

The Flanshaw Lodge Report

Arts and Older People
in a residential setting

4th Age Learners at
Flanshaw Lodge

Artlink West Yorkshire
for
NIACE
2002

CONTENTS

1	Introduction to the Project	
	Context	1
	NIACE	
	Artlink	
	The Brief	2
	Initial meetings/consultation	3
	Artlink's proposal	4
	Planning the Evaluation	5
	Selection of Artists	6
	Selection of day, time and space for the project	6
2	The Project	
	The first training day	7
	The start of the arts work	8
	Preparation	
	The Sessions	
	The second training day and review	11
	The Second Half	13
	Celebration Session	14
	The third training day - extending the learning	14
	Group meeting	16
	Reflection on the project	
	Suggestions for the future	18
3	Conclusions	
	Evaluation	19
	Participants	
	Staff	
	Artists	
	The Outcomes	26
	The arts work	
	Staff Development	
	Evaluation Conclusions	
	The Legacy	28
4	The Future	
	Future Work	28
	Recommendations arising	29
Appendices	The Invitation	
	The Songs	

Thanks to NIACE for funding the project, and to Wakefield Social Services for their co-operation throughout the project.

1 Introduction to the project

Context

NIACE

In late December 2001 Artlink was approached by NIACE, the National Adult Learning Organisation, who had heard of its arts development work with older people.

NIACE has been developing work with older people and 4th age learners for a number of years. In *4th age learning* in 2000, Jim Soulsby had described how activities were provided for older people in care settings, and these activities were provided by a range of agencies, but there seemed little co-ordination between them, and few opportunities to effectively include care staff to maximise the benefits of the activities.

The National Service Framework for Services to Older People, 2001, speaks of the need to develop lifelong learning and leisure programmes to maintain quality of life for older people, and social service departments around the country are introducing standards which require activities to be provided.

NIACE felt that sometimes arts activities using the arts with older people were used to fill time rather than as an opportunity for continued personal development which could be built on by artists and others. It was thought that a tailor-made intervention might highlight effective ways to operate in the future.

NIACE is now engaged in a three-year Department of Health funded project to develop adult education programmes in residential settings and to highlight the processes, barriers and achievements. This is complimented by a mapping of provision for older people at home and in day care settings to better inform adult education organisations and improve the number, range and quality of such interventions.

NIACE also has a grant from the Department for Education and Skills to develop the older learners agenda and to inform others, and NIACE is using part of this to work with organisations in the community to pump prime initiatives and to raise issues to be further developed in the future. the project with Artlink would be the first arts project within this work.

Artlink

Artlink has offered creative arts projects to socially excluded groups for over 20 years, working mainly with learning and physically disabled clients, people with mental health difficulties and, increasingly, with older people.

A variety of art forms are used to tailor projects to the needs of client groups. In 2000, Artlink organised a Millennium Awards-funded project, the Mosaic Project, in which five different art forms: dance, drama, visual arts, creative writing, and music were offered to five groups: mental health, learning disabilities, physical disabilities, visual impairment, and older people, across five boroughs. The reason for this major project was to help management in health and social care to see the value of the arts as part of mainstream work, and not as an afterthought.

Although Artlink works with groups, great attention is paid to individual needs and to encourage individual development, which is often shown in terms of increased self-confidence and esteem, and improved communication and social skills, as well as the development of arts skills.

Artlink works in a way which always includes care staff in developing the arts activities with participants, and always builds in training of care staff so that the activities can be continued after the professional community artists working with the participants have left; so that there is not only a legacy of continuing activities but also a possibility to develop new arts work to meet the needs and wishes of the participants.

The Brief

NIACE commissioned Artlink to:

- ◆ plan, develop and deliver a multi arts intervention in a care setting for up to 10 older people
- ◆ to involve older people and their carers in the planning and delivery where possible
- ◆ to liaise and work closely with other agencies and individuals responsible for the care and quality of life of the chosen older people
- ◆ to convene a local group of the above and other agencies to monitor the development
- ◆ to map individual and group learning and other gains
- ◆ to involve, educate and nurture care staff to build on the programme at other times
- ◆ to show what next steps might be appropriate for the group and individually
- ◆ to indicate how involvement in the programme might influence individual care plans
- ◆ to consider the processes and end products which help the older people involved to be seen as a continuing valuable community resource.
- ◆ to monitor the programme and write a report.

The project was to start in early spring and be of three months duration.

Initial meetings/consultation

Artlink responded to the brief by meeting with senior management in Wakefield Social Services and discussing the possibility of this 4th age learning arts project taking place in one of their elderly persons residential homes.

The idea was well received, interestingly partly because the senior manager had experienced arts being integrated into the daily living culture of care provision in a residential home in Siberia. As mentioned above there is now also a commitment for Social Services to provide activities for residents in homes.

This discussion led to the suggestion of carrying out the project at Flanshaw Lodge, a residential home for 32 elderly people, mainly in their late-70s and older, a considerable number of whom have short-term memory loss, and some have mental health issues.

The director and arts co-ordinator of Artlink then visited Flanshaw Lodge with the manager of elderly care homes, and spoke to the home management and the care staff who were initially selected to be involved in the project. The staff strongly identified motivation as the core area where they felt arts work could stimulate the residents.

The deputy manager of the home had participated in an arts project in another home and was very enthusiastic about having arts at Flanshaw Lodge: her enthusiasm was to be a considerable factor in the success of the project by her championing of the project with the staff involved, the wider care staff, and of course the participating and non-participating residents. Artlink explained to the staff that there would be training days at the beginning, middle, and end of the project for them to learn skills to be able to continue the work after the artists themselves had left. The staff were receptive to this, and mentioned that some of them were working towards their NVQ in Social Care.

The next step was for the idea of the project to be introduced to the residents, which the deputy manager did at the next monthly residents' meeting. At that meeting ten residents were interested in participating in the project, and the two art forms were agreed to be singing/songwriting and visual arts. There was quite a short time scale for setting up the project, and given a longer lead-up period, Artlink would have liked to have spent more time on consultation with the residents about the project, although the outcome in terms of art forms and activities would not necessarily have been any different.

Artlink's proposal

Following these discussions, Artlink prepared a project proposal for NIACE focusing on the aims of:

- ◆ the delivery of a multi-arts project to enhance the learning and quality of life of the 4th age residents
- ◆ the development of art form and facilitation skills for care staff to ensure the sustainability of the work after the immediate programme has ended
- ◆ the involvement of other agencies and individuals who have an input into the care and quality of life of the participants
- ◆ the monitoring of participants' progress during the project, evaluating the process, and indicating possible next steps.

