

## AGE GAP Symposium

*A symposium exploring ways of supporting and nurturing artists to develop creative practice, in participatory settings with older people.*



Held on the 24<sup>th</sup> April 2013 at Trinity Laban Conservatoire of Music and Dance.

Funded by the Paul Hamlyn Foundation's new Special Initiative ArtWorks: Developing Practice in Participatory Settings.

Thanks to OPAN members Age Exchange, Entelechy Arts, Montage Theatre Arts, The Albany, the Horniman Museum and Trinity Laban Conservatoire of Music and Dance.

### REPORT AND RECOMMENDATIONS

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Image, front cover Age Gap Symposium discussion group; Photo Helen Ball

## About the Symposium

Age Gap was a symposium that took place on the 24<sup>th</sup> April 2013 at Trinity Laban Conservatoire of Music and Dance (Trinity Laban). Its purpose was to explore ways of supporting and nurturing artists to develop creative practice in participatory settings with older people.

The need for Age Gap arose through discussion within an existing network, The Older People's Arts Network (OPAN). OPAN is a network of older people's arts providers within the borough of Lewisham which at that time included Age Exchange, Entelechy Arts, Montage Theatre Arts, The Albany, The Horniman Museum and Trinity Laban Conservatoire of Music and Dance. Their aim is to help find a way to articulate the local arts/ culture / participatory offer for older people and improve the coherence of what is provided; sharing expertise, practice, research and training. OPAN decided with support from ArtWorks London, a special Initiative of the Paul Hamlyn Foundation, to examine the needs, challenges and gaps in relation to continuing professional development (CPD) for artists within the field of participatory arts practice with older people. The resulting symposium was developed by OPAN members in collaboration with Helen Ball, Head of Engagement at The Audience Agency, who acted as Chair at the symposium. The Audience Agency documented the day in order to be able to produce a publically available report about what happened at the event and make recommendations for future action.

### Overall purpose

The aims of the symposium were:

1. To create a consultative and discursive event with over 50 delegates, both OPAN members and beyond, including artists, arts managers and older people participating in the arts.
2. To facilitate a day of enquiry into the training needs of artists working in participatory settings with older people; exploring the elements that make up good artistic practice in this context, gaps in current training and professional development provision and challenges that exist in the sector.
3. To directly inform the content of two pilot training and development opportunities for artists in autumn 2013<sup>1</sup>.

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<sup>1</sup> The Symposium and the two pilot training and development opportunities will both be organised by OPAN, and supported through funding from ArtWorks London.

## Delegates who attended

57 people attended the symposium. Delegates came through invitation from OPAN rather than an open call. They were invited on the basis of representing a range of predominantly South London based arts participants, artists and art managers and a range of art forms. Several delegates from higher education institutions also attended, one of whom was a speaker at the event. Two arts professionals working in arts and health for South London and Maudsley NHS Foundation Trust also attended, one of whom was an arts therapist. It was explained to people coming from an arts and health profession that the intention of the symposium was to focus on the experience of artists rather than medical professionals. Four case studies written by ArtWorks were sent out to invited delegates to explain further about the work being done by members of the group, these are included in Appendix A. For a full list of delegates at the Symposium see Appendix B.

## Event Format

The event format consisted of a morning of presentations by invited speakers to set the context, themes and thinking points for the day. This was followed by small and large group discussion based activities in the afternoon. See Appendix C for the schedule of the day and Appendix D for biographies of the invited speakers.

## Speaker Presentations: A summary

Below is a brief description of each speaker's presentation.

### Professor Helen Nicholson: 'Creativity, Wellbeing and Ageing'

The symposium began with a presentation by Professor Helen Nicholson, Professor of Theatre and Performance at Royal Holloway, about Creativity, Wellbeing and Ageing.

Professor Nicholson specialises in applied performance and contemporary theatre. She introduced the quotation below and talked about how a desire to statistically measure the impact of the arts has led to a misunderstanding of its full value.

*"Quality of life then is a multidimensional collection of objective and subjective areas of life, the parts of which can affect each other as well as the sum. It is also a dynamic concept, reflecting values as they change with life experiences and the process of ageing." (Bowling and Gabriel, 2004:3)*

She talked about how valuing only the things that can be counted, we are valuing only certain kinds of experience and knowledge. Her perception was that this type of thinking can be

detrimental in the field of arts and older people, particularly in relation to how older adults are understood. She also talked about a pressure to 'age well' showing examples of celebrity older people.

The question of how to assess the relationship between well-being and creativity, specifically when thinking about quality of life, was raised by Professor Nicholson who spoke of three approaches to measuring quality of life.

1. Using objective indicators, such as wellbeing scales.
2. Using subjective indicators - recognising quality of life is subjective and therefore can only be measured by asking people about their experience.
3. Referring to dual indicators, quality of life is both the material world we inhabit and our testimony, i.e. how we feel about it ourselves.

She argued that the current emphasis on 'measuring' the effects of the arts on older people only sees the arts in instrumental terms, where the arts are expected to have redemptive qualities. They also rely on outdated assumptions that it is possible to separate 'objective' measures from 'subjective' perceptions. This in itself works from a large assumption that something is wrong to begin with. Key measures in relation to quality of life which seem particularly relevant or interesting in the field of older people and the arts were introduced as:

1. Having a sense of aesthetic in the living environment, i.e. how we feel about the environment in which we live.
2. Feeling that an experience leads to feelings of being of use or giving meaning to life.
3. She reminded the audience that one of the key concerns for people living with dementia is the fear of embarrassment, and there is always a risk that participation in unfamiliar activities - including the arts - can induce embarrassment for older participants. This is something that artists should reflect on and consider how to negotiate, particularly for participants that are being asked to try things for the first time.

Professor Nicholson also introduced the concept that there are different forms of creativity and suggested three forms of creativity that overlap in artistic practice with older adults:

1. Everyday creativity, i.e. how we walk to the shop, one day you might choose a different route. This is a particularly important form of creativity in more advanced ageing, reaffirming an individual's ability to make choices and changes within their life.

2. Vernacular creativity, i.e. activities that are part of everyday life that have a creative intent, these could include activities that are not artistic in the purest sense but are creative, such as cooking, gardening and sewing.
3. Creativity as integral to a structured artistic process. This is the creativity that we are most likely to recognise as being that of the work of artists.

Professor Nicholson described however, that really skilled practitioners are able to move across these three areas of arts practice. She talked about the role of the artist in the context of participatory practice with older people as being,

1. A cultural intermediary - artists make a link between the lives of older people and the setting (gallery, home etc.). Likewise the older adult can act as an intermediary for the younger artists - it's a reciprocal process.
2. A maker of space: creating space for different kinds of engagement.
3. Able to share arts specific knowledge and skills.
4. A collaborator: understanding that creativity/art making in this context is always a reciprocal process.

