disease.

Materials & facilities

The technical requirements of the venue have been specified in the *Practical/Venue* section.

Examples of the materials/objects used to carry out the activities are:

Cups, balls, short and long sticks, percussion instruments, cork or wooden blocks, cushions, ropes... (pictures of these references will be found in the end of the document).

The objects are introduced through the choreography presented. For the sessions, the dancers create choreographies that require the use of an object. Once the participants have seen the choreography and the object manipulation integrated into it, they are invited to reproduce some of the movements performed by the dancers.

Some of the exercises are done individually, but whenever the object allows it, we work in pairs (one participant with one person in charge). This way, the stimulation of spatial perception (terms and concepts such as above, behind, around, below, turn...) is more effective, with the obvious benefit obtained from this stimulation.

Costs

The activity is free of charge for participants, including travel costs (when necessary).

Name tags

No name tags are used during the activity. The participants are part of already existing working groups, so it is not considered necessary.

Memento

The activity is not always recorded/photographed but when it is, all the material is sent to the directors of AFAGI, who decide in which cases they share the material with the participants.

Afterwards

Consent to publish photos of people with Alzheimer's is a contentious issue, as many of the family members or the participants themselves do not give their consent to do so.

The consent is a document signed by both parties, which is processed between the management of AFAGI and the relatives. Under no circumstances is the publication of graphic material permitted without AFAGI's prior consent. This is specified in advance to all project partners.

The material that may be published is shared on the social networks of the different entities participating in the project.

Communication & Registration



Communication

The communication to contact the participants is done by the association AFAGI, as the participants are members of the association. The reason why the workshops are carried out with members of the association is that the project seeks an intimate environment in which the participants feel in a familiar/known atmosphere. For this reason, activities are not carried out through open calls, although the characteristics of the project offer the possibility to do so.

The activity is communicated on the one hand and directly to the users of the association (people with Alzheimer's disease) and on the other hand to the relatives or carers (in writing).

The communication to the users is carried out in the following way: "pre-visits" are made to the association two or three days before the *Invisible Beauty* meeting. With the excuse of inviting them to an **"approach to a contemporary dance creation process"**, the dancers come to the association and show each group a small extract of one of the pieces they will perform on the day of the meeting. A flyer is also designed and printed with information about the event (without details of time and day for members, with specific details for family members) and is handed out to members and relatives.

Possible dates are agreed on with the association's management, so that the seminars do not coincide with other activities organised by the association. Two weeks beforehand, the first reminder is sent to the relatives and the same week of the meeting, visits are made to the different groups in the association.

Registration

Registration for the activity takes place directly at the association.

On the day of the session, participants meet at the association's headquarters (a place they already know). From there, accompanied by two or three workers from the centre/association, they are taken to the space chosen for the activity (preferably on foot). Otherwise, the journey is made by bus - private service). It is therefore important to confirm their participation the day before the activity.

Description & Program



The days prior to the seminar, the projections that will serve as a visual guide for the performance of the proposed exercises are designed. During the two or three weeks prior to the seminar, the dancers rehearse or create the pieces that they will perform live the day of the seminar. The exercises and the interaction between musicians or other guest artists and dancers are then defined and rehearsed.

The day before, the technical set-up of the space is carried out: projector and screen, audio, lighting, placement of the dance floor, scenery and arrangement of the chairs for the participants.

On the day of the activity, the dancers go directly to the space to warm up and do a final rehearsal of the pieces, while the workers of the association travel with the participants.

Structure of the seminar

1) Welcome:

A first interaction takes place as part of the welcome; a pianist playing a musical theme or an actor in their role perform as participants enter the room... participants are invited to approach the artist to experience a first contact. Gradually and while this first informal encounter is taking place, they are assisted to take off their coats and sit on the chairs, which have previously been placed in a specific way in the space.

2) Introduction:

A very brief verbal introduction is made and the participants are reminded of the reason why they have been invited to the venue: to share an approach to a creative process of a contemporary dance piece. This is followed by the live performance of the first dance piece of the day.

3) Content:

Each of the artists in the room is then introduced. Some of the key elements of a choreographic creation are then shared with the participants (for example, how the dancers create movement) and they are directly invited to experiment, with the help of the dancers, the exercises or movements from the choreography.

The use of objects (also integrated in the choreography) for the reproduction of movement has proved to be an appropriate tool. The exercises are always accompanied by music, thus working on the sense of rhythm. For each meeting, a specific theme is defined and a selection of music is made around it: Russian classical composers, cinema, 80's... The music chosen will be, whenever possible, familiar to the participants. This way, a greater impact is achieved (higher emotional stimulation).

Respecting their concentration capability, series of exercises are interspersed with additional performances of dance and/or music pieces

4) End of seminar:

The seminar ends with a final dance performance. Immediately afterwards, the dancers encourage the participants to join them for an improvised group dance. Again, the music chosen for it will play an important role for their involvement in the *group dance*. Before leaving, a group photo is taken as a souvenir (and as a record of the activity) and the participants are accompanied to the exit.

While the AFAGI workers return to the association's headquarters with the first group and then return to the venue with the second group of participants, the dancers reset the space and get ready for the second group.

Once the second intervention is finished, the space is dismantled while the AFAGI workers return to the association's headquarters with the participants of the second group. From there, each participant returns to their homes.

Evaluation



During the workshops and seminars, the AFAGI employees (psychologists and social workers), **observe** the reactions of the participants.. After each seminar, an evaluation on the responses that each section of the workshop has generated in the participants is made. Depending on what is observed, the content, pace or structure is modified and the parameters to be explored in the next workshop are defined.

In the weeks following the workshops and seminars, AFAGI employees informally ask the participants what they remember about the workshops and the interaction with the dancers and musicians. This helps to find out which aspects of the activity have had the greatest impact. The result so far has been surprising, as many of the users were able to recall some of the activities even months later. It is worth noting that in 2017, some of the participants were still remembering and describing aspects of the first seminar, which took place in 2013.

Family relatives are also part of this evaluation stage. They are asked informally about the response they have been able to observe in the participants after their attendance in the workshops and seminars.

Through the participation in this DCUM project, the Matia Institute has shared its LIBE scale, an assessment instrument designed by Cristina Buiza, Álvaro García-Soler, Pura Díaz-Veiga, Enrique Arriola and Elena Fernández (2020) through which, from now on, a record of the impact generated by this activity can be made.

Checklist, when to do what



One month before the activity

- Confirmation with the management of the AFAGI association that the activity will take place.
- Coordination of the set-up and dismantling times with the venue where the activity will take place.
- Specification of the music to be used in the activity so that, in the case of live musicians, they have the necessary time to rehearse.
- Coordination of the transport or displacement of the scenography necessary (if necessary) for the day of the seminar.

Three weeks before the activity

- Start of the dance choreographies creation process.
- Design and printing of the flyers to be given to the users of the collaborating association, AFAGI.
- Purchase of the necessary materials for the development of the exercises.
- Separate rehearsals; musicians, dancers and artists invited to the activity.

Two weeks before the activity

- Reminder of the activity is sent to the relatives.
- Separate rehearsals; musicians, dancers and artists invited to the activity.
- Design of the projections that will serve as a visual guide for the performance of the exercises proposed during the seminar and movement workshop.

The week before the activity

- A *Movement Workshop* is held at the headquarters of the collaborating association (AFAGI). This activity serves as motivation for them to attend the main activity, the seminar.

If it is not possible to carry out a *movement workshop + seminar* as part of the same event, the movement workshop will be replaced by the previous visits that will take place the same week of the seminar. Ideal situation; *movement workshop + previous visits + seminar* are held.

The week of the activity

- *Previous visits* to the association.
- Joint rehearsals of musicians, dancers and artists invited to the activity.

The day before the activity

- Technical assembly of the venue.
- Tech-rehearsal with the musicians, dancers and artists invited at the venue.
- Reminder of the event.

Day of the activity

- Last rehearsal with the musicians, dancers and artists before the arrival of the participants.
- Realisation of the activity (seminar).
- Dismantling and storage of the scenography and venue.

The week after the activity

- Evaluation of the activity.

Corona

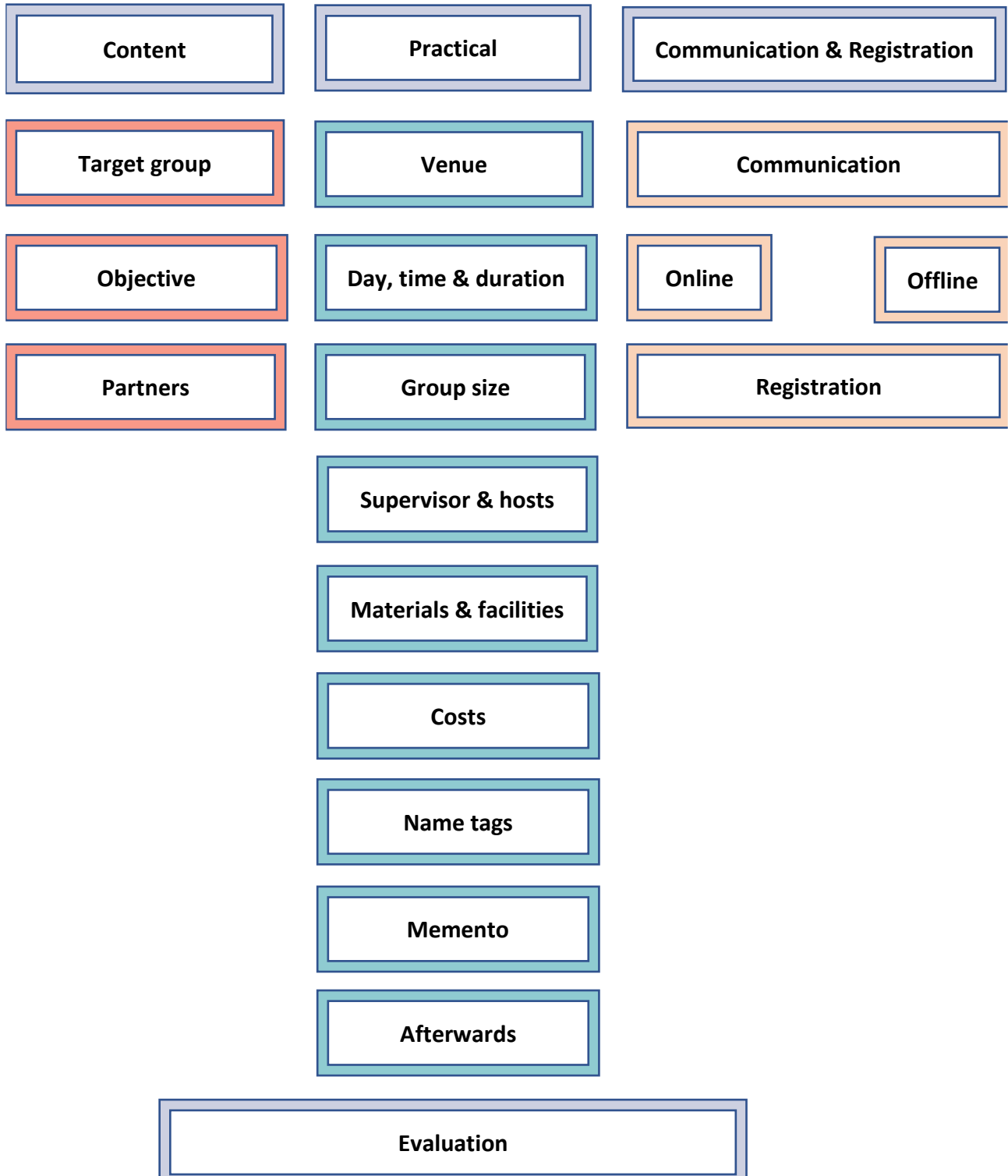
The activity has been affected by Corona, as the main activity takes place in a theatre space and access to these has been restricted during the pandemic.

Due to COVID-19, it was not possible to hold the seminars in auditoriums. However, a hybrid between the seminars and the movement workshops has been offered in order to develop the activity in the different delegations of the AFAGI association. Despite the obvious limitation of space, this has led to an increase in the number of participants, as it has not required any travel on the part of the participants. Physical contact has been avoided in the activity and all the required measurements have also been taken (security distance, use of mask, disinfection...).

In order to offer an activity to the relatives and people with Alzheimer's (AFAGI users) during the absolute closure due to Corona, a small experiment was elaborated taking as a reference what was learned in the presentation of **Isabel Vermote (Koninklijke Musea voor Schone Kunsten van België, Brussels)** during the webinar of the 16th of June of this DCUM project: *In order to choose the works that will be shown to people with dementia during the guide in the Koninklijke museum, the managers send out a series of cards (with several images on each of them) and ask the participants to choose their favourites. The managers then design the visit through the museum on the basis of the answers received from the participants.*

For the preparation of the *Invisible Beauty* seminars, the same system was implemented and the participants' answers were used to choose the photographs through which to create movement sequences. Grouped into 6 different themes 20 cards were designed (aerial views, sculpture, painting, cinema, everyday situations and San Sebastian), with 4 photographs in each. During the period in which no workshops were held, AFAGI users were sent one card a week by ordinary mail, in which they had to indicate, on each card, which of the photographs they liked the most. They were asked to keep the cards so that they could return them to the association. Once the workshops were underway again, all the information was collected and the process of sealing and designing the content of the following seminars was started taking into account the participants' responses. The management of *Invisible Beauty* has decided to permanently integrate this aspect of the activity into the project.

Points of attention



Previous visits to the association:



Students of the Music Conservatoire of the Basque Country collaborating in the project.



Rehearsal, musicians and dancers.

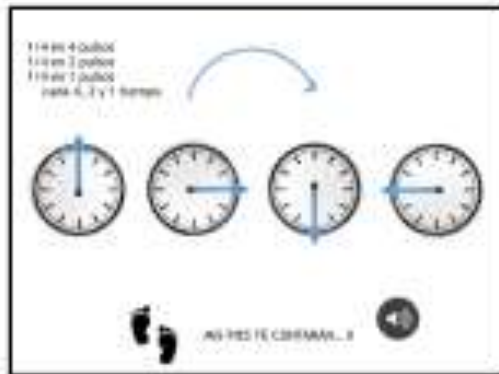


Working with the dancers in an interaction with the participants of the upcoming seminar.

Interactions between dancers and participants.



Examples of objects, tools and exercises performed during the seminars.



Examples of objets, tools and exercises performed during the seminars.



Examples of objets, tools and exercises performed during the seminars.



Examples of dance performances during the seminars.



Open seminars for general audience





Blue Soap Bubble by Joseph Cornell 1949 - 1950
Built. 24,5 x 30,5 x 9,6 cm
Museo Nacional Thyssen-Bornemisza,
Madrid

Memory boxes

Museo Nacional Thyssen-Bornemisza en colaboración con los Centros Municipales de Mayores del distrito Centro de Madrid.



**THYSSEN-
BORNEMISZA**
MUSEO NACIONAL



Dementia
in Cultural Mediation

The activity



Name of the activity

Building memories. “Memory boxes”
Our experiences as an intangible treasure.

Summary

With the work of Joseph Cornell Blue Soap Bubble as an example, we asked some people from the municipal centers for the elderly, linked to the memory groups, to create their own symbolic memory spaces. A series of small museums of their lives that turned out to be visual poems that, like Cornell's work, overstep the real space and become metaphors full of life, poetry and humanity.

Content



Target group

People with mild dementia or joint work of people with dementia and their families.

Objective

The main objective of the activity is to enhance the value of people's experiences by treating memories and personal experiences as an intangible heritage and a treasure to be preserved and valued.

To make participants aware of the value of their lives and memories.

Generate networks between social and cultural institutions for social participation, visibility and enhancement of the value of the elderly.

Partners

It is a simple activity that can be done individually, although if you want it to have an impact as a significant activity, it is advisable to seek the collaboration of cultural or educational institutions that have a public space for the exhibition of the results and their enhancement; museums, libraries, cultural centers, educational centers.

In our case it was framed as a broader collaboration between the Education Department of the Thyssen-Bornemisza National Museum and the Municipal Centers for the Elderly of the Central District of Madrid and with the intergenerational collaboration of students from high schools in the center of Madrid, which was given visibility in the Museum on the occasion of International Museum Day.

Practical



Venue

The realization of the boxes can be done in an interior, workshop format space with a previous work of collecting the vital narratives linked to our favorite small objects.

Once the objects and their meanings have been selected, we proceed to decorate the boxes that will serve as displays. In our case, we made them with shoeboxes that we decorated by lining them with different printed papers according to each participant's taste.

Finally, the objects are fixed in the boxes with adhesive tapes, taking care not to damage the objects for their preservation and to be able to recover them after their exhibition.

Things to consider/describe for this activity:

- For us the ideal group is between 10 and 15 people.
- The spaces of the municipal centers for the elderly, where different workshops are held, and the spaces of the Museum's Workshop Classroom allowed us to have meeting spaces with tables, chairs and work materials for the activity.
- In our case, since we were a population of elderly people living in the downtown district of the city where the Municipal Centers for the Elderly and the Museum are located, the participants came by their own means.
- Both the Museum and the Municipal Senior Citizen Centers are spaces that comply with all physical accessibility standards.
- The materials needed are basic, notebooks and pens to collect the narratives linked to the small objects or, failing that, a tape recorder to collect the oral story, boxes to build the display of the souvenirs, plastic materials for decoration.

Day, time & duration

The day and time of the activity is flexible, in our case we meet a few afternoons a week during the schedule of the plastic workshops of the Municipal Centers for the Elderly. The first session, at the Museum, was used to talk about objects and memory, for the explanation of the activity and the selection of personal objects that we would like to put in the box of each participant, then it was done with sharing with the group. A second session, in the Municipal Centers for the Elderly, was used for the collection of objects and the decoration of the display box, a third session for the assembly of the exhibition of the boxes and the elaboration of the informative posters for each of the pieces.

In our experience, the minimum time to carry out this activity was three sessions of about two hours per session. As this action was part of a broader collaboration on memory as heritage, the Municipal Centers dedicated many more sessions to this and other complementary activities that

were presented on International Museum Day at the Thyssen National Museum in Madrid. That day is a day of free access to the Museum.

For this activity it was necessary the work of the professional team of the Municipal Seniors City Centers, Facilitator, Psychologist, Occupational Therapist, Educators and the support and collaboration of the Museum educators.

Group size

The number of participants will be determined by the autonomy and support needs they have, the greater the need for support the fewer participants and more professionals or volunteers.

In our case the group with a majority of people with mild dementia was about fifteen with the support of professionals from the centers, their older volunteers and educators from the Museum.

Supervisors and hosts

The number will depend on the support needs. In the case of the Municipal Centers for the Elderly, the very structure of their activities, such as the memory courses and the volunteerism of elderly people without dementia, greatly facilitated the work.

Materials & facilities

The activity requires meeting spaces with comfortable chairs and work tables, tape recorders and plastic materials, paints, glue, scissors, blades, tape paper...

Costs

In our case, the cost was free of charge both from the Municipal Senior Citizen Centers and from the Museum's Education Department.

Name tags

The participants knew each other previously, although in the case of carrying out the activity with people who do not know each other it is highly recommended to name labels with the names to facilitate.

Memento

After the exhibition activity, the participants recover their memory boxes and their objects, using the website and the videos to talk about the different experiences.

Afterwards

In this case, both the activity of the memory boxes and the rest were collected during the International Museum Day and recorded and uploaded to the Museum's education website.

<https://www.flickr.com/photos/educathyssen/albums/72157633441848307>

<https://www.educathyssen.org/museo-memorias>

Communication & Registration



Communication

In this case, the channels used were internal communication within the Municipal Centers for the Elderly of the Central District of Madrid. We communicated to the different workshop groups of the Center.

Registration

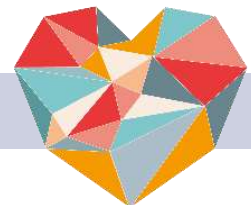
The organization was done internally with the groups that participated from the senior centres, no registry was needed.

Description & Program



- During the first session at the Museum visit we learned about Joseph Cornell's work, Blue Soap Bubble and talked about the objects we keep, the importance they have and what they mean to us.
- In the next session at the senior center, the boxes were made as an exhibition space and the memories that each participant wanted to exhibit were placed inside.
- In a third session in the senior centers, the small Museum exhibition of the boxes was organized and opened to visitors, the pieces were documented, a small publication was edited for the participants and uploaded to the Museum's networks.
- During the sessions at the Museum, a climate of cordiality and trust was created with the educators; during the sessions at the senior centers, spaces were found within the schedules of their workshops.
- The activity was part of an extensive program on art and memory that included other activities, including an exhibition in one of the senior centers and a program of activities on International Museum Day at the Museum.

Evaluation



No evaluation of the activity was carried out, but a debriefing was held with the participants to gather their impressions of the experience.

Checklist, when to do what



One month before the activity

- Have a session about the artist, in this case Joseph Cornell, talk about our personal objects, treasure boxes, small most precious objects.

Two weeks before the activity

- Collect and share the personal objects of each participant, collecting the stories and memories of the different objects.

A week before the activity

- Prepare the display boxes for each participant, decorating them and including the objects.

The day before the activity

- Find the space for your exhibition and make the assembly with the posters including the story of the participants, set up the exhibition as a small museum.