These gave rise to the objectives of:

- ◆ the arts work with the older participants should lead to both learning and personal development.
Care staff at Flanshaw Lodge identified motivation as an important, and sometimes lacking, factor in their residents' desire to join in activities. Motivation would therefore be consciously addressed through the arts work and its positive and active stimulation.
- ◆ development work with care staff including both skills development and personal development.
- ◆ work with other agencies and individuals with inputs into the participants' environment to clarify where there may be gaps in the provision of arts and other life and learning enhancement opportunities.
- ◆ the use of appropriate evaluation methods for all involved in the project: participants, care staff, Artlink artists and staff.

The project proposal also referred to three care staff training days, plus the provision of personal journals for staff to record their learning development. There would also be an observational journal for collective staff use to monitor the progress of the residents. This would form part of the recording of the project, which would also include the artists recording their work and their perceptions of participants' reactions and development (Artlink uses artists' report forms for every session in any project). Photographs would be taken throughout the project - these would not only serve to document the project but would also provide a souvenir/memory of the sessions for participants and care staff.

The work of the residents would remain with them and the home as a tangible outcome making a contribution to the life of Flanshaw Lodge.

Artlink's arts co-ordinator would make regular visits to the arts sessions to monitor developments and provide support.

Planning the evaluation

Artlink's director and arts co-ordinator had full discussions on planning in the evaluation of the project from the start, and the outline of this was included in the project proposal.

Artlink referred to the evaluation methodology from *Partnerships for Learning* – a guide to evaluating arts education projects (*Felicity Woolf, 1999*), which is recommended by Yorkshire Arts. Reviews of the project were built into the timetable, and the project would culminate in an evaluation session of outcomes and process with participants and care workers. Documentation to be built up during the project would include the art work produced by the residents, and photographs of the sessions and the arts work.

Aims for delivery of arts to the 4th age group were developed which included quality of life; positive, active and creative stimulation; learning; skills development; personal development; an opportunity to see results with the group; and increase of participants' motivation to activity.

Artlink built on its experience of evaluating the process and outcome gained from its major Mosaic project, in particular in work with care staff on monitoring the progress and development of the participants, and also their own reflective development.

Successful outcomes would be that:

- ◆ the home continues the arts work
- ◆ care staff show an increased ability to motivate participants into activities
- ◆ participants contribute to the process and end product of the project
- ◆ participants feel ownership of outputs
- ◆ observable personal development of participants
- ◆ observable learning for staff, such as developing sustainable arts skills and reflecting on their practice
- ◆ involvement and interest of other responsible agencies and individuals in further use of the arts.

Setting the project in a multi-arts framework would enable artists and participants to link the skills between the arts by creating over-arching themes.

A concluding aim was to create a model of good practice for arts work with 4th age participants.

The evaluation would lead into consideration of next steps for the participants, care staff, arts work and learning in Wakefield care settings, and Artlink's own programmes and practice.

Selection of artists

Given the short time scale mentioned above, there was an urgency in contracting suitable community artists to work in the project. Artlink works with a number of community artists in different art forms in whom it has confidence that they are able to work appropriately with the given client group and meet their needs. These artists are self-employed and work with a range of organisations on different projects, and they can be much in demand so that a good planning period is necessary to contract a suitable artist in the desired art form.

Artlink was also keen to implement its Artist in Development programme whereby an artist who already has experience in community arts, but would like to develop their work with a new client group, is able to work on a project alongside an artist experienced in working with the particular client group. To develop the facilitation skills appropriate for a particular group it is not necessary for the Artist in Development to be of the same art form as the lead artist, and in fact in this project the scheme worked well in providing the opportunity for two different art forms.

The needs of elderly 4th-age people are such that they need artists to be able to stimulate them but to be aware that they do not always want to remain in a setting which becomes too busy or noisy; they take things slowly and need encouragement to try, and to continue with, eg painting; the artist has to be aware of when a participant's attention span and enthusiasm is waning, and when they may be tiring and need some quiet space for a while before being stimulated into something else.

Ali Bullivent, a community musician experienced in working with older people and a range of clients, was contracted as the lead artist, and Van Nong, a visual artist with considerable community arts experience, including in hospices, but who had not previously worked with older people, was contracted as the Artist in Development.

Selection of day, time, and space for the project

In the initial discussions about setting up the project, Monday afternoon seemed appropriate for sessions. Later (*see below in The Second Half*) there were found to be difficulties with certain Monday afternoons, so the project spanned a longer period than was originally intended.

A time of day suitable for the residents to participate in the sessions also had to be selected. This needed to be a time band when there would not be any interruptions for taking medicine etc. The time chosen was after lunch and before tea time. Sufficient time was allowed for residents to have a short rest after their lunch, plus they had a drink before the sessions, and so were comfortable for the approximately 1½ hours which were felt to be an appropriate length for the sessions: all participants were free to leave the

session at any time and later return if that was what they felt like. This was important for those who needed a short rest or quietness break, or who suffer from dementia.

Flanshaw Lodge is not a very large home, and given the nature of the work - visual arts and singing, it was felt that the dining room would be appropriate for the sessions, rather than a lounge where other residents who were not participating might want to sit. The dining room was not a thoroughfare so potential interruption problems would not arise (Artlink was conscious of such difficulties which can arise in certain residential and day centres, and which can impinge upon the successful development of arts sessions). At the same time, the room was not cut off from the rest of the home so people passing in the corridor or in the adjacent lounge with its interconnecting door could be aware of the project.

2 The Project

The first training day

Artlink was concerned that all the care staff involved in the project should feel both enthusiastic and comfortable with the arts work they would be assisting with and learning to carry out with the participants. Artlink had already been impressed by the very caring attitude of the staff, and their knowledge of individual residents and their needs. The aim was to match up the potential of the arts work with the needs of the participants, and the care staff were the crucial long-term link.

One member of the original team proposed was on sick leave and so the training at the end of February took place for the deputy manager and three care staff. The training throughout the project was able to take place at a Social Services training centre, which was also close to Flanshaw Lodge.

The day was scheduled to give a mix of discussion of the objectives of the project and an enjoyable introduction to arts skills. Bearing in mind that arts work was new to most of the care staff, Artlink included a showing of the video of the earlier Mosaic project to show the range of arts work that could be undertaken with groups, and the involvement of care staff in these activities.