## Artist presentations

Four artists whose current practice has a focus on work with older people were invited to talk for up to 10 minutes about their own practice, sharing information about how they began this aspect of their work and what had supported them to develop and evolve their practice during their career. It was acknowledged that while they were asked to speak about one particular art form, the reality of their practice was often more diverse and may include several art forms.

## Peter Avery

Peter Avery is Artistic Director for 1<sup>st</sup> Framework, a charity that initiates its own theatre work. Peter comes from an art school background and has a long history of creative work. 1<sup>st</sup> Framework was created five years ago when an existing theatre group he was working with, chose to become an over 60s fringe theatre company. The group are made up of 'active elderly' members and have toured their work internationally. Peter talked about them representing the generation that always wanted to excel at something and described them as looking for a more meaningful arts experience than just an interesting leisure pursuit in retirement. 1<sup>st</sup> Framework perform written drama and avoid the practice of reminiscence

work. Peter commented on what he has observed within the group with regard to the connection between their arts practice and wellbeing.

*“The rehearsal room is one of the best areas for the creative wellbeing of the over 60s - it involves physical activity, special awareness, interpersonal contact and intense mental exertion. It requires preparation, sometimes 6 months to a year ahead. Skills really develop.”*

*Peter Avery, 1st Framework*

Peter shared new challenges experienced by the group as a result of ageing- two of its associates are now experiencing physical limitations that prevent them from leaving the house for rehearsals. He raised the question about how their company can respond to this and find solutions through social media to enable relationships to continue.

To articulate what membership of the group can achieve, Peter shared a quote from a member of the group.

*“Self-reflective, it asks you to look at yourself in a different way, to ask who you are - it has become an essential part of coming to terms with ageing. To be able to mourn what you now will never do, but discover what you can still become.”*

*1st Framework member*

## **Zoe Gilmour**

Zoe is a freelance musician and artist working with older people. Zoe studied History of Art at Warwick University. Her first jobs were in the caring professions; she worked for ChildLine, has taught and worked in a strategic leadership role for the organisation Heart & Soul based at The Albany. Within her presentation she showed us how she might use visual props with music to trigger responses from older people. Zoe reflected on her own route into work with older people.

*“It is through experimentation that I found myself working with older people. I haven’t got any particular professional qualification; it’s been more of a life journey. I started learning the cello when I was 8 and that has given me a solid base from where I can throw away all the rules and improvise with confidence. I learn a lot from all these people- the work we do nourishes me and nourishes my practice”.*

*Zoe Gilmour*

Zoe commented about the most significant things that have supported her own continuing professional development and ability to work as an artist with older people.



*“I’ve been very lucky to have had excellent on the job training and experiences - that is probably the most important thing. Sharing knowledge and expertise with different practitioners has been really useful. The point is I get to learn from all kind of people in their settings - this variety in life helps my creative interventions to stay fresh.”*

*Zoe Gilmour*



Image, above: L to R: Zoe Gilmour, Cheryl McChesney, Jayne Lloyd and Peter Avery; Photo Ginevra Jacobucci.

## **Cheryl McChesney**

Cheryl is a dance artist. She was inspired by working with Royston Maldoom, who completely changed the way she approached and understood dance and inspired her in relation to how older people move when dancing. She currently directs Generation XYZ for East London Dance and has worked with the Company of Elders at Sadler’s Wells and Capital Age Festival. Cheryl talked about the huge spectrum that exists when it comes to ageing and the need to challenge perceptions of what is possible in terms of movement as people age.

*“As the artist I think it is my job to create the right environment. For me it’s about thinking about my people skills and the connections and relationships that are made. I think for an artist working in this area those social skills need to be quite high in the agenda. A desire to know people is very important. That desire to know people, to share is a very important part in terms of CPD or thinking of building skills.”*

*Cheryl McChesney*

## Jayne Lloyd

Jayne is an installation artist who has worked in the charity sector for over 10 years in a range of roles including project management, development and facilitation. She has recently started a PhD at Royal Holloway University supervised by Professor Helen Nicholson. Her PhD explores reminiscence practice in care settings with people with dementia.

*“I got to work with older people through a bit of a meandering path. When I finished my BA I looked for volunteering opportunities with the word ‘art’ in it. This led to a job as an activity coordinator in a community centre and one of the main groups I worked with was an older people’s group.”*

Jayne Lloyd

Jayne has a BA & MA in Fine Art and reflected on what this had experience had given her.

*“That training really helped me develop my own practice. It has helped me how to improvise. However there is no training on how to facilitate workshops and how to do projects in community settings. I also found that I had to re-familiarise with the classic techniques and processes.”*

Jayne Lloyd

Jayne also did a foundation course in art therapy as well as an English as a Second Language course and found them useful in terms of understanding how to structure workshops, engaging people and planning for different learning styles.

*“What helped my practice has been hands on learning and running arts projects. It’s important to have time and people to reflect with on your practice. That is often difficult when working as a freelancer, running one-off sessions or working for a small charity with limited time and staff; you might be managed by someone who doesn’t understand the work that you are doing.”*

Jayne Lloyd

## Discussion

At this point in the symposium delegates were asked to reflect in pairs about their own history, in particular telling their own personal story about

1. How did I first get involved in the arts?
2. What kinds of things do I do?
3. What has helped me, either in:
  - a. my own arts practice with older people or
  - b. Participating in the arts as an older participant?

## Group discussions

Delegates were divided into 5 groups (listed in Appendix E) during the afternoon to discuss the themes raised in the morning. Each group was intentionally mixed, containing people representing different art-forms and interests, and both older participants and artists and arts managers. They each also included a facilitator and note-taker.



Image, Age Gap Symposium discussion group; Photo Helen Ball

### Discussion topics

Each group were asked to have a discussion based on the following prompt questions:

1. How did you first get involved in the arts? Is there anything that would have enabled you to participate in the arts more easily?
2. Tell us one thing that you could have been taught/shown/trained in that would have helped you in your career? Explain why...
3. What do you value most in a practitioner?
4. What helps you to develop those things that are valued? What are your own CPD needs and how do you think they can be met?
5. What training/CPD needs have you observed in others that you have met/worked with?
6. How do you think training/CPD should be offered - have you found any ways that are more effective than others?

7. Have you observed needs that exist for practitioners even after years of working hands on - or do things naturally resolve with time?
8. What format is most useful? Is it about mixing up people who work in different art-forms or is it important to keep art-forms distinct?
9. Do you have any other ideas about what would support the development of strong artistic practice with older people?

## Discussion Summary

The dominant responses and themes that emerged from the notes taken during discussion are summarised below.