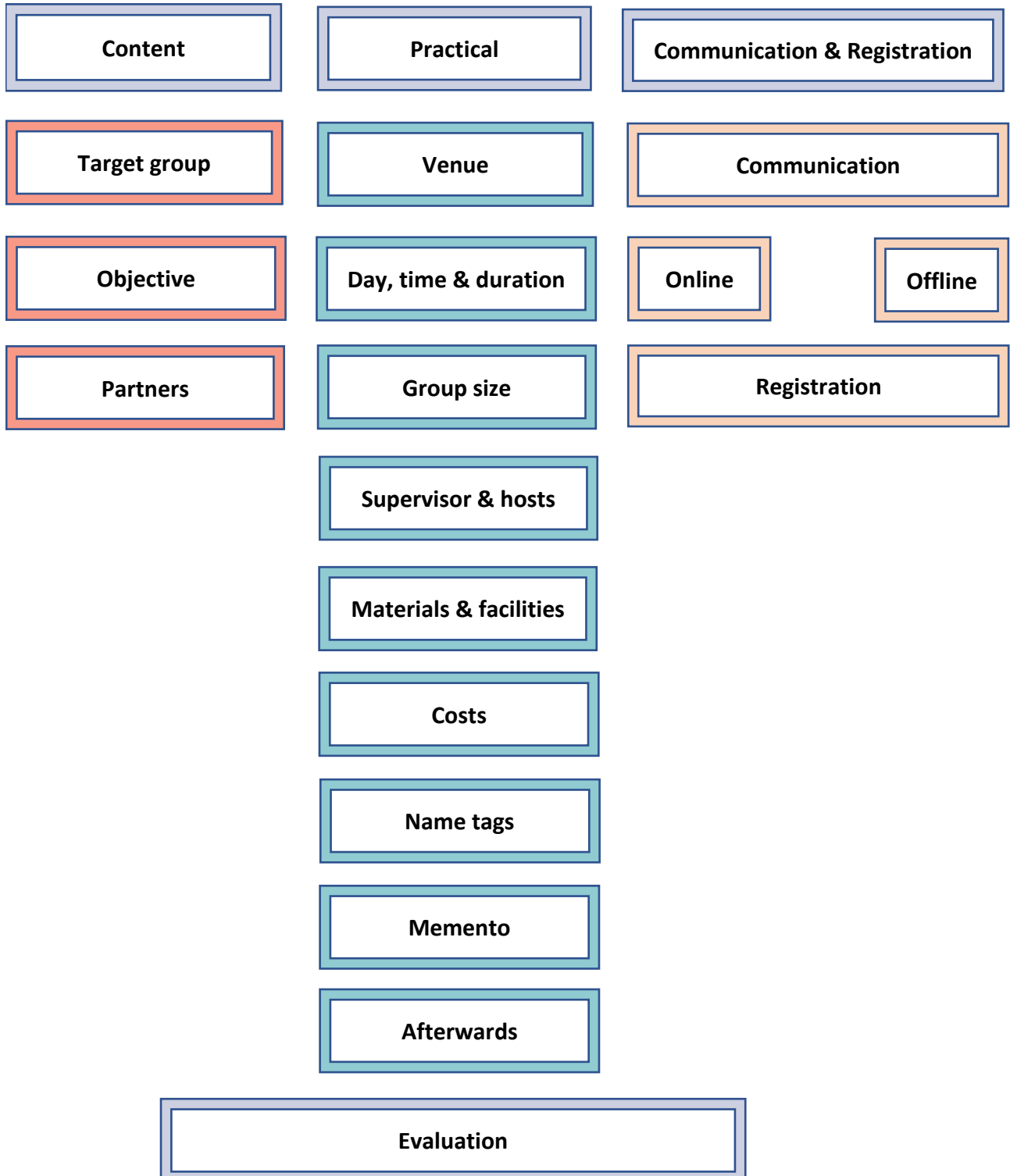
Day of the activity

- Inauguration of the exhibition open to family and friends with the older artists living with dementia as exhibition guides

Corona

The activity was carried out prior to COVID-19 pandemic. Safety measures should be taken to ensure activity replicability.

Points of attention





Art with Sense

Área de Educación Museo Nacional Thyssen-Bornemisza
Fundación Alzheimer España



THYSSEN-
BORNEMISZA
MUSEO NACIONAL



Dementia
in Cultural Mediation

The activity



Name of the activity

Art with Sense.

Summary

In one of the workshops that we have co-designed with the FAE, based on the ideas of visual culture and popular culture, we asked the participants in the activity to select their favourite song and look among the works of the Museum for the one that could be the album cover for that song. We launched the proposal as a game. Talk about the play first, try to guess which song it can fit with and finally listen to the song in front of the play.

Content



Target group

People living with dementia and their accompanying family members and cohabitants.

Objective

The objectives of the activity are to provide a satisfactory and safe experience in a cultural space such as the Museum, guaranteeing the right of people with dementia to participate in cultural and community spaces and activities in an active way and in a manner adapted to their needs.

Other objectives

Give a framework of respite and enjoyment to caregivers and companions allowing them to share and enjoy a shared cultural experience in a framework of comfort.

To express and share our tastes, memories and memories through the contemplation of works of art and musical compositions combining elements of visual culture and popular culture.

Partners

In the present practice, the collaboration is based on a shared design with the Alzheimer Spain Foundation according to its reality and needs. But the activity can be extrapolated to any resource for the elderly.

Practical



Venue

The activity has been designed to take place in the halls of the Museum, with hand chairs available so that we can stand and sit comfortably in front of the works while we carry out the activity.

Basic aspects for the development of the activity:

- In our experience the ideal group is about fifteen participants between people with dementia and their companions, about seven couples.
- The use of hand chairs is recommended.
- In our case, there is a public parking near the Museum.
- In our case, being in the center of the city, it is well connected by public transport to access the Museum.
- The Museum has been recognized as an accessible Museum.
- For the development of the activity it is convenient to have a cell phone, tablet, pico projector and access to YouTube, Spotify list or have downloaded the music tracks on a device or player.

Day, time & duration

The activity takes place in the afternoon between 16:00 and 19:00, with a flexible schedule depending on the participants, it usually lasts between two hours and two and a half hours.

Group size

The participating groups are usually about fifteen participants divided between people with dementia and accompanying persons, in addition to the Occupational Therapist of the ALZFAE Foundation and the Museum's educator.

Supervisors and hosts

The activity is carried out with the support of the family and the Museum professionals and the Foundation.

Materials & facilities

The materials needed are hand chairs to be able to sit in front of the works of the Museum and a device that can play the selected musical themes.

The foundation always provides juices and soft drinks to drink at the end of the activity and a small closing with a sharing session.

Costs

The activity in the museum is free of charge.

Name tags

Within the activity we dedicate some time at the beginning to the introductions so that the Museum educator can remember the names of the group, although we do not use them habitually the labels with the names can facilitate the knowledge of the names of the others.

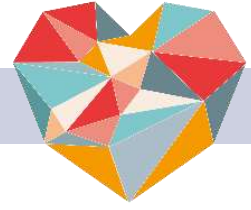
Memento

The experience does not result in a material memory, although recovering and sharing musical biographies makes us aware of the number of musical themes selected by others that also belong to our musical and emotional memory.

Afterwards

Normally the photos and videos are recorded by the accompanying persons for their own enjoyment, but both the Foundation and the Museum have consents for the transfer of image rights for the documentation of the activity.

Communication & Registration



Communication

In our case, ALZFAE disseminates the information internally to its members through its social networks and by mail.

Registration

In our case, people register by mail or by telephone with the ALZFAE Foundation.

Description & Program



- We pick up the participants at the entrance of the Museum, accompany them to the checkroom where we leave coats, bags and backpacks and collect folding chairs or cane chairs for the participants.
- Once we have the chairs in a clear and quiet corner of the Museum hall we proceed to introduce ourselves, describe what the activity will consist of and what the process will be like.
- We talk about the songs selected by the participants that the Museum educator has previously received in order to make the selection of works from the Museum that illustrate each musical theme selected by each participant, in total no more than five themes.
- We approach the activity as a game in which we first talk about the painting, what it looks like and what it produces in us, how it makes us feel, what things it evokes or reminds us of, and then we try to guess which of the selected musical themes it could fit with.

The Museum educator reveals the relationship he has established and we all discuss whether it is appropriate or not. Finally, we listen to or watch the musical theme and if it is available we watch the video on the Tablet, phone or project it next to the work with the pico projector. This is a moment in which the group is usually encouraged to sing the chosen songs. As a closing of each of the works the person who has selected the musical theme or their family member or companion shares with us the meaning, the memory and the reason for the selection of that musical theme. As a closing we usually meet in the workshop, share a juice or soft drink, share the experience, make a closing reminding the most significant of what happened and saying goodbye.

Evaluation



The evaluation is carried out by the occupational therapist of the Alzheimer Spain Foundation through a questionnaire and a verbal assessment of satisfaction or not with the experience.

Checklist, when to do what



One month before the activity

- Close calendar dates for the activity,
- Proceed to communicate them to potential participants

Two weeks before the activity

- Close the final list of participants.
- Ask them to choose the musical themes that are important to them, one theme for each participating couple, no more than five themes per session.

The week before the activity

- Search for relationships between works in the Museum and the chosen musical themes, locate the videos or songs and prepare them on the tablet, spotify list, or download them on a card for the pico projector. If you have access to the Internet, with the connection to YouTube can serve

The day before the activity

- Check that all materials and devices are ready, certify the attendance of registered persons, transmit all instructions for location, transport, etc.

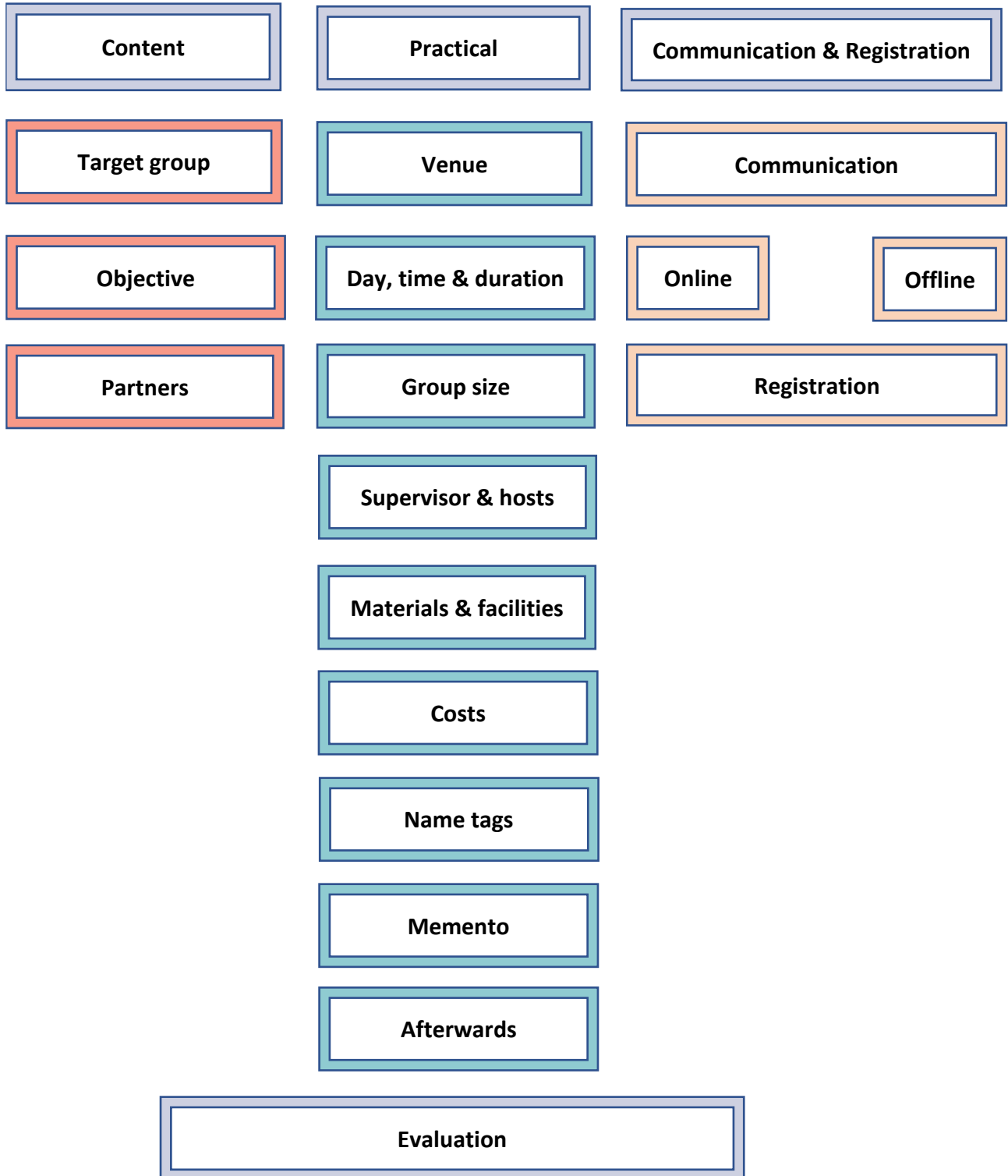
Day of the activity

- Creation of a space of trust, comfort and security so that participants feel as comfortable as possible.

Corona

During the pandemic, the activity was carried out by videoconference using presentations with links to the Museum's works and You Tube videos; in the return to face-to-face activities, we maintained the use of masks indoors.

Points of attention





Ikebana

Floral art and people with dementia: Ikebana in Matia

Voluntary Action based Ikebana carried out by Eusebi Zubillaga

matia
vivir con sentido



Dementia
in Cultural Mediation

The activity



Name of the activity

Ikebana.

Summary

Ikebana, from the Japanese "Living Flower", is a term used to refer to the art of flower arrangement in Japan. As a result of her work as a volunteer in Matia centres, Eusebi has found an intimate connection between people with dementia and flowers.

Content



Target group

Ikebana is a floral that can be enjoyed by all people. People with dementia and different degrees of impairment can benefit from the intervention.

Objective

The objectives of this project are:

1. the main thing is to make them feel valued and loved again.
2. to make them enjoy the moment and find excitement through a new daily incentive.

“Flow and that you are the Ikebana. The concept is: I am the flower, I start teaching the class and each one of you is the flower. "We are going to put the hair comb, the long skirts ..." It is like stripping the rose to keep the essence. Find a representation of each person in the flower”.

Partners

Ikebana requires a trained professional who can develop the sessions with one or more people with or without dementia. The experience described was developed in the format of voluntary action in collaboration with a nursing home for older people. It is also essential to involve the family members, showing them the arrangement once it is finished and corrected.

Practical



Venue

The activity takes place in a room in a living unit of a residential facility for the elderly. The people participating in the activity live and receive care in the residential facility. The room for the activity has a few basic requirements: a table, chairs to sit on (not necessary for wheelchair users), natural light and a pleasant room temperature.

Day, time & duration

The activity was developed with a variable frequency with a periodicity of at least once a month. The activity lasted about one hour.

Group size

The activity was carried out in a group of 7 to 8 people. It could be done with smaller groups, but possibly with larger groups the volunteer would lose control and capacity to attend to each person as required.

Supervisors and hosts

During the sessions just the volunteer carried out the activity with the participants.

Materials & facilities

Each composition needs two or three flowers. The volunteer buys the best flowers she can. Flowers are purposely chosen based on the volunteer's knowledge of the people with whom she participates, different for each one.

Each participant should have a pottery of different colored shapes, and looked for each one to like pottery.

Everyone should have an element called "Kenzan" (round iron base with a structure of spikes that makes the flowers stay).



Other required materials are: a bag, water, special scissors and other stuff for carrying the flowers.

Costs

As the activity is performed by a volunteer there were no costs involved in the activity for the participants. However, the cost of flowers for each session, 1 ceramic pot for each participant and a kenzan for each participant should be taken into account. Although these are usually materials that the Ikebana professionals have in their possession, the number of people and the provision of materials should be contemplated in the design of the activity. The kenzan is affordable (around 10 euros), but at least 1 kenzan per participant should be considered.

Name tags

There is no need to use name tags. During the first session the group gets to know each other and a relationship is created. As the number of participants is low, names are known in the group in a natural way.

Memento

The flower arrangements remain in view and are shown to the family members conceptualizing them from the philosophical point of view of Ikebana. The floral arrangement is placed at the choice of the participants, in their room, in places of transit in the center, decorating the living units, etc.

Afterwards

After the development the floral arrangement stays remaining in view providing the social environment and for the person himself an art expression which communicates the inner self of the person.

Communication & Registration



Communication

This activity was developed within the framework of a voluntary collaboration between a particular individual and the residential center.

Registration

The activity was offered for the centre without formal registration. The participation of people was asked to each person who had sufficient communicative and cognitive abilities. In the event that the cognitive impairment was high, making it difficult to understand the proposal to participate in the activity, a consensus was reached with the family and the multidisciplinary team of the center, giving the person the possibility to attend and participate in the activity. As the activity can be developed in silence, with physical guidance and modelling, a deep or complex explanation of the activity is not required, so participation can arise naturally and spontaneously.

Description & Program



To develop the activity and involve people in the deepest experience, the volunteer must have ikebana training, otherwise could be an floral arrangement activity with different objectives and procedures.

Before starting, the volunteer finds the best flowers she could buy, which is also motivating for the volunteer. She had to look for the elements to make the composition, different for each one. This requires an internal reflection on the part of the volunteer trying to find the materials adapted to each person according to the philosophy of ikebana. "When you visualized the person it was easier to get the flower elements for each person". The volunteer also has to buy and organize a bag, water, special scissors and four more instruments. "Finding myself that every day I had to bring a lot of flowers, it was always very flowery".

The volunteer started class by offering a sweet. It starts at one hour, each person (7-8 people) had their place and each person had a pottery, of different colored shapes, and looked for each one to like pottery. Each one with its corresponding ceramic. There, to be able to place the flowers, they are always natural, an element called Kenzan is necessary.

The explanation of the activity can be verbal or non verbal. The volunteer explains and shows how to place flowers and offers corrections and feedback in the same way.

To create each composition must have two or three flowers, the composition is more harmonious and at no time is the present moment completely repeated. Participants place the flowers with support of the volunteer in case they do not have the functional ability. They receive feedback based on the Ikebana philosophy. The activity adapts to the capabilities of the person, so if the person has problems to place the flowers in a ceramic with a high rim it can be changed to something easier to use.

the activity proposes a therapeutic background from the specific human conceptualization and includes: self-understanding, change of perception of the daily life through the filter of ikebana, self-correction and complex personal development that requires specific training in the ikebana art.

"The activity makes possible to communicate with people at a very deep level. The person who participates has to live it. Communication in this way is not complicated. Even with the person with the most problems, who was swaying, he was so excited and excited that he was waiting for the day the ikebana would arrive".

"Everyone like flowers. An example: At the beginning there was a person with whom you could not communicate. At the time of starting, she could not put the flowers directly. It was very simple because I changed the pottery for a vase, affordable things. The person was an extraordinary painter, I observed in her painting the colors that she always worked with, she looked for colors in flowers. It was a love. By endowing it with the flowers with the colors of his work, he was able to complete the composition."

Some keys:

- Stimulation: They have 3-6 branches, so that at the beginning it stimulates the activity to represent itself.
- Enjoyment: "Oh, it's what I have liked the most in all my life" That it coincided with the flowers she was carrying.
- Emotional reflection: "I have risen, I am already completely happy. I no longer care to die, I'll die in peace".
- Meaningful and motivating activity: I saw the first day as soon as I arrived,. On a gardening excursion they dressed in tuxedos, "the flowers are our girlfriends".
- Personalized activity: Each person makes their ikebana, which will always be different. When you visualize the person it is easier to get the elements for each person.
- Self-esteem: The first thing I saw is the person's way of being, the person flourished. Being able to communicate with them made them grow, change is impossible but through flowers the person is easy to model. "The person who is bossy is seen right away." Being able to say positive things and make them sensitive that the flowers are them. They have achieved a self-esteem that they did not imagine. This even helped us with how the person dressed.
- Reminiscence: "When you were young and very loving, we are going to make how you were for these years how you were before you got married and had a boyfriend. It's like making metaphors.

Evaluation



This practice is currently not being evaluated, largely because of the abrupt discontinuation of the practice due to COVID-19. When it is resumed again, some form of observational scale will be administered to determine the benefit of the practice, for example with the Wellbeing Checklist Observational Scale (LIBE; Buiza et al. 2020).

<https://www.matiainstituto.net/es/publicaciones/listado-de-indicadores-de-bienestar-libe-guia-para-conocer-y-apoyar-en-su-aplicacion>

Checklist, when to do what



One month before the activity

- Recruiting and knowing the participants
- Gathering materials.
- Organizing time and venue requirements

The week before the activity

- Coordinating with the center.
- Ensuring the participation of the people.
- Collecting informed consents if needed.

The day before the activity

- Checking the materials.

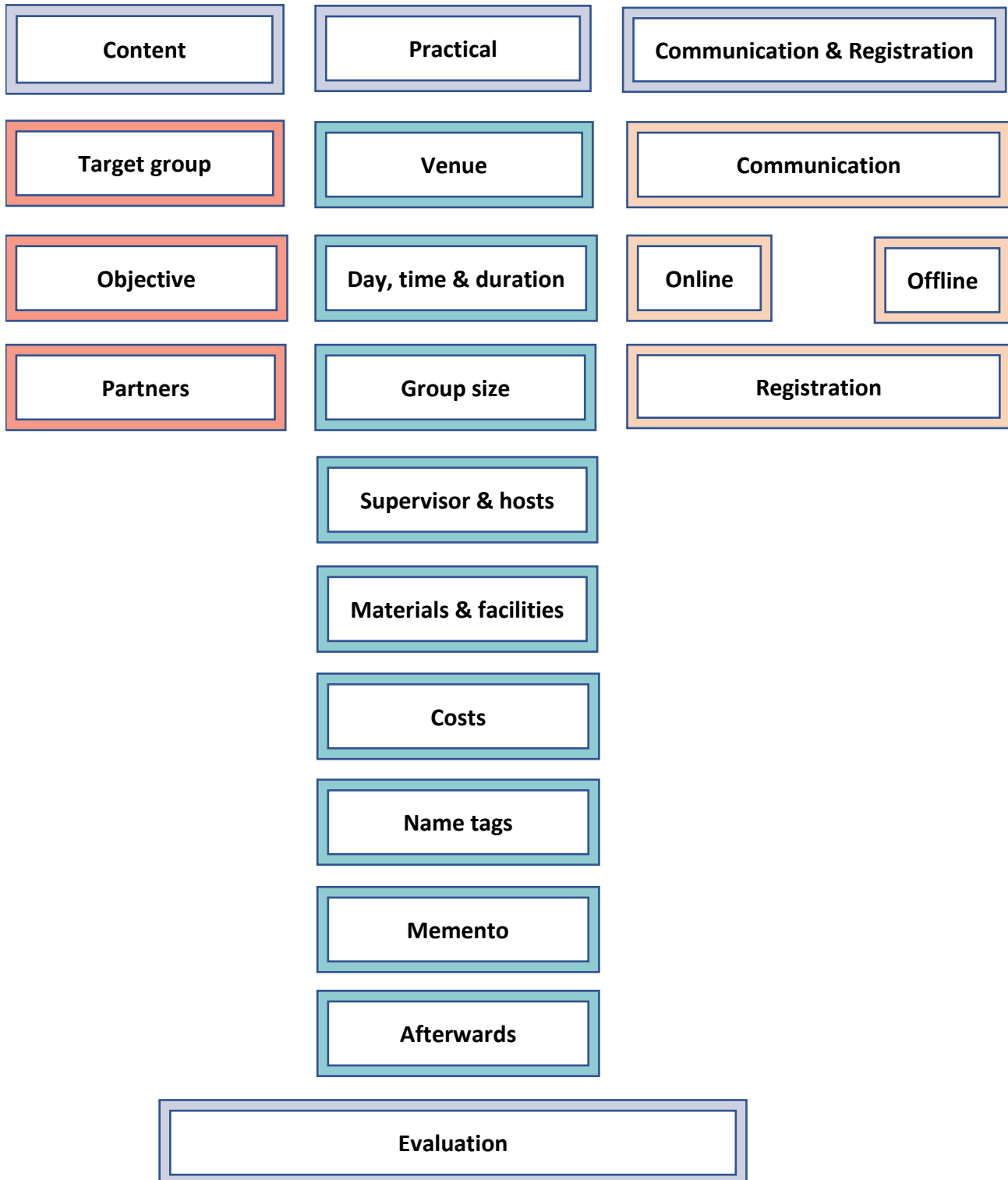
Day of the activity

- Buying the flowers.
- Arranging the materials for the developing of the activity.
- Gathering the participants
- Starting the activity with a treat and salutations
- Developing the activity
- Agreeing where to place the flowers
- Starting to plan the next session having developed the relationship with the participants and a better understanding of the others.