The staff were then introduced, in more depth than in the preliminary discussions at the home, to the project: its aims and objectives and the outputs desired by NIACE. The benefits of arts work were explained - including personal and skills development, as well as the immediate and longer-term feel good factors.

There was focus on ways, through the art work, to motivate the participants as this was outcome most strongly identified and desired by the care staff and would enable learning and other outcomes to take place.

The importance of challenging any preconceived ideas about participants' abilities and attitudes was mentioned, as was the care staff's knowledge about the residents which would assist the artists in developing their work with the participants. Individual needs and possible vulnerability would need to be taken into account by artists and staff. The transferability of skills from care practice was recognised.

Two arts sessions introduced the care staff to skills in music and visual arts. The musician explained the power of music to reach people, unlock memories and responses, even in dementia, and the healthy effects of singing. All the group joined in singing, and learnt about the process of getting participants to warm up by singing familiar songs, which could then be led on to creating new songs reflecting participants' interests. The value and importance of going on to embed singing into the daily care routine with individuals was introduced.

The introduction to visual arts began with fabric painting and batik, and also included some work with modroc clay wrap moulding shoes around the care staff's feet which was thoroughly enjoyed - as well as expanding ideas about what visual arts could be in practice. The staff initially thought that the batik technique would be very easy for the residents to participate in, but see below in *The Sessions*.

The day finished with a discussion and repeat of the benefits of arts sessions. The aim was to ensure that all the contributors to the project shared the same vision of what it would be and its aims. The logistics of the organisation of the project at the home were checked, and any issues clarified and discussed. The evaluation process was also discussed with agreement from the staff for the observational file and their own personal reflective learning journals. There was enthusiasm from the staff for exhibiting the work arising from the project.

The start of the arts work

Preparation

The artists had a preparatory meeting with Artlink's arts co-ordinator and discussed the format of the 1½ hour sessions.

It was decided that the musician would 'warm up' the participants by introducing familiar songs to sing to - these would change and develop over the sessions, and eventually become Songs through the Century. She would then go on from this into creating songs with the participants. The singing would start as a group activity, and the musician would continue individual

work with people to get their own contribution to songs, while others could begin to work individually on the various visual arts opportunities, which the artist would have prepared during the singing; and finally the session would end with a couple more songs.

At all stages the participants would be free to feel that they had been in the session long enough and could go to another part of the home or to their room for a rest: different people would have varying levels of energy and attention span.

Artlink wanted to use the arts for all aspects of the project, so an invitation to join the project was designed by the visual artist to be given beforehand to each of the participants. (*see Appendix*)

The sessions

Although ten participants had been selected to join the group, the first session on 11 March had a total of fifteen participants: but some came and went during the session, partly out of curiosity and partly because of the nature of their dementia. At the first session, the residents were introduced to singing, percussion instruments, and simple silk painting using salt crystals to enhance the design, all as initial and warming up activities.

The musician found some participants very responsive; some were teaching others songs, trying out instruments ('When I was younger I used to play the tambourine'), breaking into impromptu song, and engaging in discussion arising from the music. The musician later recorded songs so that people could have them and sing to them in the home when they wanted.

Several participants said they had never done anything like the silk painting before: "Not had so much fun for years!", "It's been a long time since I enjoyed myself" and "Enjoyed myself Today. Are you coming again?" The colours of the paintings also prompted responses from participants.

There was a good energy in the session, and the care staff were excited by the project. Good levels of support and co-operation between participants were noticed by the artists. After the session, staff and artists, together with the arts co-ordinator, had a debriefing session and began the individual participant notes in the file. This discussion session on the progress of the participants and the project was to be held after each of the arts sessions.

In the early sessions the singing warm-ups led to some residents getting up and dancing. This was very positive, but it was also realised that occasionally the music could feel too loud for some participants, particularly when people were getting carried away using the instruments, so adjustments were made to the use of the instruments, and it was mainly a deaf lady who continued to use the drum and develop a rhythm.

The care staff were supportive of each other in learning arts and facilitation techniques, including how to manage the situation when considerable numbers of other residents want to join in through understandable curiosity and the atmosphere of excitement in the home. Artlink agreed with the manager that the group would be kept to a core twelve people, a number with which the artists felt happy to work, but other people could occasionally wander in, often attracted by the singing or just curious to see what was happening.

The staff also learnt how to move from being a performer to being a facilitator, for example in allowing participants to have solo moments during a song and encouraging the participants to reveal their talents.

Batik was tried with the group, but some participants had difficulties with the concept of the wax and the painting, and there were also visual difficulties with the wax on the cloth. The silk painting with crystals was preferred, and after a few weeks, the artist introduced glass painting which became very popular. The artist helped individuals who were concentrating hard on painting into outlines which the artist provided. For those who did their own designs, their choice and colours sometimes reflected their other interests, for instance one lady spent a lot of time crocheting, and her designs on glass reflected the intricacy of the crochet, and she chose jewel-like colours for her paints. The vibrant colours of the glass paints appealed to the residents, and the borders of clip-frames were also decorated with painting, and then the frames used for photographs in the residents' own rooms.

Very early on the deputy manager had the art work being produced displayed in the entrance hall of the home, so participants and visitors could see their achievements.

The painting itself stimulated other actions, for example, one lady sang a hymn to go with her picture - There is a Green Hill Far Away.

Within a few weeks the artists had identified different individual needs within the group - physical, emotional, and different levels of memory loss. As in any group, some participants tended to dominate sessions through their talking, or seeking attention, so the artists facilitated the creative participation of other group members.

Five sessions through the programme, the musician observed excellent progress with participants appearing stimulated, and enjoying doing something creative and different. One participant brought in a mouth organ to join in. On a number of occasions participants liked to contribute their own versions of songs, and they would lead songs and teach the rest of the group new words or verses.

Individual progress was by now also being observed by the artists. A lady who was profoundly deaf found a role in providing percussion accompaniment to the singing. This lady was then given a disposable camera and found herself a

more outgoing role than she had normally by taking photos to document the project.

One man whose hand shook persevered with painting along an outline and was able to keep his hand steady. As the deputy manager observed: "Bernard's hand shakes a lot when just holding a cup of tea, but when he paints, he holds the brush very steady. There is so much concentration." The artist's reaction was "Bernard is a revelation!"

Artists and care staff all observed how people were proud of their achievements, and had pride in recognition of their contributions both to the emerging Flanshaw Song and to the art work which was being displayed all around the home.