### How did you get involved in this area of practice?

*“No one here seems to have set up this kind of working life by design.”*

Age Gap delegate, April 2013

The majority of practitioners stated they had started working with older people by chance and then continued developing their skills in the area as a result of personally enjoying the experience and wanting to continue on this path.

Comments reflective of this were,

*“I just found the work incredibly rewarding. I had a real sense of purpose”*

Age Gap delegate, April 2013

There was also a sense that this type of practice is viewed holistically, as being connection to universal themes that individuals find motivating.

*“For me as a practitioner everything is related, a connected journey, I’ve ended up working with all ages and abilities; it’s about the flow of life.”*

Age Gap delegate, April 2013

How participants had got involved with this kind of participatory art alternated between people who had proactively sought out new classes and activities upon retirement and those whose participation had come about as a result of word of mouth marketing, recommendation and for some, a sense of peer pressure.

*“Someone was bullying me a bit, saying I should come to Entelechy - I said I can’t do that and the same lady kept on and on...eventually I decided I’d give it a go - just to show them I can’t do it...16 years later I’m still going!”*

*Age Gap delegate, April 2013*

### **What enables participation?**

Participants actively engaged in arts participation identified several key factors that encourage and motivate their involvement. These were:

#### **The welcome**

*“If I felt I was being made an outsider, I’d have been put off!”*

*Age Gap delegate, April 2013*

#### **A commitment to inclusion**

*“An important feature in the group is the feeling of safety. It was good to know that we were all asked to fill out a comprehensive health form before enrolling on the class and this makes us feel safe and secure. This allows us to be happy with being pushed to be daring creatively while feeling safe. ”*

*Age Gap delegate, April 2013*

*“It’s great to have such an inclusive class and participants are aware of each other’s disabilities and challenges and acknowledge this.”*

*Age Gap delegate, April 2013*

#### **A commitment to quality and progression**

*“We are definitely pushed and [our artist] always aims and expects excellence from us. There is an expectation of standard without pressure but there is never a feeling of competitiveness.”*

*Age Gap delegate, April 2013*

*“Encouragement and motivation are essential.”*

*Age Gap delegate, April 2013*

## Artists are open and don't make assumptions

*"She never makes assumptions and she always listen to what we have to say".*

*Age Gap delegate, April 2013*

*"I tried various different things including jazz piano lessons, a computer course and art classes but I never felt truly involved. Terrible assumptions were made and it took the groups a long time to get through this. I was frustrated as I couldn't understand why the artist could not accept and celebrate that we were a disparate group with different abilities."*

*Age Gap delegate, April 2013*

*"They are professional but they are also down to earth, it makes all the difference."*

*Age Gap delegate, April 2013*

*"They did a good job because they lacked in ego."*

*Age Gap delegate, April 2013*

## Appeal to personal taste

The sense that personal taste plays a large part in a participant choosing to return and continue developing and working with a practitioner and organisation, also emerged as an important and sometimes frustrating factor.

*"I had attended other older people classes but nothing gripped me. I fell on my feet at Laban".*

*Age Gap delegate, April 2013*

*"I tried lots of classes but none of the facilitators worked for me. I realised that I was quite fussy but I couldn't find a teacher who was suitable for me."*

*Age Gap delegate, April 2013*

## What are the key skills that artists need?

The discussion moved on to consider how participation is actively enabled by artists that are skilled in their role. This led to the identification of the key skills and attributes listed on the following page.

## **A genuine interest in others and creating dialogue**

Valuing participants and what they have to offer was considered as central to effective practice.

*“It’s about creating a dialogue”*

*Age Gap delegate, April 2013*

*“I want to be treated as a person by the teacher; I wanted to be treated individually”*

*Age Gap delegate, April 2013*

*“The word that comes up again and again is honesty - it is someone who can listen and support.”*

*Age Gap delegate, April 2013*

## **Empathy, listening and observation skills**

Effective creative processes were deemed to occur through a process over time during which the exchange and discussion of ideas and giving of feedback was prioritised.

*“If there are no people skills then I won’t go back. You have to know how to relate to us.”*

*Age Gap delegate, April 2013*

*“You’ve got to watch, learn and look and adjust through that observation.”*

*Age Gap delegate, April 2013*

*“I always think empathy is the key - and listening - to what other people want, listening to their voices - and by that I mean how they’re feeling.”*

*Age Gap delegate, April 2013*

## **Ability to work flexibly**

The ability to be able to adapt and respond to the people in the room was a repeated attribute within discussions. Participation was viewed as a dynamic evolving process requiring an instant response on the part of the artist.

*“Flexibility in responding to people’s needs - finding different ways of working, as not everyone responds in the same way.”*

*Age Gap delegate, April 2013*

A final comment reflective of the need for artists to work flexibly was,

*“Be prepared to be surprised and absorb surprise.”*

*Age Gap delegate, April 2013*

### **What are the training needs?**

The discussions revealed a sense amongst the delegates that there are key things that artists can learn and develop that contribute to both a sense of personal confidence and an understanding of what makes a quality participatory arts experience. This gaining of knowledge was seen as a desirable outcome that organisations like OPAN could support.

*“I think it’s essential to feel knowledgeable, I felt confident when I felt knowledgeable.”*

*Age Gap delegate, April 2013*

The types of knowledge and skills discussed can be grouped into several categories.

### **Confidence and social skills**

General social skills to work with people were deemed as essential to this kind of practice. Artists are required to be able to develop rapport with older people, who are themselves likely to have a range of needs both known and unknown that need to be supported to enable participation. An ability to form relationships with a range of individuals, i.e. participants, family members, medical staff and carers is also part of the specification for a strong practitioner. There was a sense that strength in this area can lead to transformative outcomes beyond the artist and participant and that artists who are skilled at this practice are adept at building relationships with people regardless of the length of time they have known them.

*“It spreads a wider net than just the carer. When treating dementia a family member might join sessions to help develop new ways to communicate, creative relationships or support. It gives family members new ways to have conversations, new language. That can be very empowering and transformative. It’s a continuum. Lots of people can develop.”*

*Age Gap delegate, April 2013*

Understanding how to achieve trust formed part of this skill-set. One artist talked about how key it is to understand dynamics around time and space to be able to develop stronger



practice with older people, reflecting additionally how her own personal confidence to do this had grown with time and experience.

*“It’s crucial to have the time to hang out with people, with no pressure in the space. Take the time to just sit in a room with people”*

*Age Gap delegate, April 2013*

### **Self-confidence and awareness as an artist**

The discussions identified that an understanding of your own identity as an artist was vital to successful practice with older people. There was a sense within this that this type of artistic practice is very revealing and that older people cannot be fooled.