Corona

COVID-19 prevented the development of the activities, especially in the residences, so the activity could not be carried out during this time. It is hoped to be able to carry out these activities again in safer environments, in the open air or with future guarantees of vaccination, health measures, etc.

Points of attention





matia

fundazioa



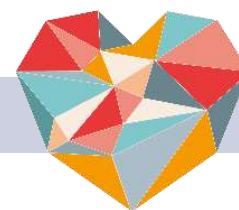
Life Album

David Viñuales.
Alzheimer Huesca and Provincial Council of Huesca



Dementia
in Cultural Mediation

The activity



Name of the activity

Life Album.

Summary

Life Album, Alzheimer and Image has been developed in the frame work of Association Alzheimer Huesca and Visiona (Huesca's image programme), in which photography and health are interrelated through cultural processes.

In general terms, from the care framework for people affected by Alzheimer's disease and other dementias, emphasis is placed on:

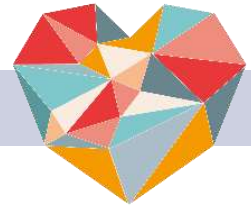
-the need to remember the caregiver and

-to help them not to lose their creative abilities and leisure time in order to improve their quality of life and therefore that of the patient,

-and thus not generate one or several more patients (Biurrun, A. 2001; Gruetzner, H. 2001; Koenig, J. 2004).

Thus, the project consisted of proposing a series of cultural activities (designed according to the interests and capacities of the participating association), based on the idea that art, where other means of expression do not reach, still maintains a great transforming capacity for any person.

Content



Target group

People living with dementia and their accompanying family members and cohabitants.

Objective

Specifically, the aim has been to offer the caregiver a breathing space/tool, in this case through the photographic image, with which we have sought through two groups of activities, to provide a distant space in their caregiver-sick person relationship, where they can explore positive emotions towards the patient with the creation of the Album of life, and the promotion of their leisure time with participation in some of the actions programmed by Visiona (image programme of Huesca).

Partners

- Association Alzheimer Huesca
- Provincial Council of Huesca

Practical



Venue

The activity has been designed to take place in the day center installations of the Alzheimer's association and in the Provincial Council accessible public exhibition spaces.

Both well connected and with spaces prepared for people with special needs.

Day, time & duration

Our activities takes place in the morning between 10.00 to 12.00 and 16.00 to 18.00 within patients, and with familiars and caregivers in the afternoon, between 18.00 and 20.00.

Group size

Participants. Morning group: 11 people: 9 people affected by the disease, 5 men and 4 women plus the occupational therapist and a manager of the association; afternoon group: 8, 2 men and 5 women plus the occupational therapist.

Familiars and caregivers: 17 family caregivers of Alzheimer patients, 2 patients, the therapist and a person responsible for the association.

Supervisors and hosts

María Ángeles García Soto - Alzheimer's Association Psychologist.
Javier Olivera Pueyo - Medical Psychiatrist.

Materials & facilities

The adapted spaces, chairs, tables, armchairs, etc., were proposed by the institutions themselves. The expendable materials, such as cardboard, markers, photographic paper, etc., were provided by the institutions themselves. were provided by the Huesca Provincial Council. The technical photographic equipment was provided by the research team.

Costs

The activity is free of charge for participants.

Name tags

Name tags will not be necessary as the group is small and the contact personal.

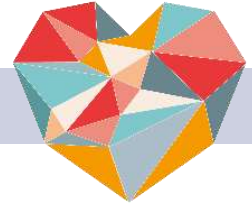
Memento

All participants received the "album of life", composed of a set of images that collected various experiences, focused on promoting the emotional well-being of the participants. In addition, the album had also been created by the caregivers themselves, so that the material is full of triggers for future conversations in their homes.

Afterwards

There was no additional action after the event.

The project had a closing session, with a group thank you and the delivery of the "life album" to each participant.



Communication

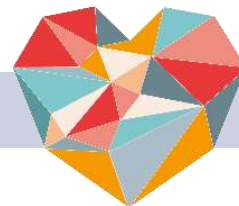
The external communication of the project will be done by consensus of the three parties involved in the project: Association, management team and Visiona project, Diputación de Huesca. The basic premise is respect for caregivers and Alzheimer's patients. Therefore, the material used, images, explanatory texts of the actions (texts for press, websites or social networks) must always take into account this premise. To this end, the most appropriate terminology and tools will be used for each action. The images, when they have to be public, will be used with the permission of the Association and previously of the caregivers.

- Publication of the project on Visiona's website as well as on its digital platforms: blog, social networks, picturesque.
- Press conference
- Publication of the information on the website of the Alzheimer's association.

Registration

Participants registered through the Association's usual channels.

Description & Program



First of all, 6 photographic sessions were carried out to accompany and follow up the group, to obtain the photographic material to be used and worked on.

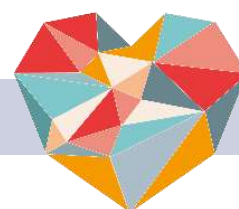
Workshops

The first workshop consisted in the creation of the pages of the life album. First, the photographs were presented and worked on with art therapy and art education techniques, and the images for the album were selected. Then we worked on the composition of the pages, intervening on them with different plastic elements such as drawings, stickers, etc., adding meanings and personalizing the compositions.

The second workshop was used to create micro-stories from old photographs. The caregivers brought photographs of their sick relatives and from them and a set of photographs used in phototherapy sessions and workshops, they created stories that resulted in the micro-stories. This work has served to continue and deepen the work undertaken in the first workshop, Between the first and third workshops, we proceeded to the technical realization of the Album of Life: photographic reproduction of the album pages, layout and pre-printing of the album.

The third workshop, focused on Alzheimer's patients, consisted in the sewing and personalized signing of the albums by Alzheimer's patients with the two groups that participated in the visits with the therapists, one in the morning and the other in the afternoon.

Evaluation



The criteria used for the assessment are focused on the development of the project, as well as the response obtained by the participants in the project. The therapeutic assessment regarding the impact of the project is carried out by the therapists involved in the project within their programs, this project being one more action in them.

Participation of users and caregivers.

We value participation positively in terms of:

a- quantitative. In the activities carried out with the patients, the number of participants has depended on the number of users who are in the association at that time, being a total of 19 people.

As for the caregivers who are part of the association, the response has been high in the activities, with 38 participants in total. The Alzheimer's Association and the therapist have positively evaluated the response.

b - qualitative. Regarding the users, we consider the positive evaluation based on their attitude before, during and after the activities. Showing a pro-active attitude in terms of receiving information and interaction as well as their correct adaptation to the environment during the development of the activity without showing signs of bewilderment or nervousness. The success lies in the fact that they can participate and enjoy this type of activities and be able to express their aesthetic criteria in the same way as other groups. In the words of Helen Bate "People with dementia can appreciate art and visual images. To deny them this possibility is to deny them the dignity of choice and the potential for enjoyment and the benefits that this can bring them".

Regarding the caregivers, the evaluation is also positive.

The workshops with the caregivers allowed us to find a symbolic approach to their relationship with the patients through images. There were three sessions, so that, realistically speaking, the work consisted mainly in making visible a form of internal and external communication in the form of three simple experiences. Continued work along these lines would have allowed for greater depth in the work and, with this, to consolidate these forms of communication and construction of meanings. However, the reception by the caregivers has been very positive, since they have shown great interest and involvement in the exercises carried out. In particular, it is worth mentioning the emotional involvement that has sometimes occurred, since beyond possible measurements of the caregivers' satisfaction, their own gestures, approaches and emotional expressions have shown the door that this type of activity opens. The work has always been done from the premises that a work of these characteristics requires, such as the security of a space, a group and a family guide-therapist to the group. In this space there have been really special situations, difficult to describe, which undoubtedly have been the best proof of the benefit that participation in this project has had for the participants.

They have shown an interest in continuing with these activities in the future on several occasions, which in a certain way endorses the work done.

Checklist, when to do what



One month before the activity

- Negotiating the needs and willingness of partners
- Close calendar dates for the activity
- Proceed to communicate them to potential participants

The week before the activity

- Close the final list of participants

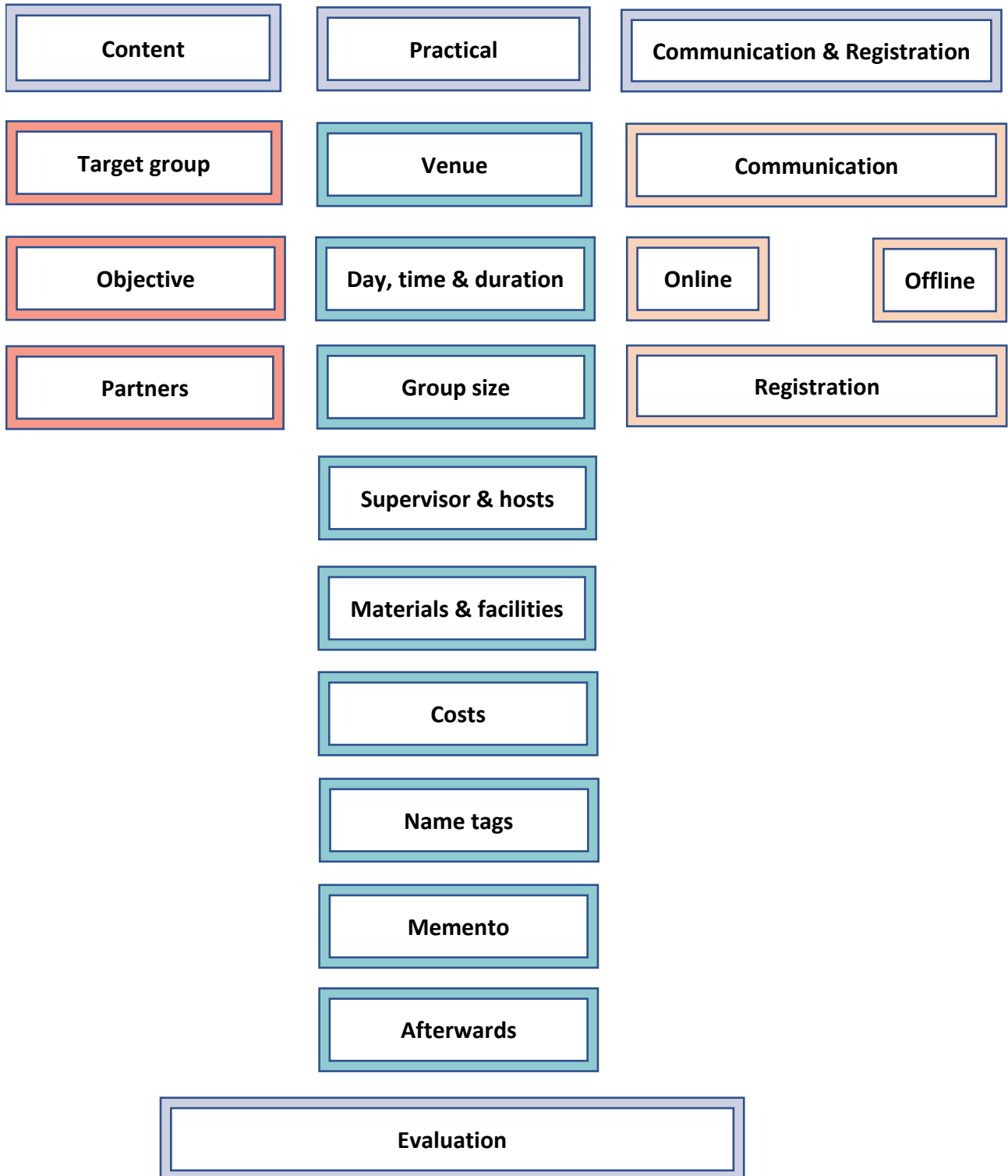
The day before the activity

- Check that all materials and devices are ready, certify the attendance of registered persons, transmit all instructions for location, transport, etc.

Day of the activity

- Creation of a space of trust, comfort and security so that participants feel as comfortable as possible.
- Helping participants to create and connect personal narratives.

Points of attention



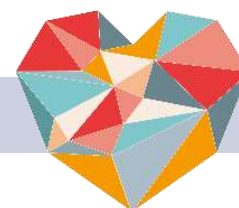




4. Sharing the activity

Educating (future) cultural mediators

Sharing the activity



As a cultural mediator or a cultural organisation, you might have an activity that you have organised several times for people who are living with dementia and that is well received by them. Maybe you even want to share the activity so more people can enjoy it?

Perhaps you just want your own colleagues to be able to organise and host the activity besides yourself, but also think of people who work at community centres who provide services and activities for people with dementia. Or care organisations that focus on people with dementia.

Even relatives or informal care givers might be interested to know how to organise an activity so they can provide the best quality of life possible for their loved one.

Together with the extensive description of the activity, you can use this document to organise a training to educate (future) cultural mediators inside or outside your organisation to organise the activity by themselves.

The trainer



Being good at your job as a cultural mediator is one thing. Transferring or educating your knowledge to others is something else.

As you shift to your role as a trainer who is going to educate others on how to organise a specific activity, you are your own instrument. Who you are, how you behave, how you act toward others, you take it all with you in your role as a trainer. Be aware of your qualities and use them vigorously!

Anyone who provides a training or workshop can use some help and guidelines to make sure the best learning situation for participants is created.

In this part we provide more information and tips on how to prepare your training using the principles of the Didactic Analysis Model by Leon van Gelder (1971).

This model of didactics is used to ensure that all factors important to learning and development are taken into consideration and provides guidance for the preparation, performance and actual teaching of the activity.

With every training, look at the people attending and make sure they feel comfortable and welcome. Insert your own personal input and creative additions to make the training as interactive and motivating as possible!

Setting up the training



Determine the initial situation

What do the (future) cultural mediators that will participate in the training know and what are their current skills? Do they already have knowledge about dementia or some experience with this topic or people living with dementia? What is their background and motivation to participate? Often you already know who will be participating prior to the training. If not, you can use the beginning of the training to gain insight into the initial situation and any existing knowledge.

Learning goals

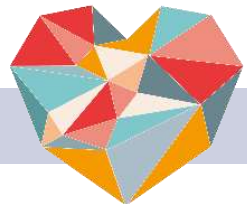
What do you want to achieve with this training and what is it that you want those attending to learn? New concepts about organizing activities or maybe better skills on how to engage with people with dementia? What do the participants want to learn and what is the goal of this training? Formulate clear learning objectives: what should the (future) cultural mediators know and/or be able to do at the end of this training? By formulating learning objectives, it is easier to make choices about which content you want to include in the training and what not. Be SMART in your goals! *Read more in Appendix I.*

Setting SMART goals, or making existing goals SMART, is a useful way to formulate exactly what you want to achieve. Great goals are well-defined and focused.

SMART goals are:

- **S**pecific, is the goal or result that I want to achieve concrete and clear enough?
- **M**easurable, how do I know exactly when I have achieved the goal? Do I use specific criteria to measure the progress?
- **A**chievable, is the goal justified and not impossible to achieve? (and for others)?
- **R**ealistic, is the goal realistic, within reach and relevant?
- **T**ime-bound, when do I want to achieve the goal? Use a clearly defined timeline.

Determine the program of the training



Make sure you design the program according a logical structure and choose suitable working methods. The following components are important here:

- **What will you offer the (future) cultural mediators?** Which new knowledge and/or skills will you offer them so they learn what they wished to learn?
- **How are you going to let them work with the material?**
Which didactic method(s) do you choose?

The didactic method (teaching way) must be in line with the topic and take into account possible differences between the participants and the learning activity.

The trainer decides in advance which form is most suitable for transferring the knowledge and information. This can be an interview, a brainstorm, through role play, etc. The trick is to choose the right method with the right educational session.

You can think of many different teaching forms, and maybe even use Design Thinking principles to make the process more creative. *Read more about Design Thinking principles in Appendix II.*

Examples of didactic methods are:

Instruction form

Suitable for passing on basic knowledge or explaining difficult subjects to (large) groups in a short time. Teacher gives a presentation, demonstration, tells a story or gives tasks.

Interaction form

Teacher and participant are equally active. Think of: discussion, asking questions, listening to others, expressing experiences and opinions.

Assignment form

Carried out independently by the participants as much as possible. Doing their own research to find answers to the questions. Good process and structure is important.

Collaborative form

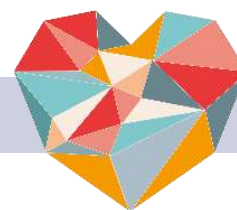
Participants must work together to achieve answers. Often in small groups. Keywords: face-to-face interaction, positive interdependence, collaboration, skills, group processes.

Playful / Game form

Presenting information in a playful way with active steps. Like: structured discussion, role playing, board games, drama play, simulations, etc.

- **Learning activities.** What activities/actions do you do as a trainer during the training and what should the participants do?
- **What is needed for this training, what materials and tools?** E.g. a book, paper, pencils, sticky notes, laptop, Wi-Fi, etc. If it is necessary for participants to bring their own items, make sure to let them know well in advance.
- **The location where the training will take place.** What kind of location is preferred? Should it be well accessible with public transport? Don't forget the facilities, is everything available what you need?

Evaluation > the results



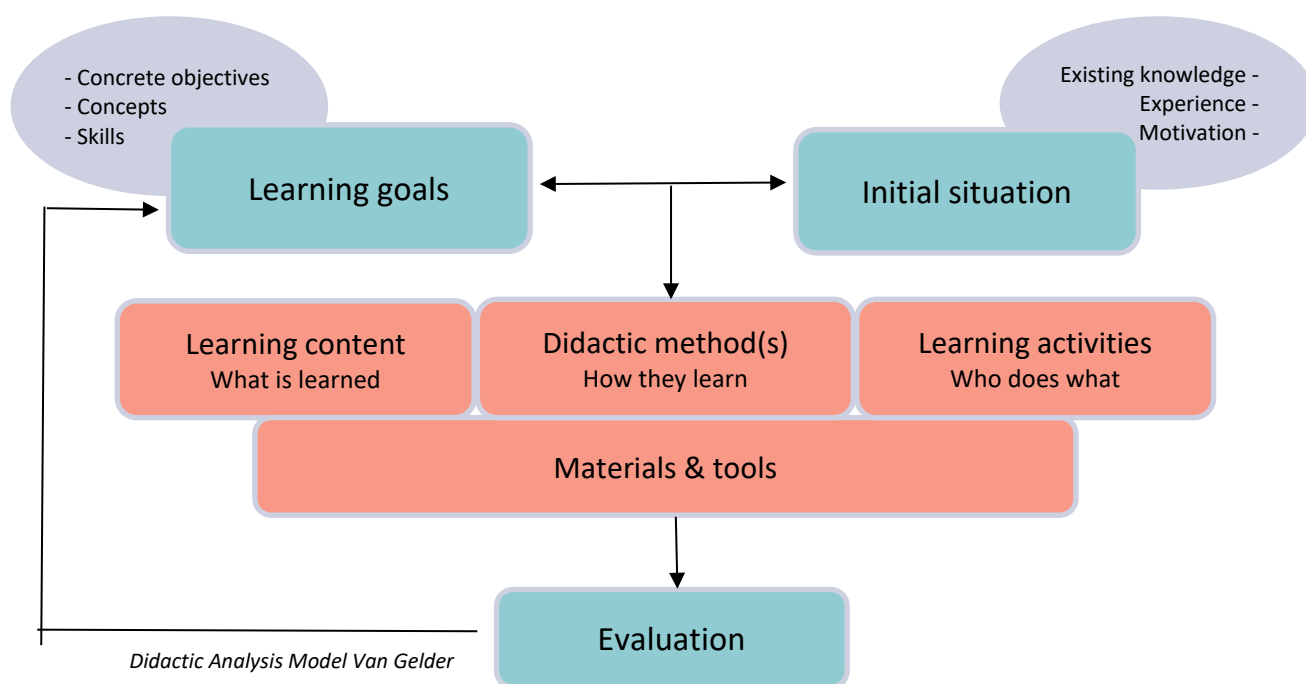
Have you achieved your goal? Have the (future) cultural mediators learned what you wanted them to learn and how will you check that?

Maybe you want to use a questionnaire to evaluate their progress at the end of the training or by an individual or group test?

It's good to remember that evaluation is not only done after the training. Also check several times during the session if everyone understands the subject matter to have continuous monitoring of the learning process. Ask questions and let the participants formulate the information and subject matter in their own words.

Although didactic models mostly focus on the learning process of the student or participant, it is important to realize that everyone in a learning situation learns. The learning cycle the 'student' goes through is also experienced by the trainer, although at a different level and with different content. As a trainer you also have your own initial situation, your own goals and evaluate your own actions afterwards.

Attached as appendix III is a training preparation form which can be used to prepare and/or evaluate your training.



The use of videos



The use of film and video can enrich the learning environment and have a positive value in various ways when added to a training. The most common didactic application is to provide instruction via a video, but you can also use a video to illustrate the learning content. Using video can have benefits for the participant as well as the trainer, as long as you think carefully about how you use the video.

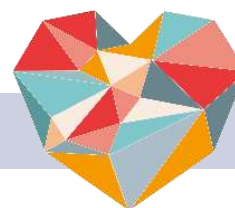
Use video to activate any prior knowledge about the topic or provide new information and knowledge. And of course video can be used for inspiration. The video can be used to show, for example, the application of the new knowledge in practice and daily life. The video can be used at the start of the training as preparation or somewhere during the training.

Using a video didactically correct, requires that you think carefully about which activities you want to support in a learning process and what you want to achieve with using it. Think carefully about which didactic method you use during your training in order to optimally stimulate and support the active acquisition of knowledge and skills by the participants. Be aware that a video never stands alone but should always be linked to other activities that happen in and outside the training.

Alongside every activity in the Dementia in Cultural Mediation project, a supporting video is developed. Use these videos in your training to make everything more lively!



5. Information & Tips



This chapter contains the frameworks for the activities developed in Spain with the project partner Working with people with dementia requires a certain way of doing things and can present challenges in different ways. In this section a selection of useful and inspirational tips are gathered to help with that.

- Communication
- Challenging behaviour
- Meaningful interaction
- Meaningful activities
- Meaningful art related activities
- Cultural heritage organizations
- How to start a project
- Mediation in libraries
- Library environment
- Person centred approach
- Constructivist
- Inclusive research
- How to enthuse a local community

Communication



Good communication is an important part of living well after a diagnosis of dementia. It helps someone with dementia to keep a sense of self, sustain relationships and maintain the best quality of life.

The world of a person with dementia is most likely not the same world in which their families, friends and caregivers live in. Communicating with someone who has dementia can at times be challenging or confusing as the dementia will gradually affect the way a person communicates and behaves. The ability to present rational ideas will change, one is easily confused and there is trouble finding words. Ordinary, daily tasks may have become challenging and even inappropriate outbursts are normal and can occur.

Most important is to keep a calm atmosphere and give the person with dementia the chance to think independently without overwhelming them with demands.

The following tips can help to have the best possible communication with someone who has dementia. And of course, always remember that every person is unique and should be approached in their own, personal way!