The second training day and review

The second training day was an opportunity to reinforce the arts skills for the care workers; it also had a focus on reviewing the project as to what had been achieved so far, and what could be planned for the future to maximise the impact for the residents. As well as Artlink's director and arts co-ordinator, the artists and the care staff, attenders included Jim Soulsby from NIACE and a representative from Wakefield Adult Education service.

The staff were feeling more confident about the project and the arts work, and were using their own skills and developing these as part of the on-going process; they were also more confident in making suggestions. Staff of course have their own skills which were now being revealed and tapped into. One other care staff member had joined the project group, and she had a great willingness to sing at all times with residents, and a knowledge of songs from the different decades.

The care staff had found that the project could meet social and emotional needs of the residents, which sometimes get lost among the busy daily physical care needs. The staff felt that some residents suffer a form of depression, and that the arts activities might be lifting them from that state.

Having a positive approach was highlighted as being central to the success of the project and the development of arts work in the home. Both staff and residents in the project had this positive approach, and the arts work was being talked about through the week in the daily life of the home, thus generating interest among other staff and residents. The display of the paintings and photographs around the home was assisting in this process.

The singing was stimulating people to talk about, and share, their past, and offer their own versions of songs. It was noticeable that the residents with memory difficulties responded to triggers such as remembered songs. The musician was encouraging all the people in the group to talk about their lives to create a song for Flanshaw Lodge which they would own.

Individual preferences were emerging from the taster visual arts sessions in silk painting and glass painting, and the second half of the project would focus on helping people develop the techniques of their choice; it was felt that some preferences for a particular art technique might relate to levels of concentration. Some people had said they were thinking during the week about which of the visual arts to use during the following session.

The second half would also try to meet other individual needs eg engaging a signer for a session so the deaf lady could make a definite contribution to the Flanshaw song by contributing her thoughts and memories.

Staff were working to create a balance between the arts going on with the core group and the interest it had aroused in other residents - a delicate balance between being welcoming to those who strayed in out of interest, and yet keeping the group sufficiently coherent for developing and monitoring progress.

The staff themselves had been stimulated to think of ideas for future arts work, and ideas for motivating residents to participate in activities. They felt that creative work was becoming part of the daily routine of care in the home, with everyone feeling comfortable and confident in participating and delivering activities.

The facilitation part of the training day had everyone contributing on the processes of

- ◆ warm up - including making connections, co-leading songs, follow-on songs, and play plus creativity
- ◆ motivation - finding what sparks an individual, rotating support for one to one attention needs
- ◆ maintaining involvement - gentle persuasion, stimulation, learning and re-learning, telling those who choose not be active what is going on, themes which relate to participants
- ◆ developing work - preparation of own song and creating a collective art piece.

Emerging from these, it was agreed that for the second half of the project there would be:

- ◆ more focus on bringing the music and the visual arts together in overall themes
- ◆ care to balance individual development and social needs with the group's development and social needs and wishes, ensuring that all participants felt safe and comfortable in the group
- ◆ further development of staff's creative skills and ideas for future arts activities.

The Second Half

The middle of the project coincided with the two May/June bank holidays which, together with the church group sessions, meant gaps of two weeks between some sessions. The artists found that the participants seemed less lively after these gaps, and they wondered whether this was related to the break from the stimulation of the focused arts work. The staff had run sessions in between, but maybe did not yet have sufficient skills to really stimulate the participants, in the way the artists could do.

As this was an voluntary activity not a class and people were free to attend, some members were temporarily lost to football and other television sports watching.

The approaching Jubilee was used as a joint theme as suggested at the training day, and people reminisced about the coronation and the silver jubilee and life at those times, including service in the navy. One lady went further back remembering seeing King George V and Queen Mary. The memories were incorporated into a Jubilee Song. A Jubilee poster and felt crowns were made for the home's own celebrations.

The visual artist was unable to attend one of the sessions but another visual artist, who has worked with Artlink, was interested in shadowing a session, and joined with the musician focusing on Songs through the Century, making a time chart with the different songs from the different decades of the twentieth century, with the participants drawing illustrations for the songs, with the support of the staff. Their own major dates eg birth, marriage etc were also recorded with the songs.

The deaf lady with the drum began to drum in time alone. A lady whose condition leads to her walking around all the time, in and out of the room, stayed for the whole session, and responded to the date chart. Others were involved in their art work, or relaxed and comfortable in the group, joining in the discussion and the songs. A rather withdrawn lady began to seem more engaged than usual when painting or singing.

Some very elderly residents in their nineties, had begun to sit in on the sessions and the musician observed that one, aged 99, came alive when singing. They appeared to enjoy being there in the group watching the others.

A lady with dementia participated both in the singing and the painting with enjoyment, laughing and smiling, and it seemed to stimulate her into being more lucid. Another lady, not among the oldest but with very severe dementia, seemed to like to wander in and out of the sessions and sometimes just sit there. None of this was a distraction for the participants - they accept each other, and the support and encouragement they gave each other was noticeable.

The artists noticed that the staff get the chance in the sessions to talk to residents about other things and find out more about them - knowledge which can then be fed into the individual's care routine.

Over the length of the project, the sessions were fluid to meet the needs on a particular afternoon, and frequently lasted for up to two hours, until attention spans waned.

The Flanshaw Lodge song continued to develop with lines contributed by all the group, and was a source of amusing recollections. (*see Appendix*)

"I wish my son could hear the song. It really tickled me" said one participant.

Throughout the project, one or two relatives (daughters) regularly attended the sessions with participants, and were pleased at the stimulation which their mothers were receiving - particularly in one case where the participant had become very withdrawn.

Celebration session

It was decided to hold a final celebration session, rather than finishing on the evaluation week (see below). At the celebration there was a general warm-up sing-song, plus the songs created during the project, especially the Flanshaw Song. People wrote out their own lines of the song on a banner and continued the illustrations.

The artist used mudroc to sculpt people's feet, which gave rise to a great deal of hilarity. It also provided something ready for painting for future sessions when the staff would be taking over from the artists. He also brought along the silk paintings created by the residents sewn into a hanging.

The musician had created a song "A Timeline of Stories" so that the artists and Artlink could thank all the participants and the staff for making it such an enjoyable and good project. (*see Appendix*)

The home provided refreshments and everyone enjoyed a party atmosphere, with other residents joining in as they passed. So the project came to a conclusion in a very positive fashion, seeing the arts work embedded in the practice and environment of the home.