*“You need to know who you are; they know it better than you.”*

*Age Gap delegate, April 2013*

Without this awareness there was a sense within discussions that you may have a negative experience working in this field that actually damages your own confidence.

*“If you have any issues in terms of who you are as an artist you need to have sorted that out before.”*

*Age Gap delegate, April 2013*

Furthermore, without it, it was suggested you would be unlikely to be able to offer positive experiences to older people.

*“You can’t work that hard unless you can also reflect on your practice”.*

*Age Gap delegate, April 2013*

### **Knowing how to improvise and respond to participants**

Artists were asked to reflect on the training and support they wished they had been offered. One responded,

*“One thing I wished I’d had more training in was improvisation - one of the most important skills.”*

*Age Gap delegate, April 2013*

There was a sense from more established artists that they have developed the ability to navigate new territory with participants, and that this ability to improvise is a key part of what they bring to their practice with older people.

*“You have your skeleton and then you have lots of roads you can follow and you are confident enough to follow that...that’s when it becomes the two way thing.”*

*Age Gap delegate, April 2013*

All groups identified that at the core of all successful work within this practice, was dialogue between practitioners and participants. There was some discussion about how it is when the line between participants and practitioner became blurred that this type of artistic practice really becomes exemplary.

*“You are a reciprocal facilitator, you are not a teacher”*

*Age Gap delegate, April 2013*

*“It’s an enabling role; you are to be the actor in a supporting role. I wish there was some training in that sphere.”*

*Age Gap delegate, April 2013*

**Some understanding of the relationship between the arts with health, wellbeing and the wider world.**

This need was remarked on by several dance artists contributing to the discussion.

*“I wanted to know more about the participants, how their body worked - it would enable me to respond differently.”*

*Age Gap delegate, April 2013*

One artist made the connection between having this understanding and greater satisfaction and knowledge regarding her own role.

*“A participant talked to me about her vertigo issues, and I recognised how my class was benefitting her through a particular dance exercise. It felt significant as I recognised it was helping!”*

*Age Gap delegate, April 2013*

While another made the point that this practice needs to be viewed holistically, and as being connected to wider universal themes.

*“I think it’s very important that when you are training in your art form you get a sense of [the wider potential of] dance as a platform. You must get a sense of it being more connected to life.”*

*Age Gap delegate, April 2013*

## What types of professional development support do artists find helpful?

Artists within the discussion groups reflected on past experiences. They identified helpful factors in relation to developing as artists. Meeting face to face was thought key when artists were sharing ideas and practice:

### Sharing and reflection with artists

*“Meeting points such as this symposium for idea exchange are really powerful.”*

*Age Gap delegate, April 2013*

*“You can share and develop knowledge through others”*

*Age Gap delegate, April 2013*

The potential isolation of artists in participatory arts settings was described as unhelpful and something that could be addressed.

*“It would have helped me to see the process of other practitioners beforehand, as a visual artist it can be an isolated process, so I have been actively finding ways to witness and share with other practitioners. That has been really helpful.”*

*Age Gap delegate, April 2013*

The most common form of CPD that artists at the Symposium had actively been able to find had come in the form of shadowing/visiting other practitioners. This was considered to have been invaluable.

*“I went to Fergus Early - through working directly with him I was able to recognise many practitioners have these skills, I was able to harness and develop my skills through an interest in people.”*

*Age Gap delegate, April 2013*

### Cross-Artform Exchange

The predominant feeling within discussions was a cross-art form approach was the most useful way to offer training and cpd.

*“I think it’s important to have a mix of cross art form.”*

*Age Gap delegate, April 2013*

*“Watching other practitioners from other art forms.”*

*Age Gap delegate, April 2013*

The value of understanding how more than one art form can be used with older participants was felt to create increased benefits for participants too, enabling artists to be more inventive and experimental and offer new experiences.

*“Mixed art forms definitely, giving the connected idea of life to the participants, they will mix up the experiences and it’s a richer experience for teachers and older people.”*

*Age Gap delegate, April 2013*

### **Experiencing participation**

Alongside peer exchange with other artists, there was a strong sense that artists would find it helpful to actually experience participation themselves, in order to be able to understand more fully the participatory experience.

*“I would like the opportunity to be a participant on another person’s project - to be embedded.”*

*Age Gap delegate, April 2013*

*“On site with people [meaning arts participants] would enrich this training.”*

*Age Gap delegate, April 2013*

One artist was able to share the benefits of this type of experience with their discussion group.

*“It has helped working in the room, observing, feeling more connected.”*

*Age Gap delegate, April 2013*

### **What else do artists want?**

#### **A reappraisal of terminology and value**

The discussion included reflection within the groups about the nature of participatory art. Questions were asked about the terms ‘Participatory art’ and ‘artistic practice’.

It was felt that the conversation and dialogue between practitioners and participants was felt to be the foundation of this type of artistic practice. The extent to which this valued as a

form or artistic practice was questioned during the discussion. One delegate summed up a key aspect of these discussions with the question,

*“Why is this not called artistic practice and instead it’s called participatory art?”*

*Age Gap delegate, April 2013*

## Participatory exercise

Following the discussion participants took part in a participatory exercise planning their own CPD opportunities. A record of their ideas and comments is in Appendix F.

## Conclusions and Recommendations

### Outcomes of the event

Age Gap was attended by 57 delegates - representative of a mix of participants and practitioners across South London and across art forms. Following the discussions facilitated at the symposium OPAN will lead on the delivery of CPD events that will be piloted in the autumn 2013 with OPAN network. The event has also been evaluated by Annabel Jackson Associates who has evaluated the symposium as part of a wider evaluation of ArtWorks initiatives. The template for the evaluation form completed by delegates is at Appendix G.

### Recommendations

The recommendations that follow are primarily based on the outcomes of the symposium discussion. Information within the recommendations has also been informed by the experience and knowledge that has been collected by The Audience Agency, about the needs, motivations and barriers that may exist for older people as artists, participants and audiences for cultural experiences.

#### 1) Create a baseline course demonstrating essential quality and skills

Much of the discussion on the day and the suggested CPD activities focused on the fact that emerging artists or artists new to this type of practice enter the field without any formal training. This leads to a sense of necessarily making mistakes on the job, which while offering learning opportunities to the artist, may not lead to a high quality offer to older people wanting to participate in the arts. This was backed up by older people who reflected on trying

out many different activities but at times being put off by the facilitator's approach to older people. One action that could usefully address this would be to create a training opportunity that provides an introduction to: safeguarding issues, planning a session, social skills needed to create rapport, tools for reflective practice and the sharing of expertise from established artists already working with older people. This would start to create a foundation or entry point for artists and could be adapted to be offered as a short course or turned into a more long-term development opportunity. This course should be documented so it can be rolled out more widely, potentially with some elements able to be accessed online. This is the primary recommendation in terms of what OPAN should develop for the CPD pilot in the autumn of 2013.