Forget dementia, remember the person



With the support of the
Erasmus+ Programme
of the European Union

8 Communication tips for a person with dementia



Get the person's attention

Before you speak, call the person by name and tell who you are. Make eye contact. Eye contact shows you care about what he or she is saying. If the person is seated, get down on the same level and maintain eye contact. Avoid distracting environments and eliminate noise interference.



Simple words & short questions

Speak slowly and use words that are familiar, using a relaxed and reassuring tone of voice. Tone matters so avoid a high and loud voice. Don't ask too many questions. Keep it to minimal choices ("would you like coffee or tea?"). Ask one, short question at a time and wait for the response.



Patient is key

Calmly wait as the person searches for words and give them time to respond. People with dementia might need a little extra time so don't rush them. And if they don't respond, no problem and simply move on to a different topic. Watch for nonverbal cues and body language and consider the emotion or intent behind the words. Respond with warmth and acknowledge feelings.



Positive attitude

Speak positively and accept that not everything has to be right in a conversation. It makes little sense to correct or disagree so don't be too strict on facts. Remember to give compliments to enhance their feeling of acceptance and self-esteem. Use facial expressions and physical touch to support your message and show your feelings of affection and understanding.



Break down activities

Divide an activity into a series of steps and avoid complicating tasks. Present clear and simple steps to follow. Do things together and show these steps. Give the other person time and give compliments if things go well. Don't give instructions or information too far in advance.



Respect and dignity

Always treat the person with dignity and respect. While their behaviour may seem childlike, remember that you are communicating with an adult. Avoid talking down to the person or as if he or she isn't there. Talk with them, not to them and avoid childish phrases.



Enjoy the unexpected

Sometimes a conversation takes a surprising turn due to an spontaneous funny remark or a gesture. Go along with the situation and enjoy it together! Maintain your sense of humour and use it where possible. Humour is a great tool and can add to the happiness of the both of you.



Different forms of communication

Communication is more than just speaking. It does not always have to be a conversation with people talking. Singing a song together, watching photos, gently massaging hands or just sitting quietly next to each other are also ways of communicating and making contact.



Challenging behaviour



As the dementia gradually affects the way a person thinks and communicates, it also affects their behaviour. Someone with dementia may act in a certain way because they don't understand what is happening or are frustrated because they can't communicate or do things the way they want. Dementia can cause challenging behaviours that we are not always prepared for to handle.

Try to understand why this person behaves like he or she does and that these behaviours may be their way of trying to communicate how they are feeling. Remember that someone with dementia is not being difficult on purpose, but is just trying to find their way in a world that makes less and less sense to them.

The following tips can help deal with certain behaviours someone with dementia may display. Remember to don't rush and be patient; things are not going as fast as they used to. And always treat the person with the respect and understanding he or she deserves!



*oh well, maybe
I can't recall what
happened yesterday.
You don't know what
will happen
tomorrow either.*

Forget dementia, remember the person



With the support of the
Erasmus+ Programme
of the European Union

6 Tips for challenging behaviour

Understanding dementia related behaviour



Always remember:



Distract & Redirect

If someone with dementia becomes irritated, angry or impatient, let go of the goal you had in mind and focus on what the other person feels. Don't say 'no' to a request but confirm the present feelings, show understanding and try to distract by talking about something else or changing the environment by going for a walk together or making something to eat.



Affection & reassurance

Someone with dementia often feels confused, anxious, and unsure of themselves. They can confuse reality and may recall situations that never occurred. Don't disagree or correct when this happens and avoid arguing. Stay focused on their feelings and respond with support, and reassurance. Sometimes holding hands, a touch or a compliment is enough.

Specific behaviour



Repetitive behaviour

Repeating the same question or activity may be a result of memory loss where someone can't remember what they've said or done or the answers they received to a question. Or they are repeating themselves because they feel anxious or frightened. Stay patient and sensitive and try to find out if there is a reason for the repetitive question or behaviour.



Shouting and screaming

As the illness progresses, more aggressive behaviour can occur. A person may scream, shout, have delusions or use abusive language. This can be the response for not understanding what is going on or not being able to express themselves like they used to. Take the time to explain what is happening and check if the environment could be causing distress.



Losing inhibitions

Someone with dementia may lose their inhibitions and behave in ways that is embarrassing and distressing for both the person with dementia as those around. This can include being rude, saying things that aren't appropriate, talking to strangers and undressing in public. Remember they don't understand that what they are doing is inappropriate. Stay calm and gently distract the person.



Agitation and restlessness

People with dementia often develop restless behaviours, such as pacing up and down, wandering around and agitated fidgeting. Agitation can many forms. Always check that the person is not in pain and there is nothing that makes them feel uncomfortable. Engaging in activities may help. If a person fidgets a lot, give a soft toy or tissue to occupy their hands.



Suspicion

Dementia causes loss of control over a person's life. Not knowing what is happening can cause suspicion which can lead to unpleasant situations. Don't take it personal and do not feel offended by false accusations. Try to imagine what it's like to keep losing everything and not remember things. Calmly explain the real situation and reassure the person while redirecting their attention.



Meaningful interaction



Living with dementia is challenging as it is. But with good communication, meaningful interaction and appropriate support, we can create an environment where people living with dementia will be accepted and embraced.

What makes interaction meaningful is the personal attention that forms the basis of what you do and experience together.

Join in their world and reality and see the person as they are, with all the abilities, feelings, thoughts and memories that still remain.

The following tips may help to establish a meaningful interaction with someone who has dementia. Encourage them and give that special person with dementia the feeling that you really see and hear them.



Forget dementia, remember the person



With the support of the
Erasmus+ Programme
of the European Union

6 Tips for meaningful interaction with a person with dementia



Empathize

By empathizing with someone with dementia, you can understand him or her better and you are better capable to support and interact. Accept and embrace all the behaviour and feelings that are part of this person.



Focus on possibilities

Do not focus on what a person no longer can do, but look at what they still can do. Give compliments if things succeed and go well, how small they might be. This makes a world of difference to someone with dementia.



Take them seriously

Take people with dementia and what someone is saying seriously. Find out what he or she means by asking more questions or repeating words and phrases. It may well be that a story does not make sense to you at all, but that there is certainly a message in the story that this person wants to tell.



Show commitment

Always show interest, even if you already know the story someone is telling. Ask how someone experienced it and the feelings with this. Make sure your involvement is genuine. People don't let themselves be fooled, so neither do people with dementia as they are sensitive for non-verbal signals.



Wishes & needs

No matter which stage of dementia, try to match the wishes and needs of the person you are interacting with. Don't think or assume you know already, but consciously consider what this person living with dementia actually wants or likes.



Don't take over

Help someone with dementia to remain as independent as long as possible and encourage them to do as much as possible for themselves. It may be easier to do things yourself but see what they can still do and offer support when necessary, before taking over.

*Make sure any of the person's other needs are met before you start with anything.
Ensure that they are comfortable!*



Meaningful activities for people living with dementia



Why are meaningful activities important?

People living with dementia have to deal continuously with losses in their cognitive abilities, and meaningful activities become a mean of maintaining the sense of identity through the habits and routines they have acquired throughout their lives. When performing routines, we don't have to think about how to do things, we just do them (thanks to procedural memory), so the tasks are no longer hard work and require much less effort to be done.

Someone with dementia might have difficulties in finding meaningful activities on their own, so it's especially important that the people and the environment around provide such opportunities.



What are the benefits of performing meaningful activities?

- Encourages the maintenance of personal identity.
- Facilitates decision-making and choice.
- Promotes participation and perception of belonging.
- Needs, likes and preferences are enhanced.
- Everyday activities are performed in real environments, which gives special meaning to the task, as opposed to "traditional" stimulation activities.
- Verbal communication is not always necessary, since the activities are known by the people and can easily act by imitation or in a very automatic way.
- Even if people do not engage directly in activities, they benefit from being part of an active and meaningful environment.



How to identify what is meaningful for each person?

- Deeply knowing each person: their present, past, hobbies, interests, likes and dislikes, preferences. It is all about knowing what is relevant, what that person wants to do and what brings well-being to each.
- What if the person cannot communicate, what is significant at this moment? Then, it will be our own creativity, common sense and ability to observe that will guide us to obtain this information.
- As a first approach, invite the person to observe and participate in activities, and pay attention to their reactions. Both verbal and non-verbal behaviour (gestures, gaze and facial expression) give us information about how the person feels.
- Try what you think might be relevant to that person based on what you know about him or her (environment, family, age, gender, profession, hobbies, or type of life they have led), and again carefully observe the person's reactions to the activity.
- By including people with dementia in this whole process, professionals and other community members become more aware of their needs and wishes. Including people with dementia also means empowering them, recognizing they are still part of the community.



Meaningful art related activities for people living with dementia



How to facilitate someone with dementia to get involved in activities?

Activity involvement of someone with dementia is more complex than it seems. Especially in people with more advanced dementia.

Recommendations:

- Activities must be broken down into steps: someone may be able to do one or more steps of an entire activity, others may not be able to do any steps but enjoy just watching. Remember that even watching others do an activity can be stimulating and also creates a feeling of belonging.
- Respect the time each person needs to do the activities.
- The concept "well done" is relative: any intention to participate and any result of the task are successes, and therefore should be taken as such.
- Create environments: generate spaces with life, where things happen, where routines occur. Someone with dementia benefits from being in enriched and active environments.

What if someone with dementia doesn't want to participate?

- Respecting the decision to not participate strengthens a person's dignity and ability to make everyday decisions.
- Also, the decision of only observing must be respected: the observation of an activity must be recognized as a form of participation that is as important as others.
- Different roles must be accepted. For example, for some people it might be significant to supervise, to make a previous organization of the task, etc. These tasks have meaning for them.

How to face difficulties?

- **Start simple.** Start with simple activities in enabling environments because it "reminds" a person with dementia of the activities they have always carried out in those kinds of places. For example, it will be harder to encourage cooking if there is no such a defined space.
- **Start small.** Also start with small tasks, and chose quiet days.
- **Stay focused.** Prepare everything you need ahead of time, so you can focus your attention on the person doing the activity.
- **Choose people.** Try to encourage someone first and perhaps others will join in more easily if they have seen the activity before and the right atmosphere is there. In the end we are all very similar and most of us find it difficult to be the first to do something that is different, don't you think so?
- **Remember that change is difficult.** Routines are established little by little and help to involve all people, even those with greater difficulties in participating.



An ABC dementia

for mediators in the cultural heritage sector



**Are you organizing a tour or workshop for people with dementia and their family members?
In this ABC you will find some concrete steps and tips to do this completely tailored to
your target group.**

Short term memory

Storing new information becomes more difficult.

- It is possible that the person with dementia doesn't recall your name or your face. Always wear a name tag and present yourself with each activity.
- Do not only give verbal information, but also support your message with written information. Mention the structure of the meeting, the date of the next activity,...
- Do not overload people with facts and information. These might be hard to store. Instead: tell stories, interesting fun-facts, ... in an interactive way.
- Less is more. Limit the number of artworks (or locations, photo's, objects) you are discussing and take your time for each piece of art.
- Avoid knowledge questions or questions about the recent past (don't ask who won the Tour de France last year or which painter from Ghent died last month).
Instead, ask for feelings, perception, personal memories, ... Phantasy and sense of beauty remain. (What do you see on the painting? How do you feel about that?)
- Make sure there is a clear round-up of the activity. You could hand out a gadget or something that reminds the participant of what he or she has just done or visited (think of a postcard, a drawing, something personal,...)

Long term memory

Many people with dementia (especially Alzheimer's disease) have long-lasting memories of childhood and young adulthood. The more recent memories (last week, last year) are first lost.

- Many people with dementia like to talk about the past. From a work of art or object you can make the link to their youth, their memories, their associations.
- The further people progress in their dementia process, the more valuable it is to use a multisensory approach. Give people a complete experience with feeling, smelling, tasting, hearing, seeing, ...

Disorientation in space

Disorientation in space occurs frequently. The person with dementia does not find the way, forgets where he was going,...

- Provide a clear indication of the toilet, the cloakroom, the desk, ... Use words, pictograms and photos for this.
- If necessary, ask an informal caregiver or volunteer to accompany the person with dementia to the toilet.
- Inform the reception about your activity. If they see someone from your group walking towards the exit, they can contact you.



An ABC dementia

for mediators in the cultural heritage sector



Depth and colour

Many people with dementia perceive depth and colour in a different way. A dark surface may resemble an abyss or a depth. Or a fine pattern on the floor resembles ants or stones. For some it is also more difficult to distinguish similar colours from each other.

- Be aware that a floor pattern with light and dark areas can be perceived as a difference in level. Reassure people if they do not dare to walk over a dark surface.
- Provide a good contrast between the table and what is on it. E.g. place a colourful placemat between a white table and white crockery.

Physical limitations

Many people with dementia experience physical limitations.

- Make sure some tip-up-seats are available.

Family caregivers

For many people with dementia, the presence of the informal caregiver(s) is crucial to feel safe.

- Preferably organize your activity for people with dementia and their informal carers.

Sensory change

Filtering stimuli is more difficult. That is why some people with dementia quickly become over-stimulated by too much or persistent noises, crowds and strong smells.

- Provide a quiet room, a quiet time to visit,...
- If someone becomes over-stimulated, ask that person if he prefers to leave the room. If so, arrange a companion.



How to start a project

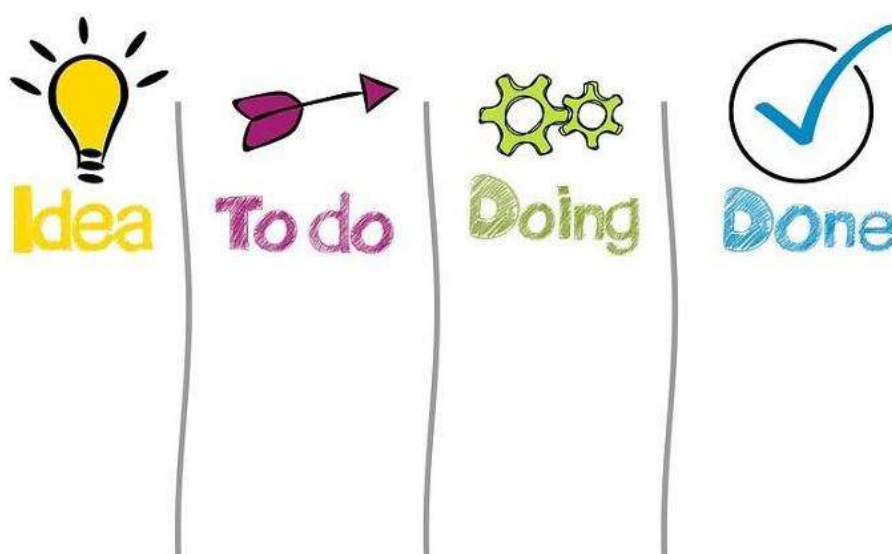


The heritage sector and the health care sector can join forces to develop a wide range of cultural participation for people with dementia. Local heritage actors in particular can add enormous value to the reminiscence effect. After all, they have the knowledge about the local history and the ideal material in-house to develop a range of reminiscence, especially tailored to family carers and people with dementia.

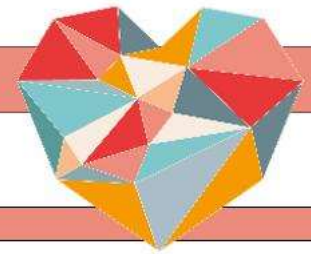
Healthcare providers have the know-how about dementia, so are also necessary partners. But how do you start such a project?

The local embedding is very important. In this way, local archives, museums and (heritage) libraries can offer inclusive activities, develop tailor-made services for people with dementia and their informal carers and thus get them out of their social isolation.

At the same time, they help raise awareness of dementia and create a dementia-inclusive society.

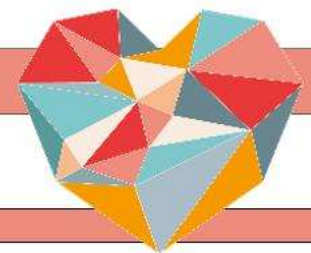


Tips on how to start a project



- A good reminiscence offer is above all a sustainable offer. After all, it takes time to master all the skills of the reminiscence work. Building a relationship of trust with care institutions, informal carers and people with dementia also requires a long-term commitment from all partners.
- Therefore, always carefully check whether your cultural institution is capable of making a sustainable commitment for a longer period of time. Because nothing is more frustrating than a project that ends abruptly because the money has run out, or because the cultural institution has now found another interesting target group.
- Ideally, the offer for people with dementia and their informal carers is part of the regular operation of archives, museums, heritage libraries and care institutions. This means that it is not limited to an occasional project that "comes in" when additional resources are available.

To work!



To help you make a well-considered choice, here is a short step-by-step plan with an accompanying checklist. The chance that you will develop something new is very small. So look for inspiration from similar projects. Let yourself be inspired by colleagues.

Know yourself

Make a list of the possibilities and potential of the organization together with all involved volunteers and permanent employees. This will give you a picture of the internal context, which helps to avoid formulating overconfident or unrealistic ideas in the next step.

- *Why do we want to do this as an organisation?*
- *Which employees are willing / able to participate in the development of an offer? What is the profile of those employees (public employees, collection employees...)?*
- *Is the theme of dementia widely supported in the organization or is it an idea of one employee?*
- *What expertise do we already have in-house? Can employees receive additional training?*
- *Are there financial resources? On the budget or through project subsidies? How long are these financial resources available (6 months, 1 year, fixed in the budget...)?*
- *Are adapted rooms in the institution available for workshops?*
- *Is there room for adjustments in the workflow of the organization?*



Develop an idea

Organize an internal reflection moment and involve one or more experts in dementia, people with dementia, informal caregivers or an experienced expert in developing reminiscence and cultural tools. Try to formulate one or more ideas for a cultural offer together, taking into account as many parameters as possible.

- *Take the local context into account. Is our operating area rural or urban?*
- *Which target groups qualify for us? Are we working out something that informal carers can work with themselves?*
- *Which collections could or would we like to use?*
- *What are the possible local or regional partners? Think as broadly as possible: other partners in the heritage sector, the cultural sector, the healthcare sector, expertise centers for dementia, and so on.*
- *Do we want to develop a receptive (target group to cultural institution) or non-receptive (to the target group) offer?*
- *Which cultural tools do we want to develop? Do we focus on digital tools, do we prefer physical collections (or facsimiles) or a combination of both?*
- *How do we make it sustainable? Is a business model possible?*

From idea to concept

- Develop one (or all ideas) into a concept that you can present to a wider audience. In that concept, you also include why you, as a cultural institution, want to develop an offer for people with dementia and their informal carers.
- Present this concept to the widest possible group of possible partners that you have defined in your concept, supplemented with experts and experts by experience.
- Investigate whether the concept meets the needs and expectations of the healthcare sector and informal carers. If not, you have to redo your work. However, it may be that a dementia organization or care institution notices another element in your institution, for example a certain collection or a service that you already offer that you have not thought of yourself. Therefore also provide an accessible but complete presentation of the operation of your organisation and your collections.

From concept to offer

- If the concept is successful, the next phase will then begin, in which you can further develop the range. The same rules apply for this as for the development of any arbitrary offer to specific target groups. In other words: work in very close consultation with partners and dementia experts and build in sufficient time to test and collect feedback.
Constant monitoring and adjustment of the offer is also a requirement. Because what works for one, therefore does not work for the other. Don't be afraid to change course if, after intensive testing, the offer does not ultimately produce the desired result.



Cultural mediation in Libraries



*Why do cultural mediation in the libraries for people living with dementia?
What is the role of the library?*

Danish libraries facilitate different approaches to culture based on the experiences gained in relation to the use of sensory-based dissemination of literature and art in general. The libraries combine many different cultural activities in collaboration with a variety of cultural actors and civil society organizations.

The starting point of Danish libraries

Based on the Danish Library Act, libraries must promote information, education and cultural activity with free and equal access to literature and cultural activities.

The libraries have the ambition to create as high a degree of inclusion as possible, for a wide range of citizens, including people living with dementia. Among other things it includes knowledge and the sharing of information about dementia to people and relatives living with dementia, as well as the rest of the surrounding community.

Combining literature with other senses in communication

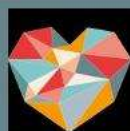
Dissemination of literature and art to the whole human being through the use of different senses, for instance through the use of music, literature and art. A good piece of advice is to take both past, present and future as a starting point. The library's experience has shown that when literature is linked to sensory experiences, it gives a markedly positive response from people living with dementia.

Why share literature with people living with dementia

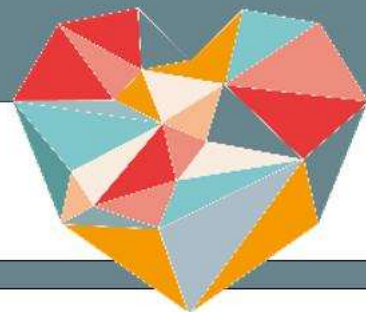
- To counteract loneliness and social isolation and by creating space for meaningful conversation where people can meet around and be a part of this.
- To increase mental health and create a better quality of life for people regardless of age and conditions.
- To create encounters between people across social class and spaces for the exchange of thoughts, feelings and experiences.
- To learn about ourselves through the process of learning about others.
- To create new thoughts and perspectives on the lived life and experiences of being part of a socially meaningful community.
- To create positive life content and give the experience a place in a life where memory fails and social relationships fades.

The lived life makes all the difference

- When people are allowed to involve themselves, we feel seen and heard.
- When people feel seen and heard, we feel recognized and valuable.
- When people feel recognized and valuable, the desire to exist arises.
- When people regain the desire and opportunities for change, surplus and new resources emerge.



Library environment for people living with dementia



The environment can have a great impact on the general well-being and quality of life of people with dementia. Dementia affects everyday life in many ways, and people with dementia may experience difficulties with other things than memory, e.g. also sight, concentration, and overview. Environments that are adapted to the challenges that people living with dementia face, can support and help so that the dementia disease does not make it impossible to participate in everyday life in the community. With the right measures, people with dementia can deal with the challenges they face on their way, so that the barriers do not become a reason for them to give up interests and activities that give them value and quality of life.

In the following, the challenges and barriers that a person living with dementia can experience are described. In addition, various interior design measures are proposed, which can make the barriers smaller. The design measures are developed in connection with library interior designs in the municipality of Odense but can be adapted and used in other cultural institutions.

Memory

People living with dementia may have difficulty remembering longer explanations and location directions.

What can be done to address this?:

- Short and clear visual and verbal communication makes things easier to remember.
- Ensure that employees at the counter, receptions, etc. have time and space to create a calm environment in the meeting with people living with dementia.

Visual perception

People with dementia may have difficulty recognizing everyday things.

What can be done to address this?:

- Use recognizable and easy-to-read symbols / images.

People with dementia may have difficulty distinguishing colors that are close together. For example, it can be difficult to read signs and screens. They can also develop tunnel vision. This means that navigating in public places can be difficult.

What can be done to address this?:

- Use contrasting colors on signs and screens (e.g. avoid the contrast red / green).
- Use contrasting colors in connection with the objects and surroundings you orient yourself towards, e.g. exits or service areas.
- Use muted colors in connection with things from which you want to divert attention, e.g. the entrance to the staff room or a door to a staircase.
- Ensure uniformed lighting in the library areas - avoid dark corners. Possibly special spotlights can be placed on signs.