The third training day - extending the learning

On the third training day, training in arts skills and facilitation was extended to care staff from other Wakefield Social Services homes. The day gently introduced the staff to arts work with older people: its value and, as an example, the process and success of the project at Flanshaw Lodge.

The Flanshaw Lodge care staff were involved in delivering the arts skills training, to reinforce their own skills. There were fourteen new participants, and they were divided into two groups, each group getting an opportunity to be introduced to both visual arts and music.

In visual arts they learnt about the silk painting techniques, and also had an opportunity to try mudroc clay wrapping.

In the music/singing session they learnt simple techniques for creating a birthday song around someone's own history and singing it to a well-known tune. They also drew up time lines which could be a starter for all sorts of both singing and visual arts activities.

As would be expected some of the care staff attending this day already had arts interests and skills and by the end of the day all those attending were saying they had ideas which they felt they could put into practice in their care homes. However some were unsure that other staff would necessarily be as interested, and felt there would need to be support from management: a key issue always for Artlink in working in day and residential care.

Responses to a question on what was the biggest thing they had learnt or heard during the day included: that everyone can join in - whatever skills they have; everyone has something to give; need to plan sessions; different ways to stimulate or involve residents; the idea of children being involved in projects with the elderly; there are always ideas to encourage the best from every resident no matter in how bad a condition you feel the person is, or what they are capable of; that singing is not just about a song - it is what it can mean and the fun you can get out of it; and mention of all the different music and art ideas.

Everyone said they would like to be involved with an arts project and to learn more arts skills, and they had all enjoyed the day, so went away with a very positive outlook on arts projects in elderly care settings.

Group meeting

Reflection on the project

One aspect of NIACE's original brief for the project was to liaise and work closely with other agencies and individuals responsible for the care and quality of life of the chosen older people - care managers, social services, leisure and health departments, arts organisations, therapists, family and friends and voluntary bodies.

Artlink worked with the management of the home to identify such agencies and individuals. It appeared that in fact, apart from relatives and a church group which visited monthly, there were few regular interventions in the lives of most residents.

Artlink had observed that relatives of some of the participants came along to some of the arts sessions, and sent an invitation to relatives of all the participants inviting them to come along to a session and see what was happening. Although only one person was able to come, letters were received from others saying they had seen the arts work exhibited in the home's entrance hall and they were very happy that their relatives were participating in the sessions.

Due to reorganisation and personnel changes in Wakefield Social Services, a group meeting of agencies and individuals was not able to take place until after the completion of the project. However this allowed reflection on the whole project and its outcomes.

The meeting was attended by the director of Artlink, the representative of NIACE who had funded this 4th age learning project, the new Social Services operations manager, the musician, the visual artist, the deputy manager of the home who had led the project and one of the participating care staff, and the son and daughter of one of the participants. Apologies were received from Wakefield's community education department and arts department.

Those who had been involved in the project were invited to give their reflections on it. The deputy manager said she had noticed a change in the residents participating: they had been a bit nervous at the beginning, but became more confident; there had been a growth of skills, such as the man with the tremor concentrating and producing art work, and in particular the deaf lady who was now the 'mother' in the newly-introduced group living system in part of the home - the manager felt that she would not have come out of her shell and developed to this if it had not been for the arts sessions. The residents felt needed. She was also amazed at the skills that had developed, and pleased at the way the residents had helped each other - much more interaction than in the previous usual home life. The deputy manager also felt that staff confidence had grown, and the staff member present felt that as their own confidence had grown it gave residents more confidence.

Reference was made to other residents, particularly those with mental health issues, being able to wander in and out because the sessions were not too formal, and how they had often gradually stopped longer in sessions. The social skills, interacting with each other, were felt to have been an important part of the project. The home staff felt that new faces from outside, the Artlink artists, were a stimulation to the residents.

The deputy manager identified that the atmosphere had lifted, not just on Monday afternoons, but through developments such as singing as residents were helped to get up in the morning, and that this had also helped confused residents. She said the residents needed praising, and being shown appreciation.

The musician said she could endorse what the deputy manager had been describing. There had been a source of pride for the residents in what they had achieved, particularly with the visual arts pieces. There had also been a sense of achievement in the song and its accompanying pictures. It was important that the work had been displayed right from early on in the home. The deputy manager also referred to the residents' eagerness to have their work displayed in their own bedrooms - again showing their sense of achievement.

The sessions also created an environment in which people could express themselves - not necessarily something which is very available to residents generally. A very important aspect had been that the residents had opened up and helped the staff to get to know more about them and their lives.

The visual artist had felt that people were re-awakening skills that they probably had never thought they would have the opportunity to use again, and indeed may have forgotten they once had. He felt it was crucial that the sessions had begun with a simple technique, the silk painting, where everyone could start at the same level. Those who wished could then develop into more figurative work, and the glass painting had been good for those who had, or could develop, some concentration.

The staff member said she would like to carry on training, and the deputy manager suggested that staff from the different homes could have joint training around the various homes. The Social Services operations manager suggested that the activities organisers at the resource centres (day centres) could also give advice.

The group discussed individual participant's development. The father of the son and daughter attending had brought his mouth organ in to a session, and his relatives said they thought he hadn't otherwise played it since last summer. They had noticed that he seemed happier, and thought it may be due to the arts sessions. He had recently begun to take an initiative in looking for a visit and going on holiday. The deputy manager said that he had also become a star at the karaoke in the local pub!

The staff member felt that staff in the home needed to be pushed by the deputy manager to get involved in an arts project. She was looking forward to keeping it on as a regular Monday afternoon session, drawing and using the tape made by the musician.

Suggestions for the future

The NIACE representative suggested a Book of Life for each individual resident, which in effect would be a care plan. This would be almost like a passport which went with each person to whichever care setting they were in, and would contain information on their lives so people would know more about them. The Book itself could be an arts project with photographs, expressive writing, pictures etc. The Social Services operations manager agreed that a Book of Life could help look at the concept of the whole person. The National Care Standards put more emphasis on emotional needs, but are still task oriented.

Empowering staff is also central to skills development with residents. It was important to look at what are the processes and the outcomes; and to remember that the focus for the arts work with older people should be personal development not entertainment.

The Social Services operations manager would like to see this type of arts development, not only in residential care but also in day care, and sheltered housing. She felt people often move from sheltered housing through the system into residential care because of lack of stimulation; and people in sheltered housing go to day care centres even though there are communal meeting rooms at the sheltered housing.