## **2) Enable artists to experience participation**

Artists should be able to experience what it is like for an older participant. One quick and low-cost way to enable this would be for organisations to work together to offer their emerging artists opportunities to visit another organisation and take part in a participatory experience that is new to them in some way - either in terms of the facilitator and/or the activity. A short feedback activity should follow this experience and would act as a reminder to artists of what it is like to be on the other side of an experience. This could take the form of a short interview with individuals and then a group exercise with other artists to discuss different experiences. The impact of this would be to help professionals to make changes to their practice that better support their participants.

## **3) Create an opportunity where artists can access feedback**

There was a strong sense amongst more established artists that personal confidence had grown through receiving feedback from others. Several of the CPD activities suggested by participants at the symposium focused on enabling artists' feedback to happen more frequently through training and CPD. Artists who want to become facilitators of participatory art with older people are likely to progress far quicker and make less damaging mistakes if they are given the opportunity to practice in the context of a safe and supportive environment. Creating a clear training course where participants work together for a number of days before facilitating their own session watched by the group and being offered feedback, would be an effective way of providing intensive and powerful CPD support to artists. This training should include involving older participants in giving feedback to artists and could also involve them as course facilitators. This opportunity could be offered to both emerging and established practitioners as a way of providing regular skills up date. Practice sessions could

be recorded and provided to artists as a tool to support their self-reflection beyond the course.

#### **4) Facilitate a more sophisticated understanding of ageing**

Some of the older participants in the room voiced negative experiences about how an artist had made them feel about being an older person. While this is likely to have been inadvertent on the part of the artist, the impact of this on the participant is likely to be detrimental to how they perceive the arts. Older people could work with a facilitator to explore concepts and attitudes around ageing and create a presentation or talk that can be given to artists to represent a selection of viewpoints and experiences in relation to this topic. This would support artists in their development of social and reflective skills key to this practice.

#### **5) Encourage peer support**

Artists were clear that they need each other to learn and grow. Exchanging practice would be likely to result in higher quality practice as well as the benefits of networking creating increased numbers of partnerships and collaborations. Creating a database of artists that are invited to take part in talks, seminars, action learning and shadowing/mentoring opportunities would build on the types of CPD that artists reported having had in the past. This would enable this field to become more accessible, as currently artists are experiencing privileges in relation to who they know or are geographically close to and/or are confident to approach for help. The activities of this group should be documented so that skills and learning can be shared, case studies can be understood and the debate surrounding why participatory arts is seen as less valuable than artistic practice can continue and terms redefined.

#### **6) Research and build evaluation practice amongst artists**

Many of the suggested CPD activities were very minimal when it came to suggesting how it would be clear if an activity had been successful. How work was evaluated was also largely absent from conversations on the day. The reasons for this need to be explored rather than assumed however, it is true to say that if reflective practice is a key skill for artists then there is also a need for artists to understand how work of this kind can and should be evaluated. Not all projects will and should be evaluated by an external evaluator and bringing artists and researchers closer together to understand the role of the artist in evaluation is likely to strengthen this area of practice and enable more activity to be funded with an increasingly ageing population.

## **7) Build understanding of motivations and marketing**

Did older people at the symposium report that they had tried a lot of things in the arts before settling on something they liked, because the arts are not clear what they're offering? While personal taste and finding a good fit plays an important part, we also expect that there is work that could be done to understand more about why the older people you do attract value you and how these motivations could be learnt from and used to be clearer with new potential participants what it is you can offer them. Creating a feedback structure with your participants, perhaps twice a year and involving anyone with marketing responsibilities in your organisation or group, would be a very effective way to do this. Organisations could attend a half day session to learn how to organise and embed this type of reflective practice.

## **8) Acknowledge and explore specific challenges**

While cross-art form learning was seen as hugely desirable and the majority of skills and attributes considered key to developing this work were transferable, there are some key challenges or subjects that need attention within their own specific context. One of these raised on the day was rural isolation and how artists can work with older people who are geographically remote and far from arts provision. Another point was made in relation to the significance for a dance artist of being able to increase their knowledge about physical movement. These subject specific items should be developed through clearly identified funding applications involving both artists and older people - with learning once it is attained, shared through wider cross-art form networks as appropriate.



## Contacts

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## Appendix

### Appendix A: OPAN Case Studies



TRINITY LABAN CONSERVATOIRE  
OF MUSIC & DANCE

### OPAN Older People's Arts Network

OPAN is a newly created network of older people's arts providers within the borough of Lewisham. Our aim is to help find a way to articulate the local arts/ culture / participatory offer for older people and improve the coherence of what is provided; sharing expertise, practice, research and training. **Below are** examples from four organisations within OPAN and their work with older people in participatory settings. The format for the case studies was devised by Artworks and these case studies provide a snapshot of current practice taking place within arts organisations in London regarding artists working with older people in participatory settings.

The information is designed to inform discussion concerning the most effective support for artists and practitioners working in those settings.

#### Case Study: Age Exchange Theatre Trust

Artistic Director, David Savill

##### Mission of the organisation

Age Exchange reaches out to people using memories and the arts to help them understand and express who they are, to value their experience, to strengthen their relationships and to bring them together

We aim to help people feel good and to live the lives they want by increasing

- self-confidence, self-esteem and wellbeing
- the feeling of being part of and contributing to family and community
- communication between individuals, formal and informal carers and others in the community
- access to arts, reminiscence and creative activities

**Artform(s)** Theatre, Film, Fine Arts

##### Who are the organisation's main clients?

NHS Trusts – Housing Organisations – Arts Partners.

We work with people young, old and in between individually, in groups and in communities. We work with family carers and with professionals, supporting and training them in reminiscence arts

to enable them to use them day to day. One of our strengths is mixing the generations and enabling them to share their experiences and memories and to understand and learn from each other. And we are expert at working with people with dementia for whom the spoken word may not be their main method of communication.

**When was the organisation founded?** 1983

**What proportion of your work is targeted at older people/participants?** 80%

**When did you start working with older people/participants?** 1983

**How is your work for older people/participants funded?**

Currently NHS Trusts, HLF, Arts Council, Private Trusts and Foundations, Housing Organisations, Local Authorities

**What is the format of your participative work for older people?** E.g. project duration, session lengths and structure, number of participants, profile of participants

Various models. Theatre productions might take months, or it may be older people contributing to a one off school workshop. We bring people together to offer opportunities and support to remember their life experiences and to participate in and enjoy artistic and creative activities which stimulate those memories. These activities - talking, theatre, music, dance, movement - stimulate all sorts of memories including deep seated physical [unconscious] memories. This is particularly important for people with dementia. The activities may result in performances, films, plays, musicals, visual art, craft, exhibitions and should always result in people feeling valued for who they are.