Visual perception

These challenges can also make it difficult to see a door or a light switch if they are the same color as the wall.

What can be done to address this?:

- Paint door frames or doors in a contrasting color so that they stand out clearly.
- Install light switches in a contrasting color - or paint with a contrasting color around it.

People with dementia may have difficulty distinguishing between different objects. E.g. patterns or small imprinted decorative figures can be perceived as real objects.

What can be done to address this?:

- Provide solid colored surfaces.
- Avoid excessive patterns and embellishments on e.g. walls and floors.
- Avoid contrasting colors on floors, as they can be perceived as unevenness.
- Have clocks with hands instead of digital numbers.

People with dementia may misinterpret visual impressions.

What can be done to address this?:

- Avoid black surfaces, such as carpets, as they can be perceived as holes in the surfaces.
- Avoid painted or shiny surfaces, as they may be perceived as slippery and lead to unsafe walking.
- Avoid things casting clear shadows e.g. due to the lighting, as the shadows can be perceived as persons.

Stairs generally pose a challenge for people with dementia:

What can be done to address this?:

- Solid color steps. E.g. linoleum can be so variegated that it causes uncertainty.
- A clear edge that shows where the individual step ends - which is both visible and noticeable (e.g. a list).
- Closed stairs are good - Open stairs can cause anxiety about whether the foot e.g. gets stuck between two steps.

Physical movement

People with dementia may have difficulty maintaining balance and moving around without falling.

What can be done to address this?:

- A handle or handrail to lean on can help in places where you stop or may have to stand still for a while.
- A seat at fixed points, e.g. in the elevator or in the hallway.

Orientation

People with dementia may have difficulty finding their way and orienting themselves.

What can be done to address this?:

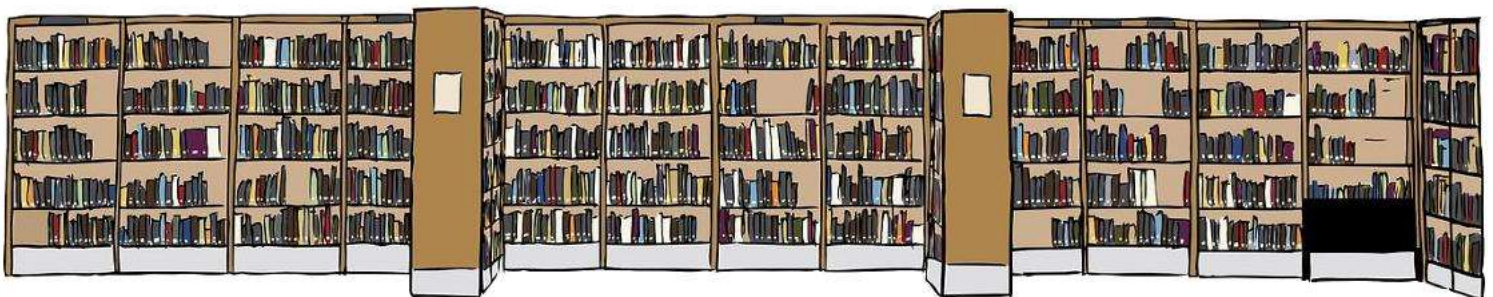
- Clarity in the interior design
- Clear signs of entrance and exits.
- Clear signage for e.g. toilets, which are also located so that it can be seen from a distance or in larger areas
- Repeat the sign if needed. Signs can also be repeated with advantage if there are things along the way that may act as diversions.
- Use of unique text and / or symbols, so that by e.g. toilets are a picture of a toilet.

Concentration

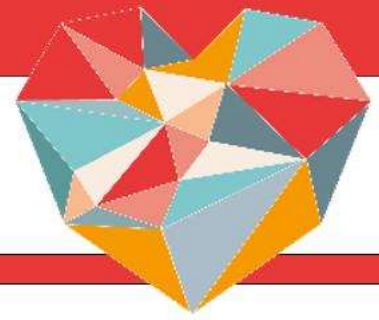
People with dementia may have difficulty sorting out impressions, overseeing too many things at once, and staying focused. Too many stimuli can make a person with dementia uneasy.

What can be done to address this?:

- Avoid too many choices or too many things to consider at one time.
- Avoid disturbing or loud noises - background noise requires energy and attention and takes focus.
- Limit complicated systems.
- Ensure good acoustics - noise can create unrest and confusion.
- Arrange special corners with tranquility, where it is possible to take a rest when the impressions become too many.



Person centred approach and people living with dementia



Dignity is an essential part of living a life of quality.

Dignity is also a complex concept that can include different aspects such as:

- ❖ Respect for the person's autonomy and integrity.
- ❖ Recognise the person's sense of self.
- ❖ Have a life with purpose.

Unicity

Advocate for the unicity of each person.

Support each Life project

Knowing and supporting what is important and significant for a purposeful life of each person at that moment of life.

Right to control our own life

No matter what our cognitive abilities are, we all have the right to control our own life.

Focus on strengths

Keep the focus in strengths and capacities, not in limitations.

Create purposeful environments

We all need places and activities that give structure, meaning and pleasure to our lives.

Help to engage in meaningful activities

We find our life significant by "doing", and occupation is considered as very relevant for a life with quality.

The importance of others

Social relationships are of vital importance for humans in all life stages.



Conversations between the audience and artworks: A constructivist approach



In shaping successful conversations between people with dementia, their accompanying care partners and artworks, the key for cultural mediators is to provide learning opportunities to construct meaning from different points of view, where there is no such thing as one right answer. In this respect, it is important to remember that individuals with dementia are as heterogeneous as the general public. One educational paradigm that has the potential to meet this heterogeneity and guide a wide range of needs, interests and desires, is called constructivism.

A constructivist approach is based on the idea that learners construct their own knowledge out of a need to understand and interact meaningfully with the world around them. It recognises learning as an active process in which the learner constructs personal meanings and gives sense to their own learning experiences. So, when an interactive conversation is also constructive, information about the artwork is not presented as the so-called truth, but mediators help people with dementia to assign meaning to what they observe and experience.

A constructivist conversation thus values alternative perspectives that also increases people's motivation to explore and learn more. In line with this thinking, a variety of interpretations are valid regardless of whether they conform to an external or imposed standard of truth. When interpretations seem unrelated to the conversation or the work of art, the cultural mediator may ask for an explanation in order to become aware of the connection the participant is making.

Using a constructivist approach offers people with dementia an opportunity for personal development and engagement with art.

The following tips can help cultural mediators to apply this approach while paying attention to the specific needs of people with dementia.



6 Constructivist tips for shaping conversations between people with dementia and works of art



Stories

The stories of the people with dementia, their caregivers and the artwork are central to the conversation, not the story of the exhibition and the cultural mediator. There are as many stories as there are people involved in the conversation. The mediator does not need to focus on reminiscence techniques to construct stories, but can focus on a shared world created by imagination and associations.



An experience

The cultural mediator does not merely focus on showing works of art but puts a meaningful learning experience for people with dementia first. Involving elements of play can create optimal learning conditions and move beyond the roles of caregivers and patients. When playing, it is important to set rules (e.g. on positive behaviour such as giving each other space to contribute) and, in the case of people with dementia, to avoid competition or a specific end goal.



Conversation facilitator

The cultural mediator takes the lead in facilitating the conversation that supports looking at the artwork and builds on existing ideas shared by people with dementia. Central to this is creating a suitable learning environment for the conversation to take place in which the disease is not an issue. Important here is to always address people by name and make eye contact.



Self-reflection

Whether the cultural mediator achieves the desired results and thus provides lasting experiences for people with dementia and their caregivers can be assessed through conversations with them, but also through self-reflection. This is a necessary condition for a cultural mediator to adjust the often intuitive way of acting and to grow in applying a constructivist approach.



Two-way traffic

The mediator as a co-participant must respect three conditions to stimulate two-way communication: (1) consider all participants as equal contributors (e.g. use non-verbal cues if a person has communication difficulties); (2) show a genuine curiosity and interest in the participants' responses (e.g. listen, do not interrupt or supplement sentences to speed things up); and (3) create a safe atmosphere in which the conversation can take place (e.g. ask accessible questions and use an inviting tone).



Mediation Tools

Cultural mediators can use tools that are tailored to the group, the work, the exhibition and the vision of the artist and curator. For example, asking concrete questions prompts interaction with the works and among the participants. Another example is to pay attention to the sensory experience by using touch, for instance, to support their imagination and spontaneous reaction. Or comments from participants are repeated, for example, to help people with short-term memory loss to reorient.



Inclusive Research



Older people with dementia can participate in various artistic projects. However, there is still a lack of information on how to design such projects.

Research can be a crucial key to the successful development of these projects, as it can identify the needs of the intended users and evaluate the overall objectives. In this context, it is essential to take into account the perspectives of people with dementia, who are also an increasingly ethnically and culturally diverse group. This is due to the growing ageing population of people with a migration background in Europe. Omitting them from research not only goes against their capabilities, but is also a denial of this diversity.

When looking more specifically at the representation in research of people with a migration background and a diagnosis of dementia, there appears to be insufficient data. An inclusive approach is not straightforward. For example, ethnic-cultural minorities appear to have had bad experiences with research in the past, such as unequal access to information about the research process, which can result in little trust in researchers. Sometimes there is also a cultural taboo around certain research topics such as dementia itself.

In general, research requires careful preparation and execution. To include older people with dementia (with or without a migration background) in research, the research team must take conscious actions to make participation as easy as possible. For example, avoid turnover in the team and provide additional inbuilt time to allow for flexibility at the time of engagement.

Overall, doing research takes time and resources, and so it is in this case.

The following tips can therefore help to guarantee the inclusion and retention of an older person with dementia and a migration background in research. However, a “one-size-fits-all” approach should be avoided at all costs, as every person is unique.

6 Research tips

when involving older people with dementia and a migration background



Gatekeepers

Involve key figures and reliable networks to recruit and retain people with dementia. Children of older people with dementia appear to be important persons in determining participation in research. Engaging proxies can also become a primary source of data when there is a loss in the ability to communicate.



Sustainable relationships

Invest in a sincere relationship of trust when engaging older people with dementia. So, consider them not as an instrument to achieve the research goal. Reciprocity is key in this relationship to avoid a sense of being abused. Ensure a visible win-win that is genuine and responds to a real need, such as contributing to the improvement of care.



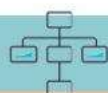
Communication

Communication must be transparent. Use appropriate methods of communication. For example, give a verbal explanation (face-to-face), but also leave a flyer with a recognisable image. Pay attention to (non-)verbal elements and do not use only biomedical terms for disorders to reduce the distance in communication.



Qualitative research

A qualitative research approach is central, but think beyond the classic research paradigm and associated data collection methods. For example, go for a verbally recorded informed consent instead of the well-known written one, or choose alternative creative ways of data collection such as participatory observations.



Ethnic matching

Involve bi-cultural and bilingual researchers in the team to avoid social disconnection with the research participants. However, presumed proximity based on shared ethnicity may lead to other factors (e.g. social class) being overlooked, which in turn creates a distance. So, don't approach the research participants in a one-dimensional way and keep thinking of ways to approach intersectional differences.



Researcher positionality

In inclusive research, reflexivity and positionality are central and closely linked. In addition to knowing the position of the target group and possible sensitivities, researchers need to reflect on their own position within this shared context. Researchers may need to expand their cultural awareness and sensitivity and cultural competence. Lack of awareness of one's own positionality can affect the research process.

Sources:

- Alzheimer Europe. (2019). *Overcoming ethical challenges affecting the involvement of people with dementia in research: recognising diversity and promoting inclusive research*. Author.
- Berdai-Chaouni, S., Claeys, A., & De Donder, L. (2018). How to (qualitatively) involve older people with dementia and their informal carers with a migration background in research? Insights from a longitudinal project in Brussels. *Proceedings from the European Congress of Qualitative Inquiry*, 63-71



How to enthuse a local community



Addressing social problems by only care and welfare professionals and the person concerned must end. A dementia-friendly society or even better, a dementia-inclusive society, is a task for everyone. It is a place or culture that is committed to work together and promote a better understanding of dementia, raise public awareness and facilitate social inclusion.

For people living with dementia, it is important to prevent social exclusion and therefore keep triggering their senses at different levels. Art and cultural activities can play an important role in achieving this. A cultural activity or an art experience gives the person with dementia a feeling of inclusion for that moment and a better wellbeing on many different levels.

Living with dementia is challenging as it is, but by engaging communities and helping each other, an environment can be created where people with dementia and their relatives will be more supported and accepted just as they are. A connected and engaged community where people work together, is more resilient and better equipped to deal with certain situations and problems.

The challenge in this is however, involving the local residents in the dementia-friendly part and discovering what they can and want to contribute. It starts with togetherness and awareness: together we can ensure that our vulnerable elderly continue to count and participate.

But how do you enthuse the local community to be part of this?



7 Practical tips

How to enthuse a local community



Know the community

Know what is already being organised for people with dementia. How many residents? Ages and backgrounds? What questions do they have? Are they aware of how people with dementia can react and behave? Do they have experience with people living with dementia and would they be interested in more information? Look at the stores and if the retailers are aware of how to interact with people with dementia. So go out and look for the answers.



Awareness

Find out the level of awareness and knowledge of the community members regarding dementia. Involve everyone: residents, shop keepers, cultural and civil society organisations, professionals, local decision makers, caregivers and people with dementia. To increase awareness, role play can be used. But also commercials on tv/social media. Share stories of people with dementia, relatives or professionals through various channels to create awareness.



Right location

You have to be on the right location to get in touch with the local community. For some, the threshold is too high to go to the townhall while the community centre around the corner is more accessible. Ask collaborating partners what the meeting points in the neighbourhood are. The coffee corner in the supermarket or the waiting room of your own practice can be a right location and for a certain target group much easier to visit.



Connecting

Connect people from different target groups to create more awareness of including people with dementia. Get people together to share stories, ideas and knowledge and ask questions. A shopkeeper can talk to a person with dementia to find out how they are feeling in a certain situation, while a neighbour can talk to the caregiver about their personal experiences. Inspire people to help in their own way and possibilities. It might also inspire a person with dementia and their relative to reach out for help.



Empowering

By including people with dementia in this whole process, professionals and other community members become more aware of their needs and wishes. Including people with dementia also means empowering them, recognizing they are still part of the community.



Neighbourhood Communication

Participation and involvement of local residents is a goal of most local governments. Communication may be the key to success. People can only give their opinion and act on it if they are well informed. Local governments use various ways for communication (local newspapers, websites). This is effective for a certain target group but how to reach the right residents? Other ways of communication are: street interviews, events, neighbourhood app, inspiration wall (think of the "Wall of Love" in Paris) and home visits.



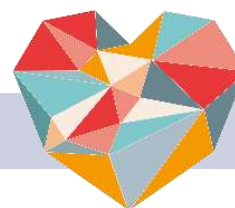
Commitment

Build and maintain a relationship of trust. The right attitude is important: be connecting (outreaching), be culturally sensitive and be open. Take time to get to know each other. Everyone involved can participate in their own field of expertise and interest. To create lasting commitment, it is important to keep communicating, listening and share experiences. Offer training and information material, let everyone know the difference they are making and show appreciation.





6. Graphic handouts



A graphic handout is created for all detailed descriptions of the various activities. This one page summary is an easy-to-use addition to the video and framework of that particular activity to communicate the key aspects.

It contains a brief and concise overview of the structure and points of interest. The handout allows the reader to get a quick understanding of the activity.

Denmark | Odense Libraries and Citizen Service

- Sense of Literature
- Nature, Exercise and Literature | Allured Biblioteker
- Spoken Word | Martin Anker Jensen
- Culture Club | Demens Demensfællesskabet Fyn (The Funen Dementia Community) and kunstmuseum Brandts Odense
- Music and Meditation | Niels Mark
- Philosophical Dialogue | Filosofi i Skolen, Department for the Study of Culture, University of Southern Denmark

Netherlands | Healthy Ageing Network Northern Netherlands

- Books & Do | Biblionet Groningen
- Dancing Stories | NO-LABEL Figurentheater & Dans
- Coping with behaviour through roleplay | Gedragsgenerator
- Playful Mind | Fitter Brein
- A box with (your) stories | Hunebedcentrum
- Memory Walk | Odensehuis Emmen & HANNN

Belgium | Expertisecentrum Dementie Vlaanderen

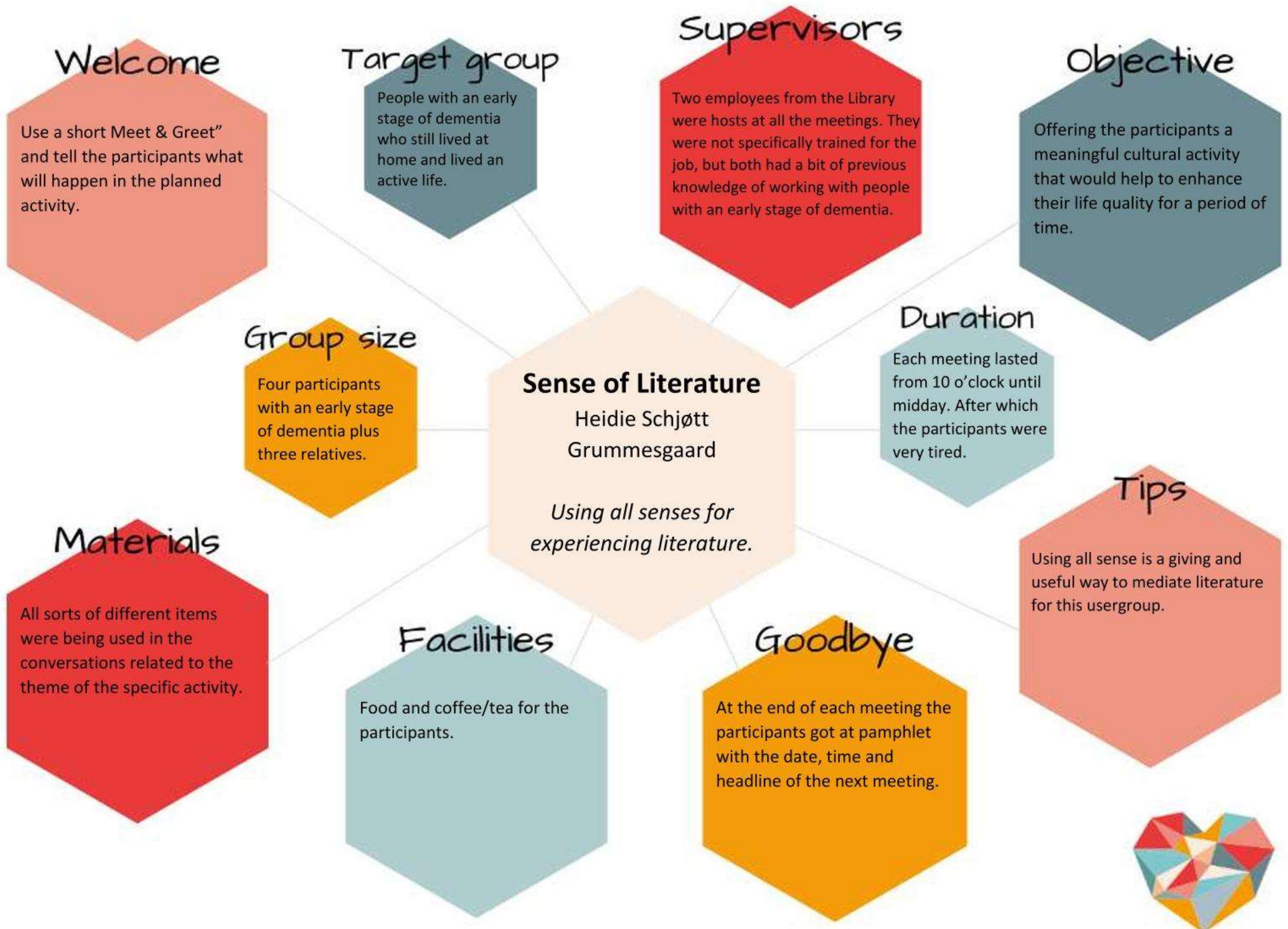
- Art workshop | de Wingerd
- Talent from the neighbourhood | 't Monument Mechelen
- Shared Reading | Het Lezerscollectief
- Multisensoriële storytelling | Artevelde Academy
- Never seen before | Evy Raes
- Theatre play The Conscript | Buddy project Het Ventiel & theatre collective Het Bataljong

Belgium | Vrije Universiteit Brussel

- Art and care in dialogue | Royal Museums of Fine Arts of Belgium
- Making connection through theatre | Open Doek
- Meet me @ M HKA and Museum E! | M HKA, Museum voor de Hedendaagse Kunst
- Meet me @ Middelheim Museum | Middelheim Museum
- Sing to connect | Koor & Stem
- Weekly art classes for people with dementia | Academie Brugge DKO

Spain | Matia Instituto

- Choir “Sonidos de la Memoria” | AFAGA Alzheimer and Fundación Coral Casablanca
- Invisible Beauty | Ai Do Project Dance Company and AFAGI Alzheimer
- Memory boxes | Thyssen-Bornemisza museo nacional
- Art with sense | Thyssen-Bornemisza museo nacional and Alzheimer España
- Ikebana | Matia Instituto
- Life Album | Alzheimer Huesca and Provincial Council of Huesca



Welcome

Make the effort for the participants to get to know each other.

Target group

Participants in the early stages of dementia living at home. Participants should already be physically active.

Supervisors

It is important that the library employees or the hosts of the activities participate in the entire process from start to finish. Recognizability of hosts and venue and security are important factors.

Objective

The course consists of two elements; physical exercise in nature and reading aloud literature according to the method Shared Reading.

Group size

Recommended group size for the activity: 6-8 participants. 2 employees from the library.

Nature, exercise, and literature

Anne Thunbo

Physical exercise in nature and reading aloud literature according to the method Shared Reading.

Duration

Duration of the activity is 2-3 hours.

Tips

Check that everyone is wearing the right clothes. Does anyone need to change clothes or shoes. Help if needed.

Materials

Practical clothing for outdoor activity. Find a forest or nature area for nature exercise.

Facilities

Literature, short story, poem and venue for the conservation of shared reading activity. Coffee, tea, fruit and bread.

Goodbye

Make sure everyone knows how to get home. Will they be followed? Are they picked up? Do they go themselves?



Welcome

Give a normal welcome as you would any other audience telling about the activity and giving practical advice on toilets and so on.

Target group

People with early onset Dementia and their relatives.

Supervisors

Supervisors is not need because the relatives is participating in the activity.

Objective

The object is to give people living with dementia and their relatives the possibility to experience and enjoy literature.

Group size

A group size of 10 persons including relatives is recommended. The maximum of the group size is 14 persons.

Spoken Word

Birgitte Vestergaard & Mette Gregersen

Using Spoken Word as a method to make it possible to still experience and enjoy literature.

Duration

The activity took place in the late afternoon from 4.30 pm - 6 pm in order for the relatives still working to be able to participate.

Materials

The materials could be a print of the poems being performed or print out of songs if you sing a song during the activity.