Now that the arts training day for some staff from other homes has been held, Wakefield Social Services are looking for ways to work with other Wakefield Council departments, such as education and leisure, to create opportunities for older people. This will also mean creating a cultural change in homes, focusing on overall well-being and emotional needs as well as physical care. The important role of home managers in changing the attitudes of staff was emphasised.

Regarding the work at Flanshaw Lodge, there was discussion about having an exhibition of the residents' work, and publicising the project within Social Services and in the local press to create awareness of the possibilities of achievement of 4th agers; it would be important to show ideas for future work as well as describing what had already happened.

It was pointed out that the opportunity to develop and use arts skills might help to retain staff, and it could also help with their preparation for NVQs. Staff could also benefit from increased engagement with artists coming in to deliver sessions.

The project will now become an on-going process in the home, and hopefully the same will happen in other homes. Reference was made to the fact that the outcomes from such an arts project, and on-going process, are soft outcomes - not hard targets and performance measures such as might be more usual in some aspects of learning and education. The Learning and Skills Council will shortly publish guidance on working with older people.

The immediate future of the arts work at Flanshaw Lodge was discussed, including how the work can be incorporated into care plans.

3. Conclusions

Evaluation

Evaluation and review were built into the project from the start, using some of the guidelines from *Partnerships for Learning* – a guide to evaluating arts education projects.

Facilitating artists complete a report on each arts session in all of Artlink's projects. These give the opportunity to reflect on developments. In the Flanshaw Lodge project the observations could feed into the review during the second training day. As intended, documentation for the project had been built up during the sessions and included the art work produced by the residents, and photographs of the sessions and the arts work.

The evaluation session was held at the end of the original project, but it was decided to finish a session later with a celebration session (*see above*).

It will be recalled that the aims for delivery of arts to the 4th age group included quality of life; positive, active and creative stimulation; learning; skills development; personal development; an opportunity to see results with the group; and increase of participants' motivation to activity.

Participants

The artists' weekly reports also helped in preparing the evaluation session with the participants and staff. It was recognised that some of the residents would have difficulties in completing an evaluation form themselves, and there was also a wish to continue the arts and activities aspect during the session.

Therefore a set of coloured cards was devised, each bearing a simple phrase:

Feeling Stimulated
Learning Music
Producing my own art work
The Flanshaw Song
..... anything else!

Fun
Learning Art
Being in the Group
Achievement

These were then laid out on the table in front of the participant like a card game and they were asked to select the four which they felt most reflected what the project had meant to them. The results are shown in Table 1. Additional quotations reflected the flavour of involvement in the project.

Table 1 Participants' Evaluation Cards

	Achievement	Being in the group	Feeling stimulated	Fun	Learning art	Learning music	Producing my own art work	The Flanshaw song Anything else!
Annie	√	√				√	√	√	
Violet		√	√	√					
Iris		√	√	√				√	"Always liked reading."
Isabelle	√	√	√					√	
Bernard				√		√	√	√	
Barbara		√	√			√	√		
Jean		√		√	√	√			
Kitty			√		√			√	
Bessie						√	√	√	"I've enjoyed everything about it."
Brenda		√		√		√	√		
Doris		√				√			"I liked the music and the songs."
Hetty		√		√		√			
Gladys		√	√		√		√		"Gets you out of your routine, meet different people, everybody very friendly."
Total	2	10	6	6	5	8	7	6	
Other comments:									
Vi made me feel wanted		Someone bothered about us	Forgotten army	Cheered us up	Someone wants us				

Social benefits: Being in the group was by far the most popular response, and highlighted the social interaction and learning together which had been such a feature of the sessions, allowing people to re-gain social confidence.

Learning and pride: Learning music came next, showing how accessible music is to everyone. Although fewer said learning art, their pride in producing their own art work, which had been remarked on by the staff, was reflected in its being the third most popular choice. Feeling stimulated, the Flanshaw song, and fun were equally popular.

Achievement: Only two people chose achievement, but one was the deaf lady who really had achieved a great deal, and interestingly the other was a very withdrawn lady who had gained enjoyment particularly from concentrating on glass painting, and who had been stimulated to talk about her experiences, including visiting Australia.

Expression: As well as the cards, a song was created from comments to show what people felt they had gained from the project. *The Forgotten Army* reveals the feelings of long-term elderly care residents:

We're not the forgotten army
Somebody wants us
Singing, talking, drawing
Has cheered us up

We've got a hundred stories
That span a hundred years
We've painted our memories
And sung about our fears

Both young and old together
In a group filled with fun
New things to do, new things to learn
A bit from everyone

We're not the forgotten army
Somebody wants us
Singing, talking, drawing
And listening to us

The staff at a later time worked through a short evaluation questionnaire with each participant. Again the majority chose the singing as being what they had liked most about the sessions, and would remember most, but the majority selected their art work as being what they were most proud of. Some had been surprised at doing art work, and one had been surprised that they had joined in. We were pleased to find that nothing about the project had worried participants (this can be a concern with some client groups, or in some

settings). Of the thirteen people who completed an evaluation form, seven said they would like to do more art, and ten said they would like to do more music. However, when asked if they would like to do something else - intended to find out about interest in other arts activities - everyone said no.

Staff

The staff themselves were fully engaged in supporting the residents in the evaluation session and completed their own questionnaire later, drawing on their personal reflective journals which they had been keeping during the length of the project.

Training: They felt that the training days had prepared them for the project by explaining what was going to happen, and given them confidence in the art work and singing.

Likes: What they had liked most about the sessions was a mixture of the singing and art work, gaining their own confidence, seeing the residents gaining confidence, fun and a change in routine. They liked the way that all the residents were given the opportunity to try something new. There was nothing they disliked about the sessions.

Surprises: In response to the question about if anything had surprised them, they said: the group had skills which I wasn't aware of; seeing clients take part in activities that I wouldn't have expected; how much the clients have enjoyed doing different things; and working as a team, helping each other to work together.

Worries: Their worries were their own singing (2), and how the clients would fit in with new ideas.

Confidence: They all felt confident in being able to continue running the sessions without the artists: both with their own arts skills, and in facilitation skills. They felt more support staff would be needed, and they felt the residents benefited from having new faces in the home. One would like further training in music, two would like further training in visual arts, and one would possibly like training in a range of different arts.