**Why is the participative work designed the way it is?** i.e. what have you learnt about what works and what doesn't work in delivering participative work for different groups of older people? Age Exchange has changed over 30 years. Early projects were presented by professional actors performing shows based on memories shared by older people or productions written for older actors. Since 2000 productions have involved older people in improvisation in creating the production. Other forms of theatre have been developed in care settings where actors enable older people of whatever disability to tell their stories.

**What are the main problems of working with older people/participants?**

Depends in care settings it is getting the support of the staff and information about the participants. Participants are generally not the problem, although obviously frailty and health can be an issue.

**What are you planning/hoping to change in the future?**

Constantly working on creating better relationships with Care Settings. More developed models of creative arts with dementia. Creating an established training for artists working with reminiscence and with older people.

**What is special about participative work with older people?**

Older people's pride in discovering what abilities they have. Creating connections for them which may not have existed before

## **Case Study: Entelechy Arts**

**David Slater, Artistic Director**

### **Mission of the organisation**

The following principles underpin and shape our work, helping us to decide between different demands and to build a shared relational practice that can be communicated between all those who contribute to Entelechy Arts, whether as professional or non-professional artists or in other capacities:

- Our work is developed with and not for others: shared leadership and equal ownership are central to the development of our practice;
- Our practice listens to the unheard, draws attention to the unseen and gives value to each person's contribution.
- Our work is nourished by a creative curiosity and openness to unexpected possibilities.
- Our practice is underpinned by the idea of membership and belonging. Relationships develop across boundaries of race, age, class, profession and ability as a result of identifying shared goals and ambitions;
- Our work values mindfulness, paying attention to the reality and possibilities of the present moment: art is created in everyday living;
- Our practice values the incomplete form; our process is as important as our products;
- Our work aims for delight through authenticity.

**Artform(s)** Combined Art forms

### **Who are the organisation's main clients?**

- Young people who have long-term health conditions and complex disabilities
- Adults who have profound and multiple disabilities
- Older, old people (85 to 100-year-olds) who have learning disabilities or age-acquired disabilities

**When was the organisation founded?** 1989

**What proportion of your work is targeted at older people/participants?** 65%

**When did you start working with older people/participants?** 1989

### **How is your work for older people/participants funded?**

Arts Council England, Baring Foundation, London Borough of Lewisham , Deptford Challenge Trust

**What is the format of your participative work for older people?** E.g. project duration, session lengths and structure, number of participants, profile of participants Entelechy's world comprises of a distinctive methodology working within a series of interconnected zones or spaces of creative activity. Each space has a clear function in supporting the artistic journeys of participants, artists, audiences and other stakeholders. From intimate work shared with small groups of family and friends to practice presented on huge public stages, these zones define and clarify different registers of creative engagement.

'Home Space' supports a multi-stranded programme of creative encounters working with older people aged between 60 and 100-years-old. It comprises of five different groups meeting on a regular basis in residential homes, day centres and church halls. Musicians, dance and spoken word artists work with active older peer mentors to develop and support work with frail older, old people.

The 'Shared Space' holds semi-regular events that bring together different groups of Entelechy participants and their peers. It creates a time to reflect on experience and exchange artistic fragments and ideas. It is a safe arena where people with different ages, backgrounds and

abilities can have their preoccupations and interests heard. It is a space that nurtures recognition, respect and trust.

An example of 'Shared Space' activity is Entelechy's 21st Century Tea Dance Programme developed in collaboration with The Albany. It is an eclectic mix of social dancing, digital screenings, theatre, song and storytelling performed by a cross-section of the company. It is

an opportunity to share work with a wider and engaged public. It takes the traditional form of the Tea Dance and re-imagines it. Guest artists and performers have ranged from tap legend, Will Gaines to Hip-Hop Edwardian Musical Star, Ida Barr.

'Lab Space' creates an opportunity to re-negotiate ways and means of conversation and exchange between Entelechy participants and associate and visiting artists. Lab Space creates time and opportunity to experiment, to stimulate, test out new ideas and improvise. It is where we work with risk and innovation. The Midnight Walk, a night adventure for 70yr olds designed in collaboration with Kings College and poet Inua Ellams is an example of lab Space practice

**Why is the participative work designed the way it is?** i.e. what have you learnt about what works and what doesn't work in delivering participative work for different groups of older people? We have learnt to begin with not knowing. Not anticipating. To create a space that supports the energies and imaginations of older people. To design spaces for encounter and exchange. Exchanges with peers who have very different backgrounds and life experiences. Exchanges between visiting artists. Exchanges between different generations.

**What are the main problems of working with older people/participants?**

We have not encountered any problems working with older participants. There are challenges in sustaining long-term creative relationships with people whose lives are in transition from independence to dependence. Designing programmes that are able to respond flexibly to fluctuating health and mobility issues has to be a central priority.

**What are you planning/hoping to change in the future?**

We would like to work with others towards the creation of a society where it was an ordinary possibility for the very old to connect and contribute to the cultural life of their communities.

**What is special about participative work with older people?**

Often older participatory artists like to work off the edges of their experience. There are no longer any rules.

## **Case Study: Montage Theatre Arts**

**Artistic Director, Judy Gordon**

**Mission of the organisation.**

Montage Theatre Arts (MTA) runs a programme of 33 weekly community courses for 3 – 89 years and uses drama, dance and song and music to give people high quality arts experiences, thereby enabling them to develop their confidence, abilities and interaction within the local community.

**Artform(s)** Performing Arts: Dance , Drama , Singing, Digital

**Who are the organisation's main clients?**

MTA provides opportunities of artistic excellence for the community and particularly to its most vulnerable members, who through a combination of age and social disadvantage cannot, without

support and guidance, access facilities that foster the development of new or existing physical and artistic skills. Current participants range in age from 3-89 years.

**When was the organisation founded?** 1998

**What proportion of your work is targeted at older people/participants?**

About a quarter of our annual programming and increasing. 4 weekly dance, drama and singing courses based in Brockley and Crofton Park and Greenwich Theatre with local and London-wide events including the Cultural Olympiad, Big Dance, Capital Age Festival and commissioned projects.

**When did you start working with older people/participants?**

Judy Gordon, Artistic Director, has worked with older people for over 15 years both teaching and creating new works with, by and for over 60's. MTA now has 3 specialist facilitators.