Facilities

Serving coffee and a sandwich is a way to create a cozy atmosphere. Using a well known facility adds to make the attendants feeling comfortable.

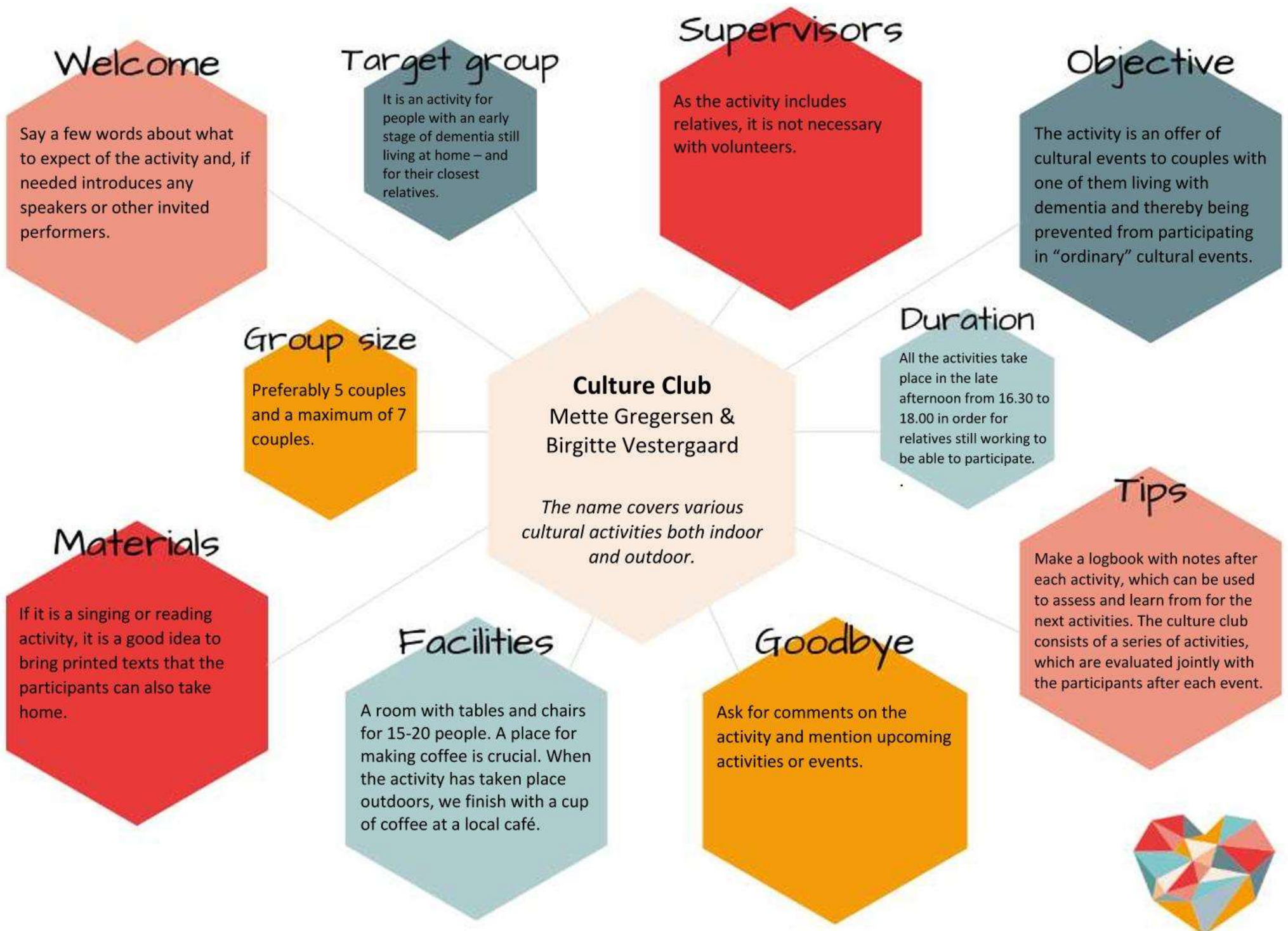
Goodbye

When you say goodbye you can ask for feedback on the activity and maybe tell a little about coming activities.

Tips

Keep a logbook from each activity is a good idea for reflection and for improving the activities.





Welcome

Give a typical welcome, as you would any other audience, telling about the activity and giving practical advice on toilets and so on. In our case, we had a trained facilitator for the meditation part.

Target group

Everyone can participate in this activity, no matter what stage of dementia they are in.

Supervisors

There is no need for any special staff, although it is an advantage to create an appropriate playlist. In our case, we used a trained facilitator for the meditation part.

Objective

The purpose of this activity is to recreate the idea of focusing on listening to music. As a method of achieving this, the activity was initiated with meditation.

Group size

Smaller groups are always recommended for people living with dementia.

Music & Meditation

Niels Mark

We use meditation as a method of focused and concentrated listening and relaxation.

Duration

The activity took place in the late afternoon, but the duration and time are very flexible. In our case, it lasted 80 minutes.

Materials

A printed list of used music and optional recommendations for a relaxing music experience can be used for distribution.

Facilities

A music system and speakers or a laptop with an external speaker. Chairs and / or mattresses. If possible; supplement with mood-creating light.

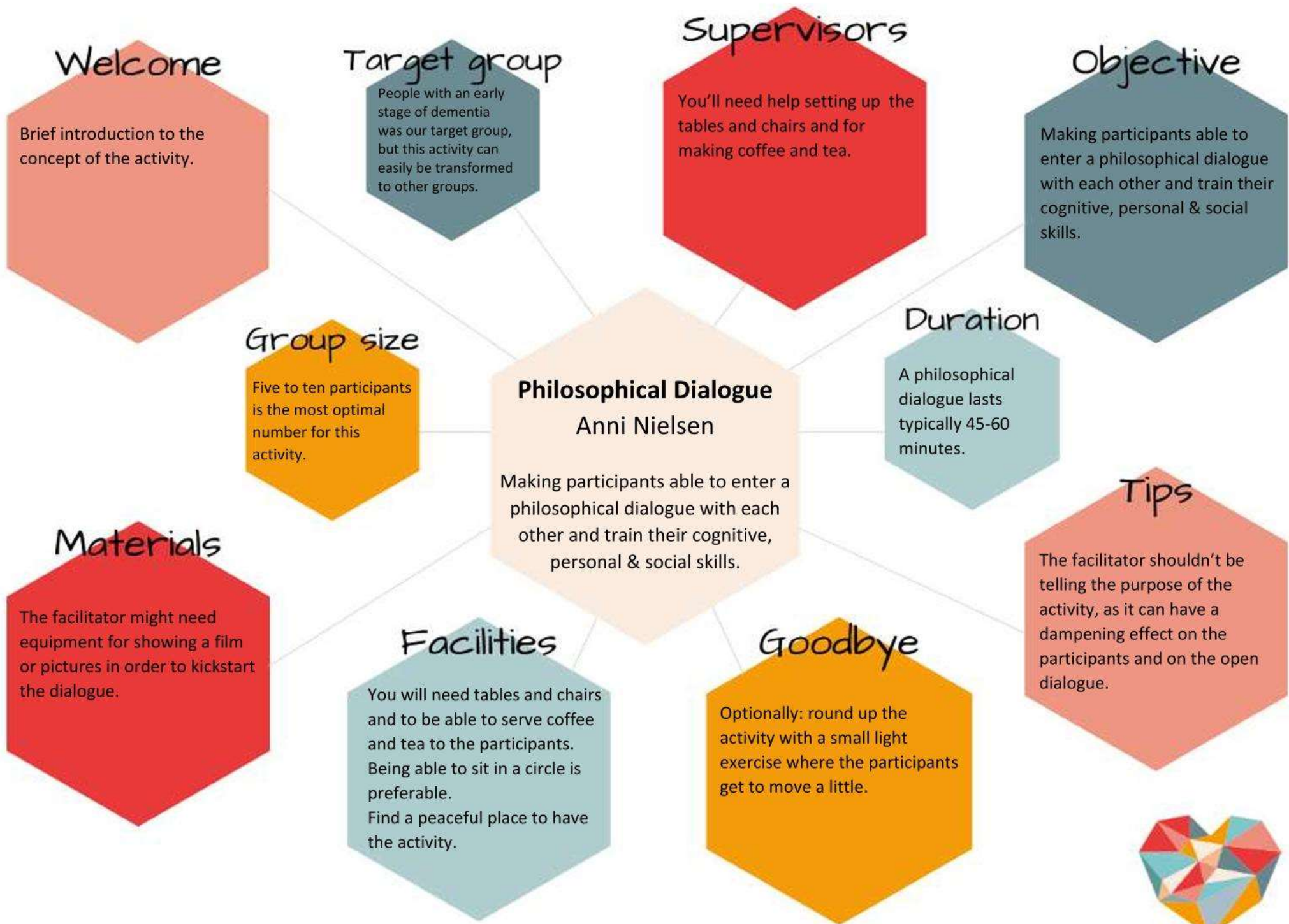
Goodbye

A printed list of used music and optional recommendations for a relaxing music experience can be used as a distribution.

Tips

Keep a logbook of each activity is a good idea for reflection and to improve the activities.





Welcome

All participants will get a warm and personal welcome by the host. A round of introductions by everyone follows to create a familiar, welcoming atmosphere.

Target group

- People with dementia (in early or middle stage)
- Incl. physical disabilities

Supervisors

In addition to the person leading the activity and taking the pictures, two more supervisors are needed (employees/volunteers).

Objective

- Taking people with dementia to a place of wonder
- One is taken on a journey through the use of books/pictures and a green screen

Group size

- 5 to 6
- One on one is also possible

Books & Do

Biblionet Groningen

Taking people on a journey through the use of books and pictures and seeing themselves in the surrounding or their destination via a green screen

Duration

- 2 to 3 hours (group)
- Any time but preferably a morning

Tips

- Focus on an image or destination that clearly speaks to the person and ask questions.
- Seeing themselves in the surroundings of their travel destination via a green screen and monitor is quite an experience. Take your time!

Materials

- Green screen
- Monitor
- Various travelbooks/pictures
- An iPad with app Veescape
- Tripod for the iPad
- Connection cable from iPad to monitor (hdmi or vga)
- Small printer for photo printing

Facilities

- Various locations
- Room at least 3x3 meters
- A wall of at least 2 meters without windows or bright lights
- Electrical outlet nearby
- Table and chairs for 8 persons
- Coffee, tea and some sweets

Goodbye

Towards the end of the activity, everyone will receive their photo and share their 'travel experiences' and stories with each other. Every participant gets a warm and personal goodbye.



Welcome

The participants will be taken to the room, where calm and quiet music is playing. The instructor will greet everyone individually.

Target group

- People with dementia (every stage)
- Incl. disabilities

Supervisors

- Small group: 1 supervisor and the instructor
- Large group: companion for every participant (nurse, caregiver etc.) excl. instructor

Objective

- Making contact
- Keeping the muscles more flexible

Group size

- One on one
- Small: max. 5
- Large: max. 10

Dancing Stories

NO-LABEL puppet theatre & dance

Dancing, singing, storytelling and listening to music with people with dementia.

Duration

Depends: afternoon or end of the morning.

Materials

- Music installation
- Microphone/headset (large group)
- Chairs (during dancing)
- Tables (during the break)

Facilities

- Various locations
- Good dance floor
- Coffee and tea

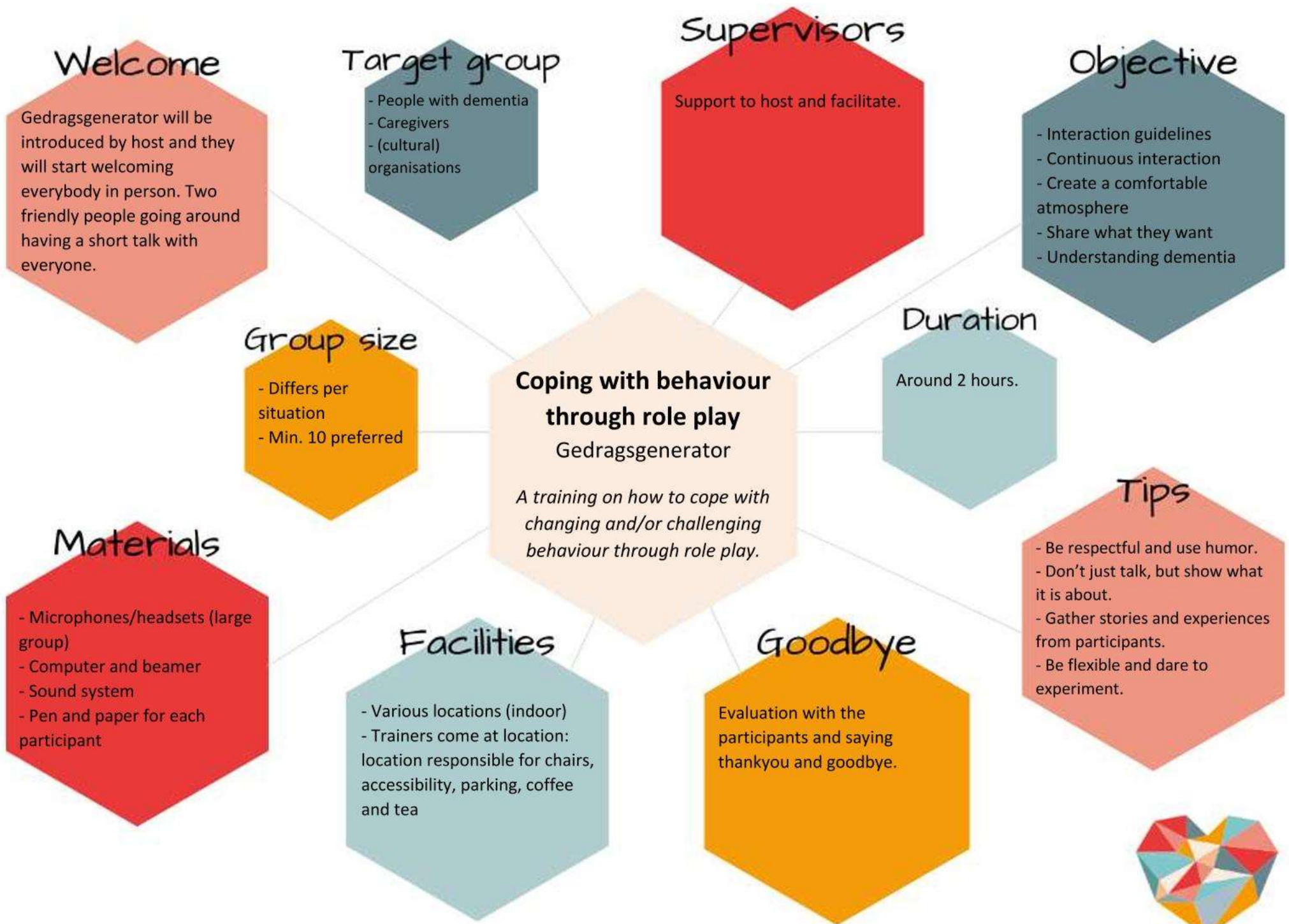
Goodbye

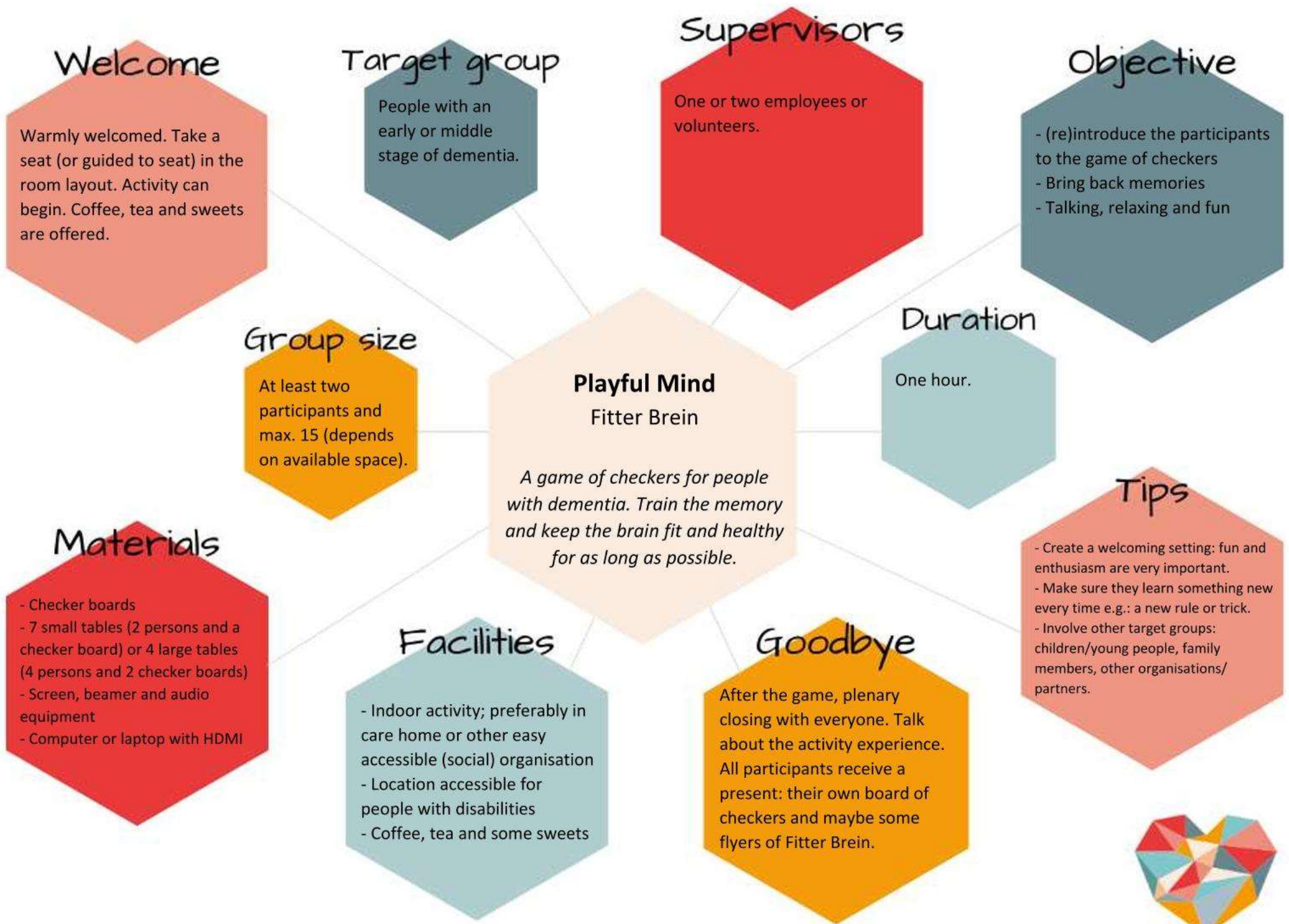
After the activity, coffee and tea will be served. They can have a chat and say goodbye to the instructor.

Tips

- Connect with your own body language.
- Take your time, listen and look closely at the person in front of you.
- Appreciate the small things.







Welcome

When the participants are seated, they are offered coffee, tea and sweets. Warmly welcomed by host/guide and a brief explanation of the activity.

Target group

People with dementia and their caregivers

Supervisors

- One host/guide.
- One or two supervisors for extra help.

Objective

Evoke memories and inspire the participants to share their stories with each other.

Group size

Max. 15 participants.

A box with (your) stories

Hunebedcentrum

A physical box with stories to be told. The box can have different themes.

Duration

Within 1,5 till 2 hours.

Materials

- Required materials for the box.
- Electricity and hardware to share sounds within the box.
- Computer or laptop with HDMI
- Beamer and audio equipment.

Facilities

- Accessible location for people with disabilities.
- Coffee and tea.

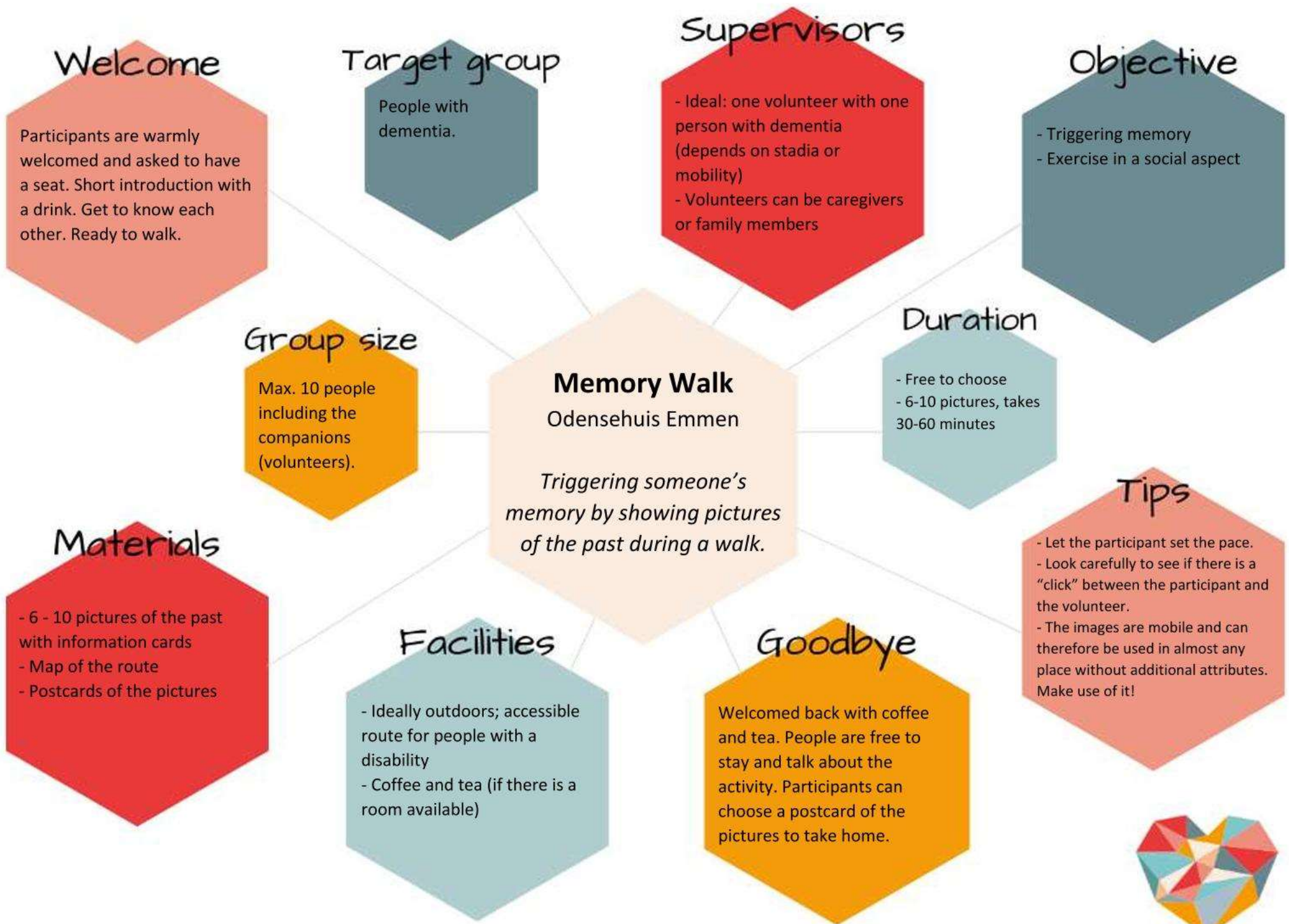
Goodbye

Group talk about the activity/experience. Group photo if organised in museum, received afterwards by email. Thank you and goodbye.