Session development: When asked how they thought the sessions could develop, they thought: more practice and showing other staff; by keeping the clients interested and encouraging them to have a leading role in projects; by raising the group's confidence and perhaps a refresher course with Artlink; by continuing and developing the skills already learnt; and by the sessions themselves being a development of both staff and clients.

Support: They all felt they had been well supported during the project by their colleagues and line manager, through group discussions, extra staff to care for residents not attending the project, encouragement from management and

staff, and other colleagues being interested and joining in when they could. Support from the artists was also mentioned.

Content: In answer to the question as to whether the content of the sessions was appropriate for the residents, two said yes; two said not at first, but as they gained in confidence it made it easier for residents and staff to try different things; and one mentioned that some of the group couldn't manage the glass painting due to arthritis etc.

Equipment: On the subject of equipment, it was thought that more specialist equipment might be needed for residents who are short-sighted, have arthritic hands etc.

Size of group and length of session: It was felt that the group was the right size for the particular arts work. The sessions (which were flexible in length as mentioned previously) were felt to be the right length, with the remark that there was flexibility to suit individual participants; and one staff member said that the residents would have wanted longer she felt because they enjoyed it so much.

Project record file: The staff were asked if they felt the project file was a useful record for information on the progress of the project and the participants: they all thought it was useful, and mentioned particularly looking back on what the participants did each week and how they had reacted to the sessions, and of course what they had achieved.

Staff learning: For their own learning, they felt they had learnt art work and singing skills; one mentioned enjoying doing the arts work and learning skills with the residents; another that everyone can make a valid contribution and have fun doing it; two mentioned confidence, including how it improved her own motivation skills; and helping others achieve something in life. One said she was proud to have been part of the project, and the enthusiasm of the staff and residents was fantastic.

Most relevant: Staff were asked to select the point which had been most relevant to them from the project. The choice was: motivating residents, seeing individual participants progress, developing my care work, and developing arts projects at Flanshaw Lodge. Motivating residents and seeing individual participants progress were the two most selected, and this fits with the staff right at the outset saying what they would most like to get from the project was motivating the residents.

The future: All said they would like to take the arts work at Flanshaw Lodge further, and they hoped to get more clients involved and discuss with them what they would like to do. There was also a hope to get some families involved, and a wish to sell the residents' art work and put the money back into the amenity fund for more activities. It was suggested that Artlink should be involved with regular refresher courses.

Artists

As well as their weekly reports on the sessions, the artists also completed an overall evaluation form for the project.

Overall reflection: The musician felt that residents had clearly benefited from stimulation and arts work. Residents had been grateful for the input and had produced good quality work, showing ability to learn new skills and build on these week by week. The visual artist would have liked to extend the project to develop the art forms even more as the residents became more confident and had more practice in the techniques.

Support: There had been a good working relationship between artists, staff and client group: the musician felt that the support received from the care staff had been very good, and that from the management excellent; the visual artist felt that there had been some diminution of the initial support, maybe due to loss of the novelty factor.

Group development: Both felt that the group as a whole developed during the project. The musician mentioned a sense of community in addition to their day-to-day living, by trying out new activities, pride in achievements, and also listening to and supporting each other. The visual artists referred to a core group of seven who returned week after week to do art work.

Individual development: Individuals were noted as having made particular progress: the man with the tremor which decreased when he was concentrating on his painting; a lady with severe dementia becoming occasionally lucid; the strong engagement of the deaf lady; and the animation of another lady. The lady who also did crochet had become at ease with the glass painting, while the withdrawn lady had brought her own designs along for the glass painting.

What worked well/not so well: The musician felt that overall what worked well during the project were the training days, and the structure of the sessions. However what may not have been so good, were the logistical difficulties regarding Mondays with bank holidays and the church group being unwilling to be flexible about their replacement days for the bank holidays, which led to there being gaps in between the later sessions. The only musical thing which hadn't seemed to work as well mentioned by the musician was the percussion becoming too loud for some residents.

The visual artist felt the structure of the sessions where the visual arts came after the music had been good as it gave time for the necessary preparation of paints etc. He felt the choice of silk and glass painting as more accessible had worked well and they had become a favourite with residents. The salt crystals gave interesting and varied patterns with the silk painting, while the glass painting allowed the use of vibrant colours. The initial one to one attention required did take a lot of time. The batik had not been as popular as expected,

partly due to the initial run using white fabric where residents could not see the wax. Mudroc had only been used at the end of the project and he felt in another project it could be used more or at an earlier stage.

Unexpected outcomes: For the musician an unexpected outcome was the deaf lady taking up photography and becoming the group photographer, and also her taking charge of accompaniment rhythm on the drum.

Staff skills In response to the question as to whether the artists thought the staff had acquired sufficient skills to carry on the arts sessions, the visual artist thought that they had, and the musician thought they possibly had.

Own learning: The musician's own learning from the project was not underestimating contributions and learning possible in the group, and working with people with dementia. The visual artist's own learning centred on learning about participants' history and individuals' skills and how to accommodate their abilities.

Most outstanding feature of project: The most outstanding feature of the project for the musician was enjoying the company and stimulation of older people - and the Flanshaw Song! For the visual artist it was to see the man stop shaking when he started painting, the squeal of laughter from the withdrawn lady when he sculpted her foot with mudroc, and to see the deaf lady coming out of her shell.

The Outcomes

The arts work

The development over the weeks of the Flanshaw Song became a strong identity of the project, and some of the visual arts work also focused on illustrating the song. Other songs were created for the Jubilee, the evaluation session, and finally the musician created a song from the artists and Artlink thanking all the participants and staff. The Flanshaw Song is now exhibited with its illustrations at the home, and the other songs have been recorded for the residents to listen to. Using the song creating technique enabled the residents to express themselves about their lives and also to work together and develop a group spirit.

A considerable body of art work was created during the project: silk painting - individual and grouped together, individual glass paintings and decoration of frames, illustration of the Flanshaw Song, and a time line. This has been exhibited in the entrance hall of the home and participants have also decorated their bedrooms. So there has been both public exhibition, remarked on by relatives and visitors, and private exhibition for their own pleasure.

The work produced can be seen to have developed from simple patterns on silk to intricate and thought-out glass paintings. Some participants were able, with the assistance of the artist, to develop their skills and their concentration and ideas. His persistent encouragement was also important for them to have confidence to develop.