**How is your work for older people/participants funded?**

Through various funding streams: Trusts and Foundations; Arts Council; London Borough of Lewisham – RFO and local assemblies; Individual Donations - small participatory fees; Commissions: eg. Horniman Intergenerational workshops

**What is the format of your participative work for older people?** E.g. project duration, session lengths and structure, number of participants, profile of participants Courses lasting anything from 1-8 weeks to weekly classes for a whole year plus one off events such as Lewisham Peoples Day. Participants join courses whenever they wish – they are all drop-in, however most attend regularly once started and particularly when working towards shows. Session lengths are 1 – 2 hours with about 15 per class. Some courses are non-performance. Depending on nature of course and location, profile of members vary. A group at the Elder People's Support Project have been working together for 7 years known as The Supertroupers and non-trained. The new performance group at Greenwich Theatre, many of who are very experienced practitioners.

**Why is the participative work designed the way it is?** i.e. what have you learnt about what works and what doesn't work in delivering participative work for different groups of older people? The philosophy underpinning the organisation is an understanding that people who can maintain positive regular social contact, make a contribution to their community and learn new skills have a greater chance of maintaining good mental physical and emotional health throughout their life. The organisation engages with a highly diverse constituency of adults and children, and is strongly representative of the multi-cultural community in which it works, creating many intergenerational events as participants and audience throughout the year. As a facilitator, commitment and sensitivity, respect, trust, humour and generosity are key elements to the diverse range of experiences and backgrounds older people have. The learning is always mutual.

**What are the main problems of working with older people/participants?**

Being aware of their changing needs and abilities as older people's abilities can rapidly alter as health declines and different parts of mind and body are affected. Changes can be bewildering over weeks, months or years for the participant and facilitators must adjust the work gradually to support. There is a real lack of performance opportunity and peer-sharing in Lewisham so MTA has had to look outside the borough until it materialises locally.

**What are you planning/hoping to change in the future?**

Increase in programme; building profile for greater access; creating new and exciting platforms to showcase work; Creating more peer sharing is being developed with new partnerships.

### **What is special about participative work with older people?**

Judy Gordon: Having had a very special relationship with one group of older people for 7 years, I continually enjoy the surprises of long lives lived. Each work is experienced-based and these personal stories create moving, humorous and often magical journeys involving movement, dance, music, song and projected images. Those groups that aren't performance-based bring a happiness for that one or two hours where friendship is really treasured in an understanding of how fleeting life is. Those who are alone find reliable, social support in classes run whatever the circumstances. Those who are experienced and more active, find the group and work stimulating, different and challenging. Working with these students is refreshing, funny, and rewarding as, being older, they have such an appreciation for their tutors. For many of the participants involved, the programmes offered by MTA, are more than just a regular dance and/or theatre activity and have proved to be the agent of change and personal growth and has offered hope and opportunity that participants have not been able to find elsewhere.

## **Case Study: Trinity Laban Conservatoire of Music and Dance Learning and Participation (Music and Dance)**

### **Mission of the organisation**

Trinity Laban's aim is to advance the art forms of music and dance and develop the artistic leaders of the future. To achieve this aim, we bring artists together in order to train, perform, collaborate and research in inspiring creative, intellectual and physical spaces. Performance and artistic practice are at the heart of all our activities.

- We seek out and embrace new means of artistic education and expression: we are experimental, creatively ambitious and forward-thinking.
- As a leading and progressive arts educator, we identify, support and develop talented and innovative performers and practitioners wherever they may be found and throughout their creative lives.
- We deploy our expertise and resources to enrich the cultural life of our local, national and international communities.

### **Artform(s) Music and Dance**

### **Who are the organisation's main clients?**

Trinity Laban has over 1,000 higher education students across our Music and Dance Faculties. In addition, each year over 16,000 people of all ages, from pre-school to those in their nineties, get involved with live music and dance activities as part of Trinity Laban's Learning and Participation programmes. Many of these people are from our local boroughs of Greenwich and Lewisham.

### **When was the organisation founded?**

Trinity Laban Conservatoire of Music and Dance was formed in 2005 through the merger of Trinity College of Music and Laban.

### **What proportion of your work is targeted at older people/participants?**

The Learning and Participation (Music and Dance) programme offers a wide range of regular and project based education and community activity, of which our older peoples work is currently approximately 5%

### **When did you start working with older people/participants?**

Retired Not Tired is a regular programme of work aimed at over-60's which started in 2011. Before then Trinity Laban delivered one-off music activities and projects for older people, largely on the Isle of Dogs.

### **How is your work for older people/participants funded?**

The Retired Not Tired programme is currently funded by Lewisham Council. (Do L and P Music have any additional funding for their programme??)

What is the format of your participative work for older people? E.g. project duration, session lengths and structure, number of participants, profile of participants

Currently Retired Not Tired comprises of four core groups who meet weekly for between 1-2 hours:

- All Singing All Dancing is a joint music and dance group based in Central Catford with 15-20 members. Group members are from the local area and are an active, independent cohort with wide age ranges. The aims of the class are to enable older people to develop their music and dance skills, to provide opportunities for creative participation, actively encourage older people to input into the direction of creative activities, and to encourage health and wellbeing through participation in music and dance.

- Dance for Health - a more active group combining creative dance with Pilates based at the Laban Building, Deptford with 25-30 members. This group has a health focus and combines dance and Pilates techniques. Sessions are run weekly during term time. Participants tend to be more independent, physically able older people.

- Arts Befriending Club – social arts groups partnering up with Ageing Well Lewisham based in Sydenham. The group primarily had a social focus and provides opportunities for older people to socialize around arts based activities. The Club combines a range of arts based activity including singing/music, theatre, arts appreciation, fine art and poetry. Attendance fluctuates as many of the Club are frail or have care responsibilities.

- Bellingham Young at Heart – a social and creative group based in Bellingham Green. The music group with Bellingham Young at Heart Group was established in early 2012 to follow on from an initial pilot project undertaken by Entelechy Arts in 2011. The group is primarily a social one, with the musical content worked around social elements like bingo and a raffle. Membership of the Club comprises local older people, including many who are frail and are supported to attend the Group by the organisers and using transport provided

Trinity Laban aims to develop project based work in this area and has just finished a cross- arts project 8 week partnership project with Age Exchange.

### **Why is the participative work designed the way it is? i.e. what have you learnt about what works and what doesn't work in delivering participative work for different groups of older people?**

Retired Not Tired is still quite new and we are constantly evaluating, learning, shifting and exploring new ways of delivering in response to the participants we work with. Trinity Laban has recently employed a Research Fellow to undertake an evaluation of our programme, consider research questions and to help shape the future direction of the work.

We believe in acknowledging the participant as an artist who makes a creative contribution and view the classes as a collaborative opportunity to explore music and dance together, allowing participants to take ownership of the group and help shape its direction

The artists and practitioners who lead the sessions regard remaining open, creatively respond to situations as they arise, adaptive to participant's varying physicality and abilities and always being ready to "play", experiment and change direction are key features of the work.