Tips

- Be accessible for everyone.
- Create time to share stories and experiences of the participants.
- Take your time and be friendly, open and calm.





Welcome

Management and occupational therapists of the care home ask residents and family if they are interested and guide participants to the workshop.

The coordinating artists welcome them in a cosy environment with some relaxing music.

Target group

Some participants are residents of the care home. Others are in the day care centre and go home at the end of the day.

Supervisors

The workshop is run by three volunteering artists for a small group without a fixed number of participants. Approximately 3 participants per volunteer if the participants can still work on their own. Some participants need almost continuous help.

Objective

When you give and share beauty, you get beauty in return. Art is a universal language to communicate. In the workshops there is a clear focus on what we still can do together, instead of what is forgotten.

Group size

Depends of the capacities and autonomy of the participants and the accompanying volunteers. When the people come with their family, often they can't focus on the art so preferably they come alone.

Duration

The workshop is organized in a care home and scheduled every two weeks on a Monday afternoon. It lasts for 1,5 to 2 hours.

'Art Workshop'

Drawing and painting together with people with dementia, based on art books, nature photography or the inspiration of the moment.

Tips

Everyone makes art on their level, so it is vital to adapt to the pace of the participants. It is also important to show the results of the process, for instance through an exhibition in the entrance hall of the care home with some of the art works made during the workshop.

Materials

Art books, photo books of nature and animals, drawing and watercolor paper, pencils, pastels, watercolour paint, brushes, ...
It's important to take good quality materials. You can't make good looking art when you have cheap printer paper for example.

Facilities

The care home makes this possible: they provide a calm room to make the art, a closet to keep all the art supplies and they involve the participants from start to finish. There are supervisors from the care home to bring the residents to the workshop and to bring them back to their apartment/room when the activity is over.

Goodbye

At the end of the activity the supervisors/hosts bring coffee and tea to chat about the art that was made and to give compliments to everybody. This is very important for the warmth of the art workshop and to share the experiences.



Welcome

At the start of the workshop, the purpose of the exhibition is explained based on a clear vision: people don't have to be artists to participate. There is a warm welcome with coffee and tea.

Target group

People with dementia living at home, in residential care or in day care, but also the broad community: schools, local organizations, ...

Supervisors

A maximum of two supervisors, mostly volunteers. It is important that they can adapt to the participants and, above all, know how to guide people with dementia, with knowledge of the dementia process. It is best to check in advance with the volunteers what they know about dementia.

Objective

Bringing people together through arts and culture and in this way letting them (re)discover their capacities. We want to create a beautiful 'NOW moment' and make connections between different target groups.

Group size

There are no limitations concerning the number of participants.

Duration

Three hours are provided for a workshop.

'Talent from the neighborhood – art and dementia visiting Mechelen'

A travelling exhibition throughout the city of Mechelen in Flanders with artworks based on cocreation with people with dementia during

Materials

Cardboard boxes, basic craft materials and everything you come across can be used: ribbons, newsprint, beads, shells or stones. Coffee and cookies are also a very important part of the workshops.

Tips

Structure in the workshop provides peace of mind and a safe environment. A vernissage is organized at the start of the exhibition as a thank you for all the artists and their cooperation.

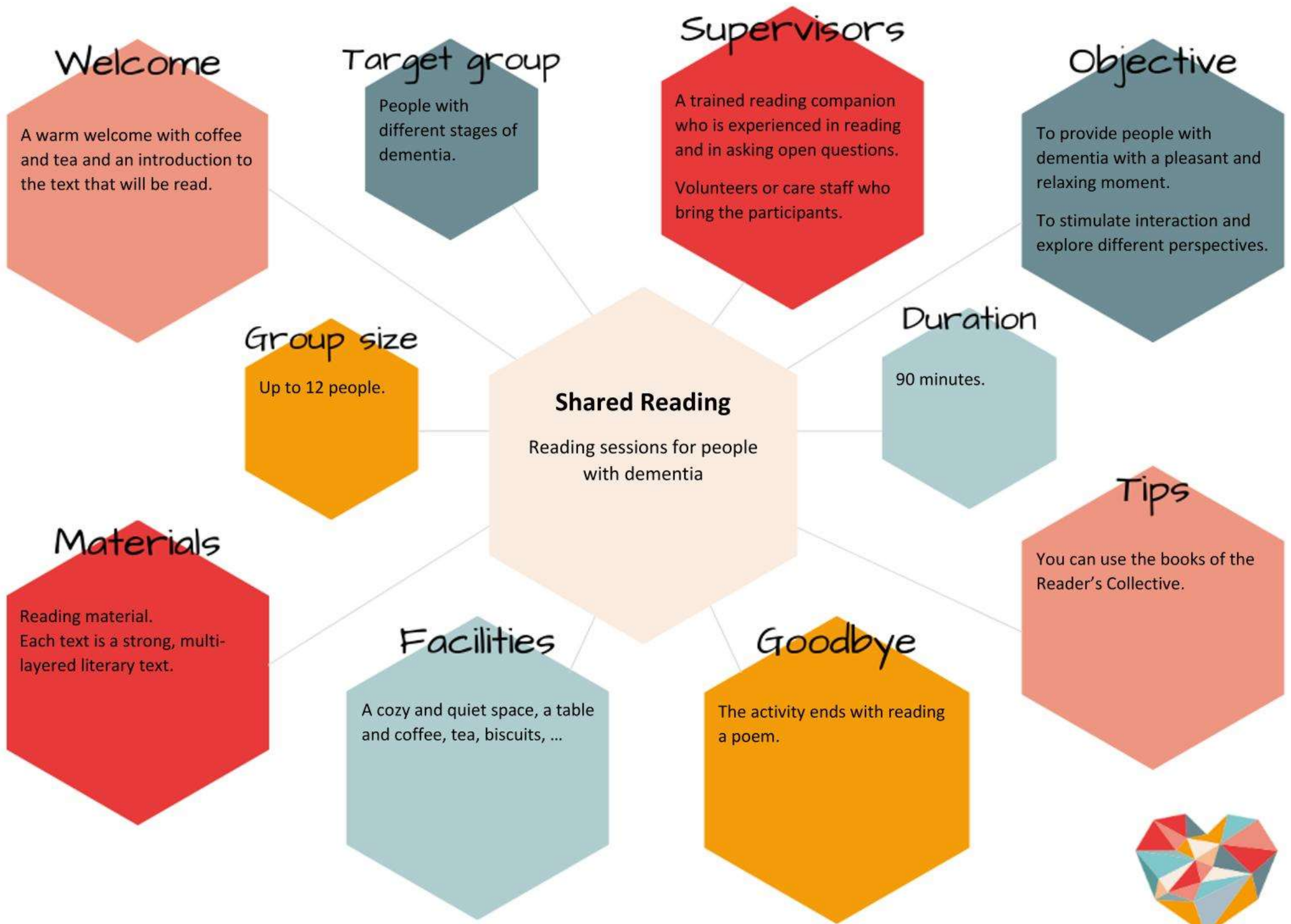
Facilities

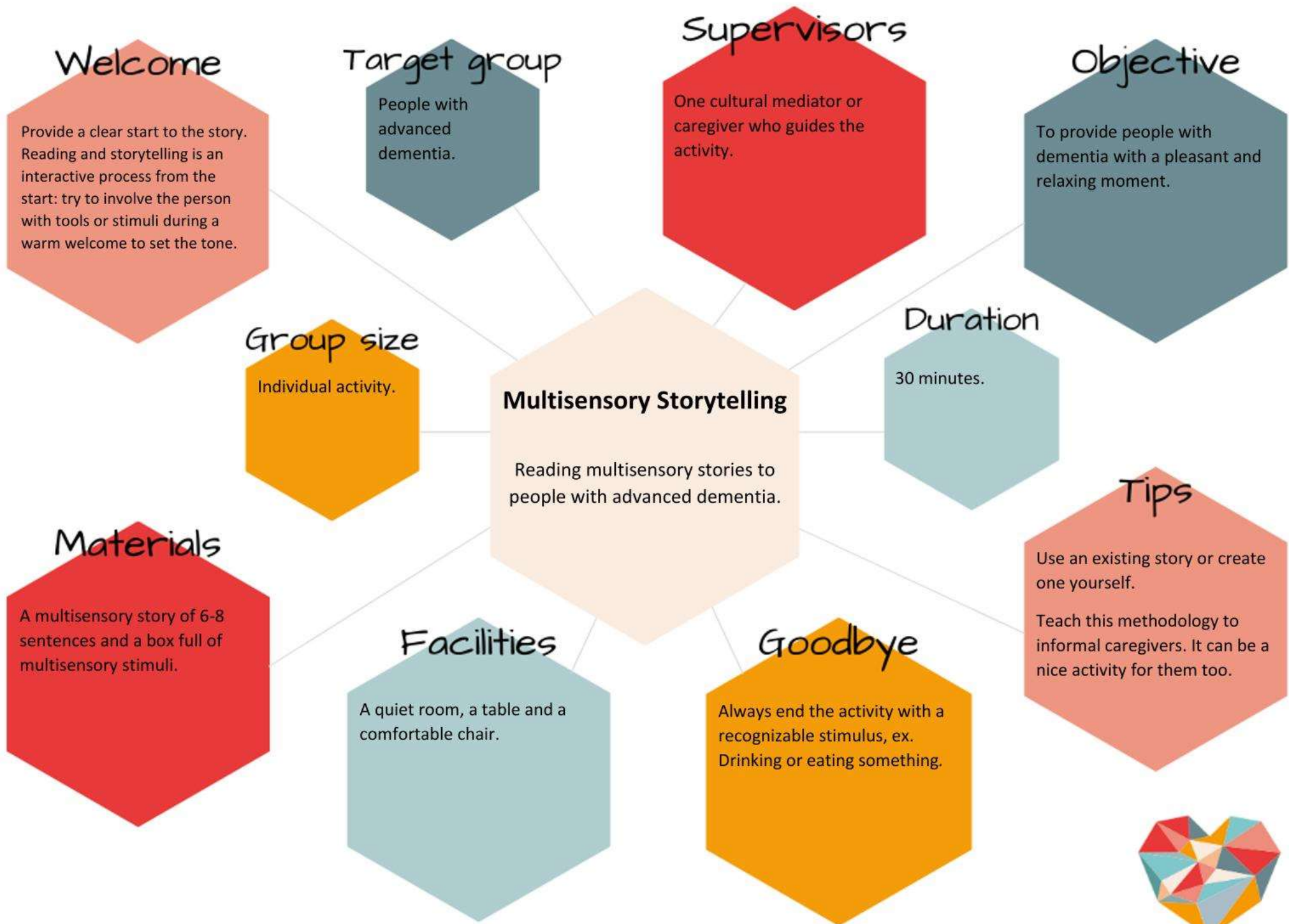
A local service center is an ideal place to organize a workshop. Sufficient space where the exhibition can be presented afterwards is of course a basic requirement.

Goodbye

Being creative is one thing, but leaving enough time and space to talk, meet fellow people with dementia or informal caregivers and enjoy a cup of coffee are also important to round up the activity.







Welcome

After a warm welcome the participants have a group discussion about the presented objects. They recognize things that attract them to participate. The facilitator can ask additional questions to get to know the person's interests and what they see. This forms the basis for the creative workshop.

Target group

A small group of people with dementia who can still express verbally or if not get support from family members or volunteers.

Supervisors

One person takes on the role to go through the different phases. Be careful that they give the participants the opportunity to indicate themselves what they find important or where they want help.

Objective

The aim is to make a new statue from various objects, provided by the participants, as a collective work of art.

Group size

Minimum 3 and maximum of 6 participants.

'Never seen before'

Objects as a joint work of art.

Reminiscence conversations, creative workshops, joint artwork creation, exhibition and sharing the experience.

Duration

Average duration of 60-90 minutes.

Materials

Various objects to inspire (reusable materials or consumables) that belong to one theme: e.g. food.
Different materials to assemble the artwork: e.g. glue, rope, tape, paper clips, ...

Facilities

A quiet room and a safe communication environment so that all participants can join equally and at their own pace.

Goodbye

The last stage of the activity consists of a presentation moment in which the joint artwork is shared with the participants and external parties. This strengthens the group dynamics.

Tips

Photography can be used to capture the artwork through pictures. This gives the opportunity to share the result with family members and employees in multiple ways, for instance through social media or printed as posters on the wall.



Welcome

The start of the theatre play were improvisation workshops where partners and buddies from 'Het Ventiel' could take part in it, without knowing that this would form the foundation for the future theatre performance.

Target group

People with young-onset dementia.

Supervisors

A director, professional actors, volunteers and a sound and light engineer.

Objective

The creation of an awareness-raising theatre piece about how people with young onset-dementia experience their condition and environment.

Group size

Group of actors consists of three actors from Het Bataljong, people with young-onset dementia, carers and volunteers who are familiar with young-onset dementia.

Theater Play The Loteling

A self-written theatre play with people with dementia, their partners and buddies.

Duration

90 minutes.

Materials

A row of chairs, and personal props of the participants.

Facilities

A large rehearsal room, a cultural centre or theatre and a large projection screen.

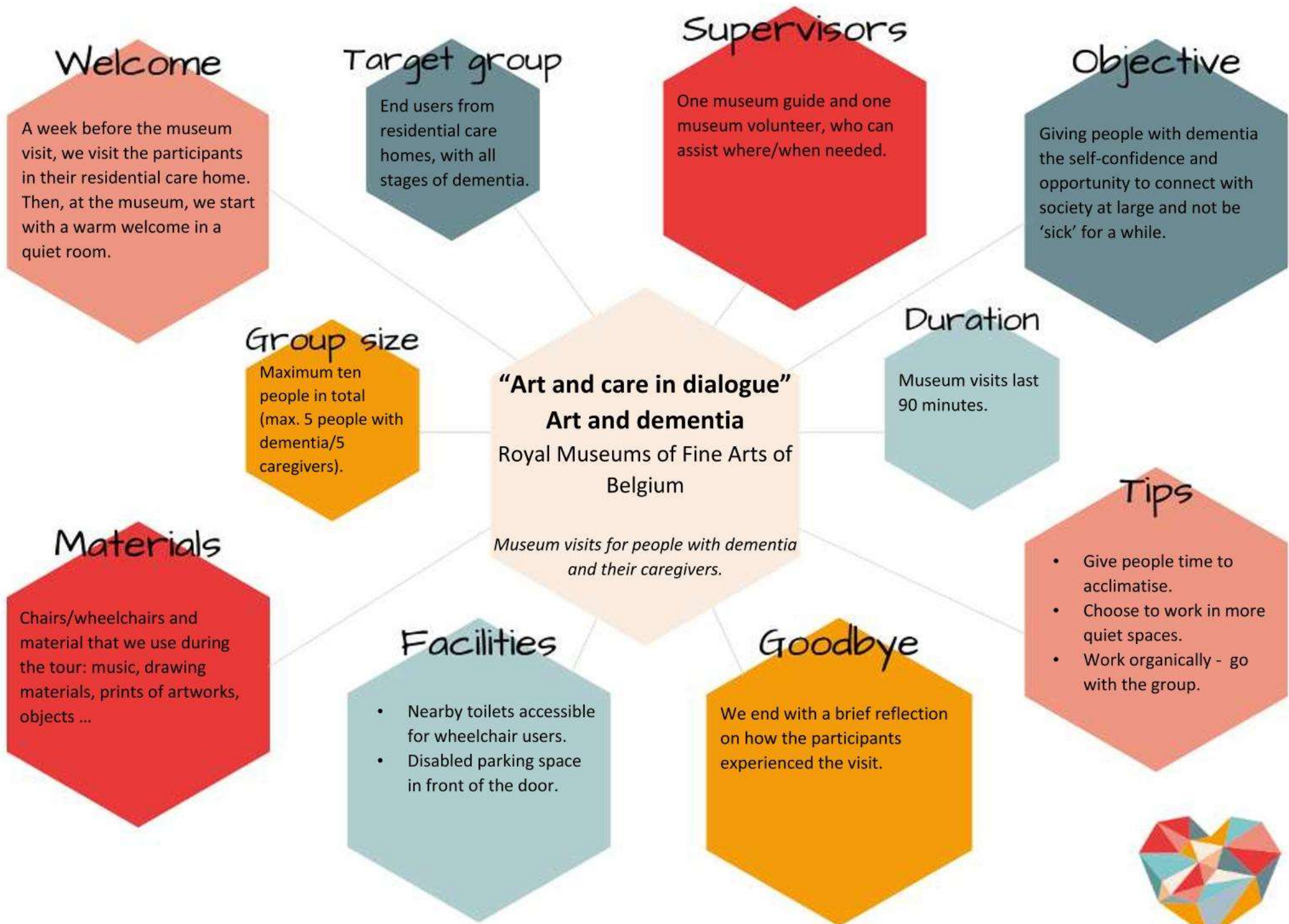
Goodbye

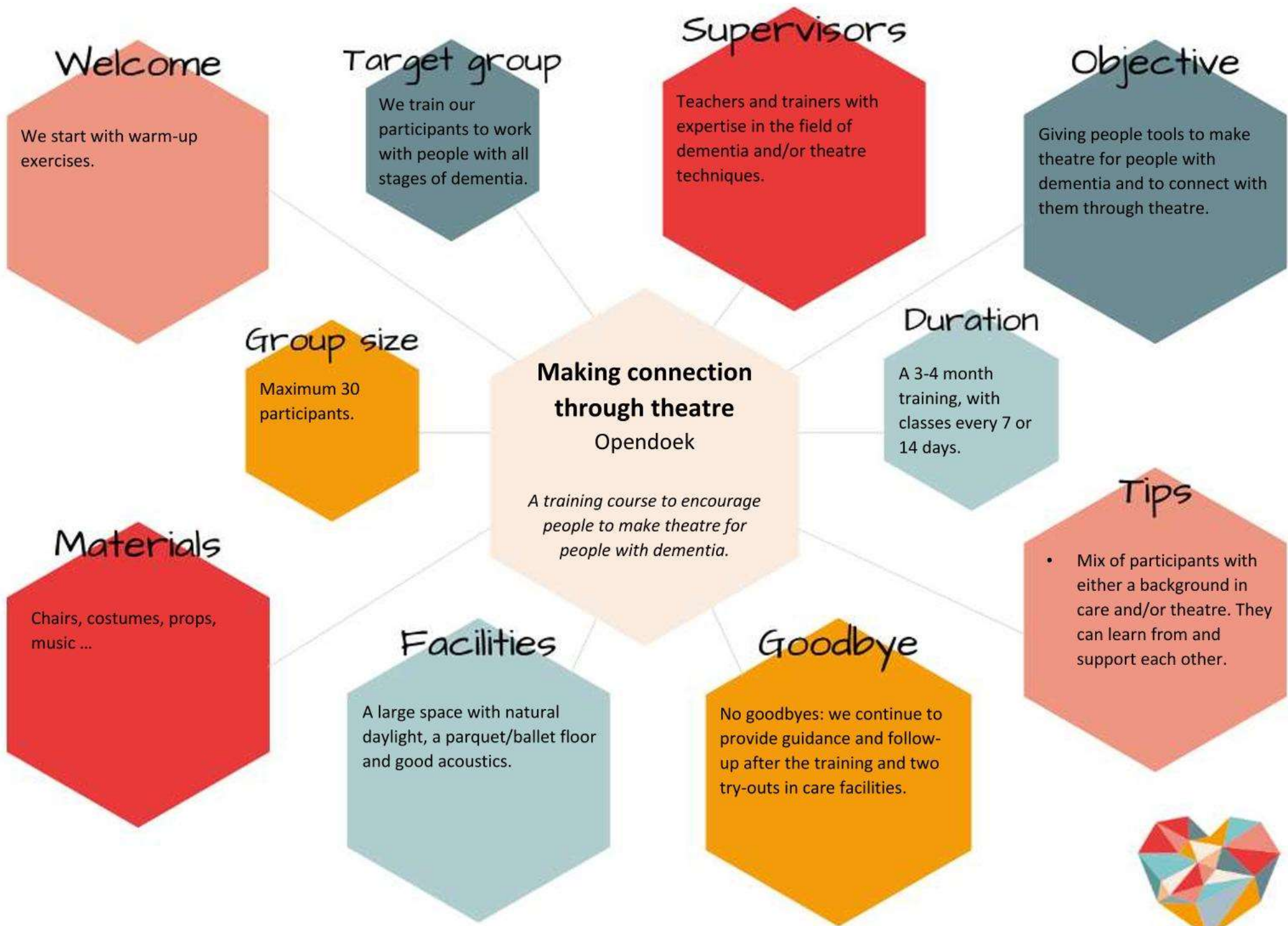
A lot of visual material was made of the performances: photos, video, a news item, newspaper articles, a documentary, ... These are powerful memories for the participants.

Tips

Work with the personal stories of people with dementia, in a co-creation process.









Welcome

Personal welcome at the main entrance followed by a clear introduction.

Target group

People with mild to moderate (young-onset) dementia and their caregiver.

Supervisors

Two museum guides, both focusing on the content of the tour and providing logistical support when the other guide is speaking.

Objective

Making art accessible to people with (young-onset) dementia and creating a valuable experience where enjoyment is key.

Group size

Minimum 1 and maximum 6 to 8 people with dementia + one caregiver per person.

MEET ME @ MIDDELHEIM MUSEUM

A guided tour in an art park for people with (young-onset) dementia and their caregiver where the museum guide uses the slow art technique.

Duration

1.5 hours + 30 minutes closure.

Materials

- Portable folding chairs
- Sheet with stickers
- A pen
- Postcards of one of the sculptures
- Additional didactic material depends on the museum guide

Facilities

- Nearby toilets that are also accessible for wheelchair users
- A place where the group can meet to round off the guided tour (possibility of a drink)

Goodbye

Sitting down and chatting together for half an hour to round off the tour.

- Participants are asked individually about their experiences.
- A postcard of one of the sculptors is given as memento.

Tips

- Welcome ritual to create a welcoming environment
- A sense of humour
- No wrong answers when sharing experiences
- Asking permission before addressing participants by their first name



Welcome

- A personal, warm welcome upon entry of the participants.
- A welcome song to start with.

Target group

Anyone can sing, so this activity is for everyone.

Supervisors

Besides a facilitator who prepares the session, we follow the one-to-one principle: for every person with dementia there should be someone without dementia (a caregiver, a family member, a volunteer...).

Objective

Connecting people with dementia, their families and caregivers through music.

Group size

No minimum or maximum.

Sing to connect Koor&Stem

Contact choirs: singing together with people with dementia, their caregivers and families.

Duration

As short or long as you want.

Materials

Optional: musical accompaniment and music sheets (printed or beamed).