Staff development

About half-way through the project, one staff member said "I feel like my own communication skills are developing. I feel more confident. It wasn't the norm to sing before, now I don't care." One staff member who joined the project team at the second training session, was a natural singer who did frequently sing to the residents - the project gave her permission to follow her natural instincts and sing to and with the residents.

All the evaluation and discussions have shown that development of confidence is the key to the skills development and supporting the participants to develop their own skills.

All the staff were keen from the outset to have the skills to motivate and stimulate the residents; these they feel they have achieved, and they recognised also from the beginning that the residents would be able to develop social and other living skills from the motivation initially stimulated by the arts work.

A good relationship was built up between the artists and the deputy care manager and staff, so they were able to advise them on materials etc they would need for the future, and extra little tips for continuing the arts work. The artists were impressed by the care staff's enthusiasm, particularly that of the deputy manager who gave a lead to the staff.

Evaluation conclusions

At the planning stage it was felt that successful outcomes would be that:

- ◆ care staff show an increased ability to motivate participants into activities
- ◆ participants contribute to the process and end product of the project
- ◆ participants feel ownership of outputs
- ◆ observable personal development of participants
- ◆ observable learning for staff, such as developing sustainable arts skills and reflecting on their practice.

It would appear from the process and evaluation of the project that these outcomes have been met.

A further aim was to create a model of good practice for arts work with 4th age participants. Artlink feels that it will be able to draw on the experiences of this project, to frame such a model for future use.

The legacy

The legacy of the project is the creation of a process of arts work to motivate and stimulate residents and, in the broad sense, create a learning environment which will permeate the living environment of the home.

Staff have learnt arts and facilitation skills which can be passed on to other staff and which will support the residents in their own development. Staff have also learnt much more about the participants in the project which will help them with their continuing care.

The singing in particular has become embedded in the care of the residents, taking place in different settings throughout the days. The staff and participants have ideas for continuing the visual arts work and the deputy manager is determined that the sessions will continue.

The positive benefits of the work have been demonstrated to staff from other residential homes, and hopefully will be able to be replicated and developed in their homes.

4. The Future

Future work

The evaluation process was intended to lead into consideration of next steps for the participants, care staff, arts work and learning in Wakefield care settings, and Artlink's own programmes and practice.

Flanshaw Lodge: One of the aims of the project was that the home continues the arts work. The deputy manager who led the arts work in the home, is determined that it shall continue and the practice be incorporated into the care routines.

The musician recorded quite a number of the songs she had used during the project so that they will be available in the home for staff and residents to use for singing in the future. As well as the Songs through the Century there was of course the Flanshaw Song; and the artist designed a cover for the CD. Songs of some people's favourite singers which are not easy to obtain now were also recorded separately so that they could have them to listen to themselves.

The artist also gave the deputy manager a list of materials which they would need to continue the sessions.

Wakefield: See Group Meeting section for ideas which may be pursued in the wider elderly care sector in Wakefield.

Artlink: The learning from the project will be incorporated into future arts work with older people, and also into Artlink's training of community artists. The two aspects of similar work which Artlink is keen to pursue are providing arts and development opportunities for older people, and the essential training and development of care staff to turn projects into processes in varying care sectors.

Artlink is also concerned to publicise the value of arts work with older people. Artlink is currently organising Arts and Older People networking days in the Yorkshire region and the Flanshaw Lodge project has already been presented there.

Recommendations arising

1. Care staff may often be lacking in confidence at the start of an arts work project - although they may not mention this until later when they feel more confident - and giving them a taster day of different types of arts work could be more productive in encouraging them to make choices about the kind of arts work they would like to work with in their care setting than just asking them from cold.
2. Similarly participants could show an interest in a wider range of arts activities if they were given tasters of a variety of such activities.
3. A sense of pride and achievement in what they can do is very important to developing the confidence of the participants. Therefore enabling participants to produce art work which can be given visibility in the care setting early on in the project will help create a sense of achievement and a positive environment for the project, also stimulating interest from other residents and visitors.
4. When care staff have been trained in arts techniques, and also preferably have worked alongside artists with their client group, it can still be important to have refresher sessions, both as training days to learn and reinforce skills, and as sessions at the care setting to stimulate both clients and staff and give them new ideas for future sessions.
5. This arts development and learning has all taken place within the group setting of the residential care home. The query was raised at the second training day whether if one resident had a particular arts need eg an interest in attending a concert or an exhibition it would be possible to meet that wish.

It appeared however that the logistics of care staff accompanying the person, and particularly the transport issue, militated against meeting such individual development possibilities; this of course relates to funding and resources for such support.

The home does organise group outings from time to time, and these could be focused on arts-related activities, but it seems difficult to fine-tune them to meet individual needs which might be more specialised. A scheme with volunteers to take people out as individuals or in very small groups to participate in arts events would be a further step onwards from the arts interest generated by doing work in the home; maybe a voluntary agency working with older people would be interested in developing such a service.

6. Artlink was grateful for the opportunity the NIACE funding gave for this learning project. Locating such developmental work firmly in a learning context could give it a visibility and emphasis which would encourage more widespread use of the arts to stimulate and motivate personal development at all ages.

Appendix

The Flanshaw Lodge Song

Never in all my Days

Never in all my days
Have I laughed so much
Seen so many tigers
Sung and painted with Van and Ali
Never in all my days
Have I crocheted so much
And featured in photos
And seen Nostell Priory on the telly
Never in all my days

V.1

I've been to America, been to Australia
Worked in the mill, and worked at the printer
Fought in the war and fought my man
And tickled some cows when I worked on the land

V.2

I travel the world through the postcards I get
Some things I remember some things I forget
My son took the trouble to invent the Hubble
And my cabbage is black and it looks like a hedge

V.3

I sewed in Castleford, courted in Scarborough
Engineered, sung Ave Maria
In 99 years I've seen so much
I'm still singing and dancing at Flanshaw Lodge

Thank you song

A Time Line of Stories

A timeline of stories
Connecting different worlds
Shared through our laughter
And tears as well
We've painted our lives today
And sung songs of yesteryear
Creating a wonderworld
Of life and richness here

*And we thank you, we thank you
For being who you are
We thank you, we thank you
For touching all our hearts*

Vi, Bernard, Bill and Cath
Doris, Jean and Hettie
Barbara, Brenda, Isabelle
Gladys, Iris Annie
Plus Kitty, Amy, Alice, Bessie
And others in between
The relatives and volunteers
And those who make the tea

Margaret, Maggie, Tracey
Marie and Denise
We've travelled far and learnt so much
Together through the weeks