Facilities

Contact choirs can be organised anywhere, but make sure there is wheelchair access and a toilet nearby.

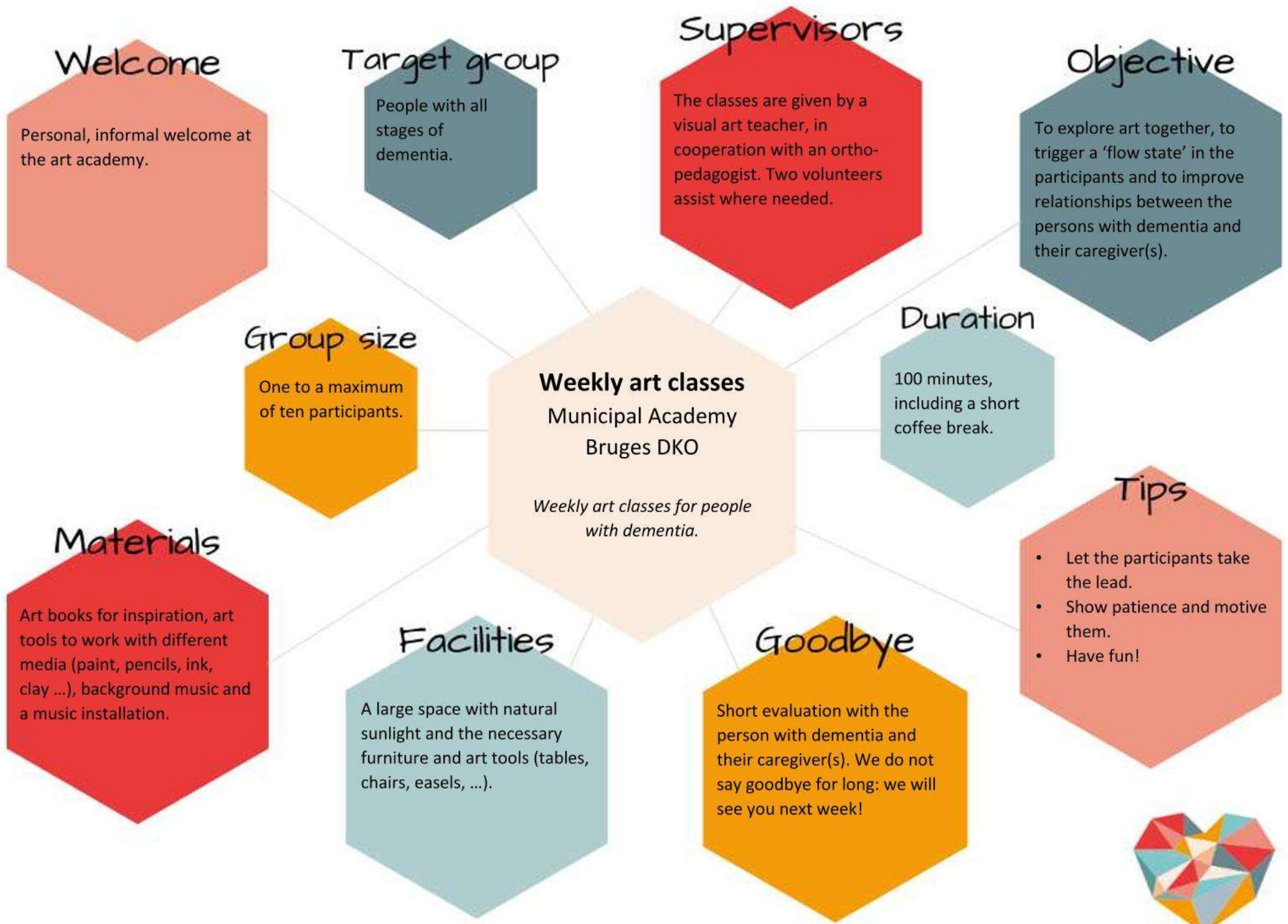
Goodbye

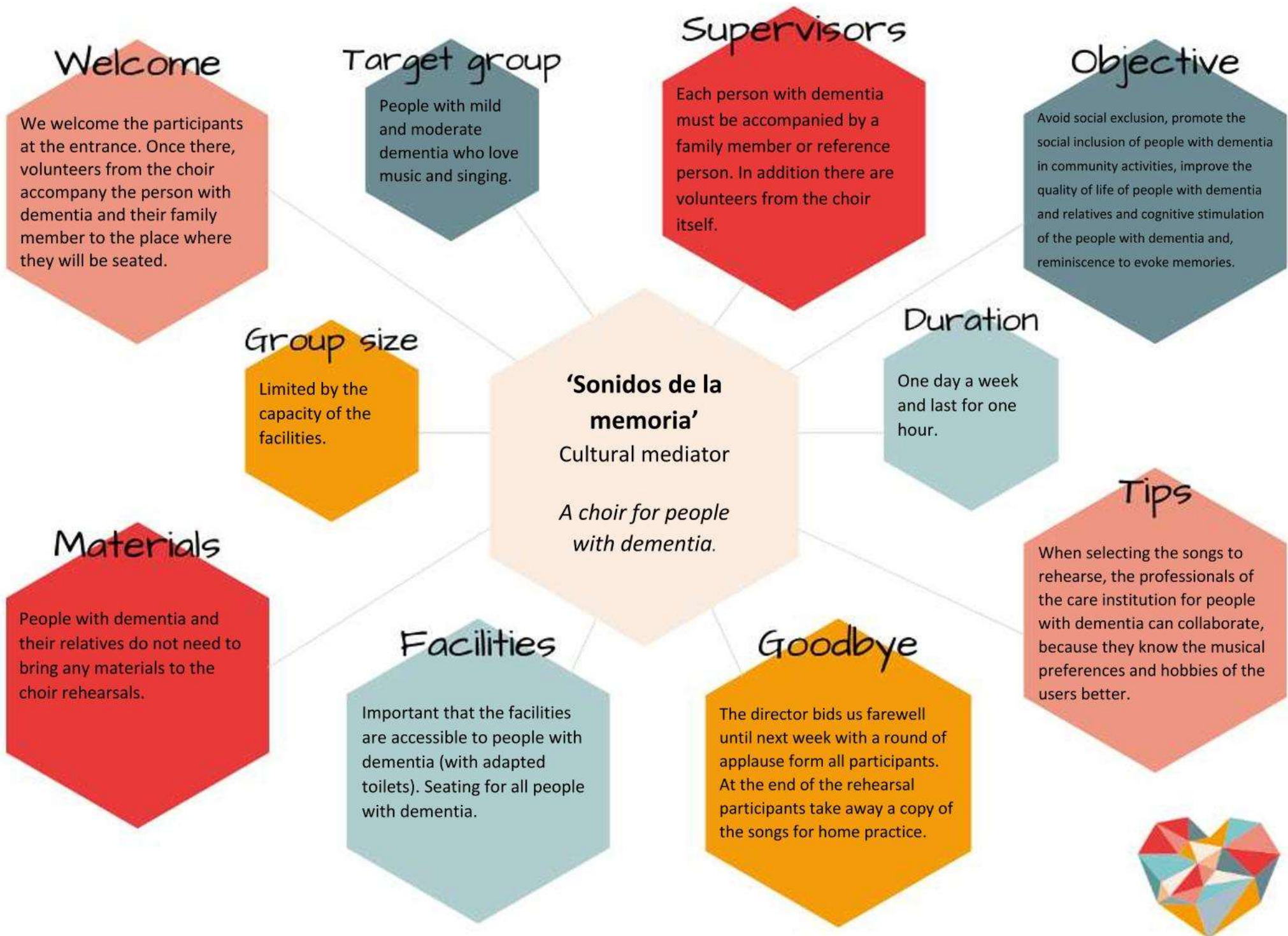
End with a snack and drink, so that the participants can have an informal chat before leaving.

Tips

- Come prepared: reach out to the participants and choose the venue and repertoire in advance.
- Don't be shy, have fun!







Welcome

A pianist playing a musical theme or an actor in their role perform as participants enter the room. Participants are invited to approach the artist to experience first contact. Gradually and while this first informal encounter is taking place, they are assisted to take off their coats and sit on the chairs, which have been placed in a specific way in the room.

Target group

People with Alzheimer's in the early stages of the disease.

Supervisors

One supervisor for every 2 participants.

Objective

The main goal is to stimulate the physical, musical and, above all, emotional abilities of people with Alzheimer's disease.

Group size

Ideal: 2 groups, divided on the level of affection. Optional: 1 group. Ideal: 8 people (more than 5 and less than 12 per group). Optional: the number considered to create and maintain a group dynamic.

Invisible Beauty

Contemporary dance with people with dementia.

Duration

Approximate duration of the activity:
Seminars: 90min
Workshops: 60min
Open seminars: 75min

Materials

Examples of the materials/objects used to carry out the activities are: Cups, balls, short and long sticks, percussion instruments, cork or wooden blocks, cushions, ropes.... (pictures of these references will be found in the end of the document).

Facilities

Technical requirements of the venue: Scenic space of dimensions 8m x 8m (performers and participants on the same level), dance floor, audio and lighting system adapted to the room (as close as possible to the theatrical experience), projector and screen, chairs for participants (without armrests, to facilitate seated movement).

Goodbye

The seminar ends with a final dance performance. Immediately afterwards, the dancers encourage participants to join them for an improvised group dance. Again, the chosen music will play an important roll for their involvement. Before leaving, a group photo will be taken as a souvenir (and as a record of the activity) and the participants are accompanied to the exit.

Tips

A smaller number of participants than recommended, although possible, does not generate such an emotional impact. On the other hand, it allows for a permanent focus on the participant. A larger number of participants than recommended makes it more difficult to maintain the group dynamics.



Welcome

Start the activity with an introduction with coffee/tea. The host explains the program at the start of the activity and he/she will involve caretakers and relatives which are present.

Target group

People with dementia in every stage. The objects in the box can address to all senses, so persons with hearing or visual problem can still join the activity.

Supervisors

At least one trained host is required for this activity. More supervisors are recommended to improve quality of the activity. Supervisors will be trained in the museum to become hosts. If the activity is in the museum, additional partners or organizations are not needed.

Objective

The objective is to evoke memories and inspire the participants to share their stories with each other.

Group size

Best in small groups (max. 15 persons, depending on the space). The group should be big enough to interact and small enough to share stories.

Memory boxes

Is a physical box with which stories can be told. The use of the box is interactive and can have different themes.

Duration

1,5-2 hours. Visit the museum when it is organized there, if not: extra information can be given through additional stories or a short lesson/lecture.

Materials

A computer with HDMI connection, a beamer to show pictures and videos and some kind of audio equipment. Enough tables and chairs. The required materials for the box depends on the story.

Facilities

The activity can be in any location. It must be accessible for everyone, also for people who are not able to come to the museum.

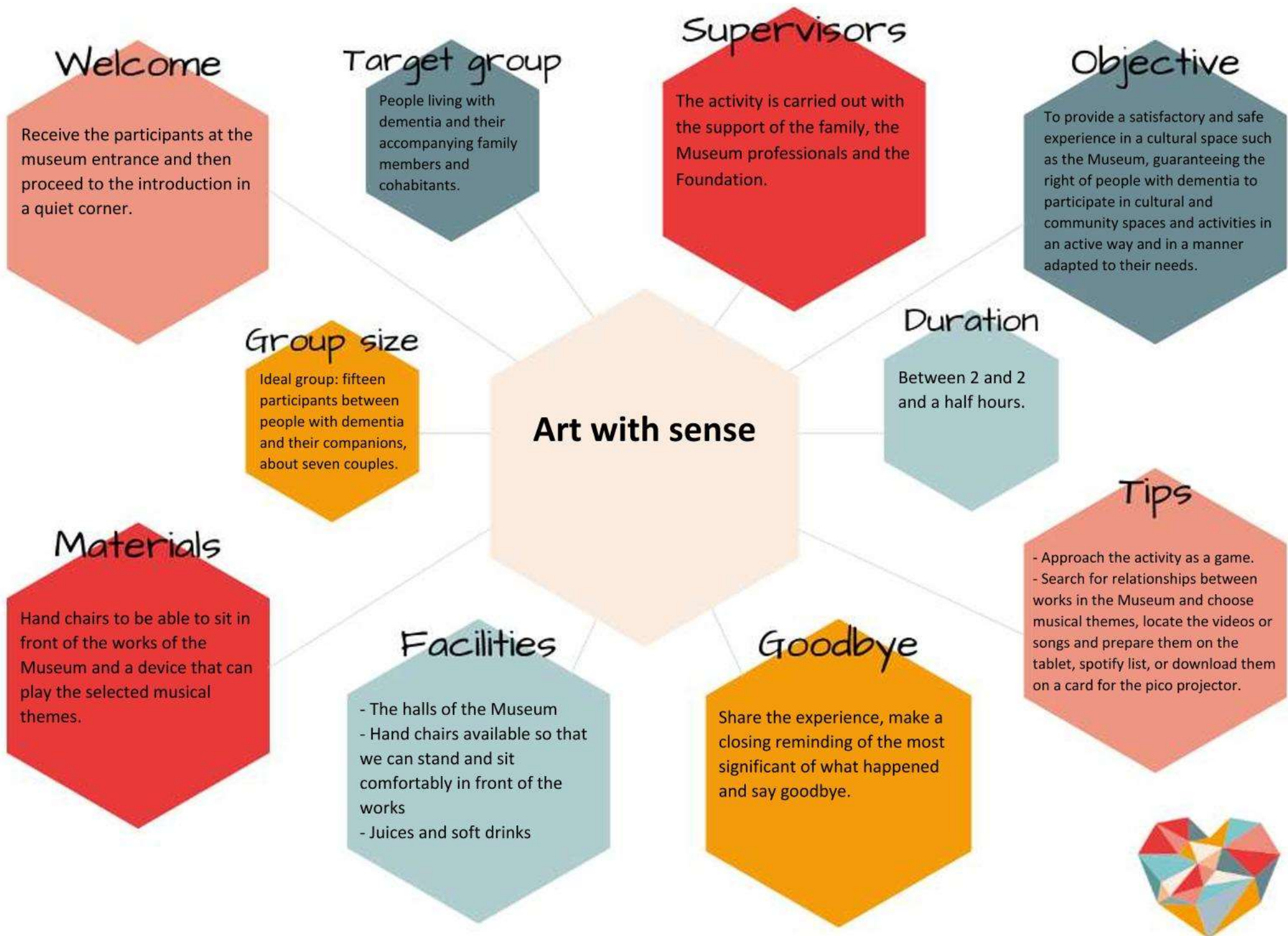
Goodbye

At the end of the activity a photo can be taken, so they can share this afterwards. Another possibility is that participants write a postcard with their own story and send or give it to someone.

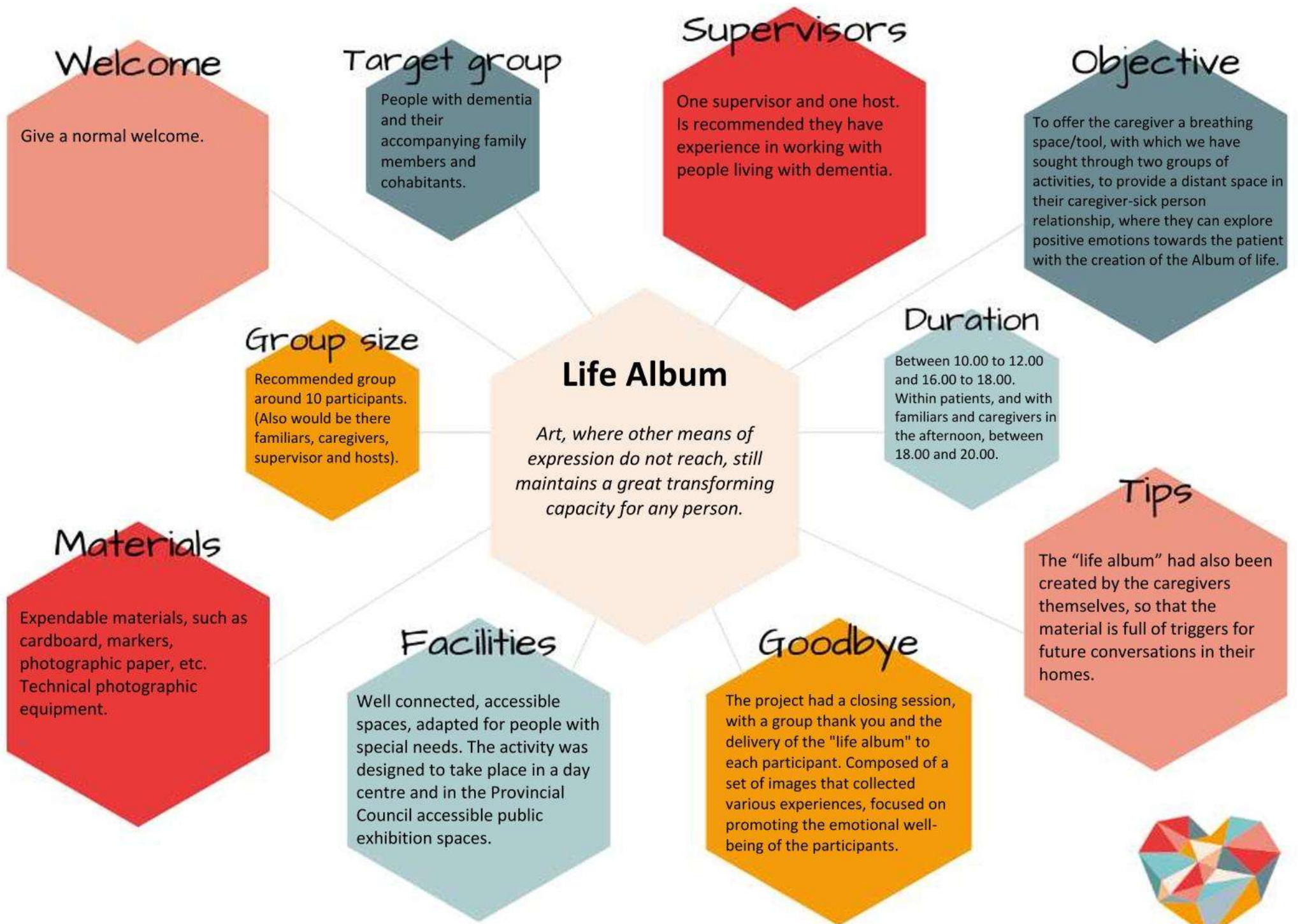
Tips

The table and chair settings should make communication within the group, with the supervisor and the hosts better.









Setting SMART Goals



SMART Goal – **Specific**

Goals that are specific have a significantly greater chance of being accomplished. To make a goal specific, the five “W” questions must be considered:

1. **Who: Who is involved in this goal?**
2. **What: What do I want to accomplish?**
3. **Where: Where is this goal to be achieved?**
4. **When: When do I want to achieve this goal?**
5. **Why: Why do I want to achieve this goal?**

SMART Goal – **Measurable**

A SMART goal must have criteria for measuring progress. If there are no criteria, you will not be able to determine your progress and if you are on track to reach your goal. To make a goal measurable, ask yourself:

1. **How many/much?**
2. **How do I know if I have reached my goal?**
3. **What is my indicator of progress?**

SMART Goal – **Achievable**

A SMART goal must be achievable and attainable. Ask yourself:

1. **Do I have the resources and capabilities to achieve the goal? If not, what am I missing?**
2. **Have others done it successfully before?**

SMART Goal – **Realistic**

A SMART goal must be realistic in that the goal can be realistically achieved given the available resources and time. Ask yourself:

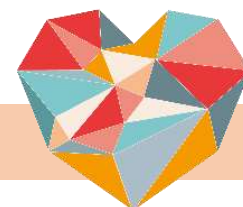
1. **Is the goal realistic and within reach?**
2. **Is the goal reachable, given the time and resources?**
3. **Are you able to commit to achieving the goal?**

SMART Goal – **Time-bound**

A SMART goal must be time-bound in that it has a start and finish time or date. Ask yourself:

1. **Does my goal have a deadline?**
2. **By when do you want to achieve your goal?**

Design Thinking Principles



Design Thinking is a way to come up with original and creative solutions by understanding the needs involved and by re-framing a potential problem.

The 5-stage model of [Design Thinking](#) was originally proposed by the Hasso-Plattner Institute of Design at Stanford with the following stages: Empathize, Define, Ideate, Prototype and Test.

1. Empathize: Understanding the needs involved and learn about for whom you are designing.
2. Define: Re-framing and defining the problem based on the needs and insights.
3. Ideate: Brainstorm and come up with new ideas and creative solutions.
4. Prototype: Create a representation of one or more of your ideas to show to others.
5. Test: Test your ideas with the user group for feedback.



Empathize

This first stage is to gain a better and an empathic understanding of the problem you are trying to solve. The Empathy stage allows to gain insight into the needs regarding the issue along with setting aside personal assumptions regarding it. A significant amount of information is gathered here and carried on to the next stages to help *define* the issue and understand how to deal with it.

Define

During this stage you put together the information gathered during the Empathize stage. You then analyse your observations and gather ideas in order to define the core problems that the team has identified up to this point. Define the problem in a human-centred manner.

Ideate

During the third stage, Ideate, design thinkers start to use the information from the previous stages to generate logical ideas. You have grown to understand various needs in the Empathize stage, analysed and synthesised your observations in the Define stage, and ended up with a human-centred problem statement. From here, start thinking “out of the box” or brainstorm about ideas that may normally be skipped over. Generate various ideas to choose from when starting the next phase.

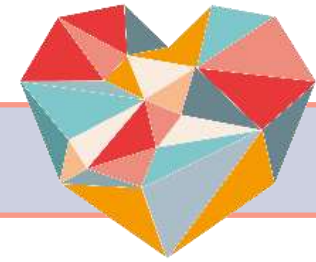
Prototype

This is an experimental phase where you identify the best possible solution for the issues that were identified the earlier stages. Some inexpensive, simple prototypes are created to be tested within the team itself or in a small group of people outside the design team. By the end of this stage, the team should have a better idea of possible constraints of the prototypes and a clearer view of what works.

Test

During this fifth and final stage the prototypes are tested. Even during this step, the team can and will make alterations and refinements to solve the problem or challenge as best as possible.

The five stages of Design Thinking are not always sequential – they do not have to follow any specific order and they can often occur in parallel and be repeated iteratively.



Training preparation form

Title:	Date:
Name of the trainer:	Time:
Number of participants:	Location/Room:

Topic of this training session:

Goals: at the end of this session the (future) cultural mediators will know or will be able to do (skills/concepts)

1.
2.
3.

Expected starting point. What is the initial situation regarding the existing knowledge and skills.

.....



Training

Section	Time <i>(duration)</i>	Content <i>(reference to training goal)</i>	Trainer activity <i>(didactic method?)</i>	Participant activity	Materials needed	Check <i>How will you check if you've achieved your goal?</i>
Introduction						
Flow of the training (incl. specific exercises, videos & assignments)						
Ending						

Room set-up

.....



Training evaluation

Achievement of goals	
Timing	
Proposed improvements	
Self-reflection & evaluation	