Some practical aspects of the classes (such as suitable locations, start times, duration of sessions etc) were designed in consultation with local older people – through forums such as the Positive Aging Council.

### **What are the main problems of working with older people/participants?**

So far Trinity Laban has found no unexpected issues in setting up and developing our work with older people. We have been fortunate in having considerable support from local agencies, our artists and practitioners and the participants themselves

What are you planning/hoping to change in the future?

We recognise that some of our participants want to develop their skills further than the existing pace and content of classes allows. We are currently looking at developing progression routes



for nurturing participants/emerging older artists who are ready to move beyond the regular classes in to more experimental or performance based opportunities.

We would also like to further exploit the wealth of provision being based at Trinity Laban affords us; more music and dance collaborations, opportunities for participants to see shows and recitals, intergenerational projects working with our Youth and Children's Programmes, working with our BA and Post -Graduate students and looking at preventative health measures with our Dance Health department.

Trinity Laban is interested to develop a research strand for its work with older people and develop closer partnerships with other OPAN organisations and potentially other Higher Education Institutions.

**What is special about participative work with older people?**

Older people have a wealth of experience to draw upon and contribute to creative activity in music and dance.

## Appendix B: Delegate list

Name	Organisation
Peter Avery	Artistic Director 1st Framework
Sue Akroyd	Trinity Laban
Jaycee Allman	<i>Retired Not Tired</i> , Trinity Laban
Liz Atkin	Trinity Laban
Elizabeth Bacon	ArtWorks London
Helen Ball	The Audience Agency
Hilary Ball	<i>Retired Not Tired</i> , Trinity Laban
Estelle Buckridge	Capital Age Festival
Louisa Borg-Constanzi Potts	ArtWorks London
Ros Bedford	Age Exchange
Anna Brown	Montage Theatre Arts
Rose Ballantyne	Blackheath Halls
Fergus Early	Green Candle Dance Company
Zoe Gilmour	Music and Visual Artist
Donna Ford	Freelance Dance Practitioner
Joey Gamper Cuthbert	Trinity Laban
Judy Gordon	Montage Theatre Arts
Maria Ghoumrassi	Freelance Dance Practitioner
Stella Howard	Trinity Laban
Chloe Harbour	Age Exchange
Jean Hobden	Age Exchange
Annabel Jackson	ArtWorks London
Veronica Jobbins	Trinity Laban
Ginevra Jacobucci	The Audience Agency
Alison Jones	The Smiling Sessions
Gill James	<i>Retired Not Tired</i> , Trinity Laban
Malcolm Jones	Age Exchange
Rachel Judge	Age Exchange
Jayne Lloyd	Visual Artist
Susan Langford	Magic Me
Ann Lewis	<i>Retired Not Tired</i> , Trinity Laban
Natasha Lohan	Freelance Music Practitioner
Susie Miller	Capital Age Festival
Rebecca Manson Jones	Just Jones Company

Cheryl McChesney	Dance Artist
Jean Mitchell	Age Exchange
Tony McTurk	Practitioner
Professor Helen Nicholson	Royal Holloway, University of London
Eileen Osullivan	Age Exchange
Grace Okereke	Greenwich Dance
Jonathan Petherbridge	London Bubble Theatre
Dr Emma Redding	Trinity Laban
Simon Purins	Visual Artist and Filmmaker
Pam Percy	Montage Theatre Arts
Helen Shearn	SLAM
Annie Sheen	Trinity Laban
David Savill	Age Exchange
Belinda Sosinowitz	Age Exchange
David Slater	Entelechy Arts
Andy Thomas	Lewisham Council
Vicky Tweedie	Spare Tyre Theatre Co
Jo-Anna Van den Bosch	SLAM
Sarah Wickens	Magic Me
Michelle Weiner	Dulwich Picture Gallery
Dr Kate Wakeling	Trinity Laban
Katie Windsor	Trinity Laban
Marilyn Ward	Montage Theatre Arts

## Appendix C: Symposium Itinerary

10:00	<b>Registration - Tea/Coffee/Biscuits</b>
	<b>Welcome</b>
10:30	Veronica Jobbins , Head of Learning and Participation (Dance), Trinity Laban <b>Chair</b> , Helen Ball, The Audience Agency
10:45	<b>Keynote speaker</b> Professor Helen Nicholson, Royal Holloway, University of London
11:25	<b>Presentations</b> Peter Avery, Theatre practitioner Zoe Gilmour, Music practitioner Cheryl McChesney, Dance practitioner Jayne Lloyd, Visual Arts practitioner
12:15	<b>Lunch</b>
13:00	<b>Break-out discussion groups</b>
14:15	<b>Participatory activity back in Studio 1</b>
15:00	<b>Plenary</b>
15:45	<b>Evaluation</b> Annabel Jackson, ArtWorks London
16:00	<b>End</b>

## Appendix D: Speaker biographies

### Helen Nicholson

Helen Nicholson is professor of theatre and performance at Royal Holloway, University of London where she specialises in applied performance and contemporary theatre. She has worked as a practitioner in many different community and institutional settings, including work in Japan, South Africa, Australia and Malawi. She is currently leading a research project on the arts in dementia care, some of which is in partnership with Age Exchange Theatre Trust.

Helen is co-editor of the world-leading journal *Research in Drama Education: The Journal of Applied Theatre and Performance*, and her books include *Theatre & Education* (2009), *Applied Drama: The Gift of Theatre* (2005) and *Theatre, Education and Performance* (2011).

### Peter Avery

Peter is a designer, director and lecturer. He trained at the Central School of Art and the Royal College of Art. He has designed in UK regional theatres, for television at RTE in Dublin and film for ZDF in Hamburg and Berlin. Worked with Edward Bawden RA on four murals for the Department of Physics, Hull University, Senior Lecturer at the Central School of Art, visiting lecturer and outside assessor for the University of Kent at Canterbury and Glasgow School of Art. With 1st Framework he has directed premieres of work by Chekhov, Maeterlinck, Eric Rohmer and Raymond Queneau. His over 60's drama work has been shown in Australia, Germany, Ireland and Spain as well as winning awards in the UK. Lectured on Modern Art at the Mary Ward Centre. Drawings and paintings in several collections.

### Zoe Gilmour

Zoë Gilmour is a freelance musician and artist who specialises in creative collaborations with people who have complex communication needs. She aims to infiltrate and animate a diverse range of community groups in association with arts organisations, colleges and local authorities. These currently include Trinity Laban, Entelechy Arts, Age Exchange, Creative Futures and Hackney Learning Trust.

Zoë worked for many years as part of the strategic management team at Heart n Soul, the arts organisation with learning disability culture at its heart. In 2012 she was producer on the first run of "Sheer" a touring theatre show in the dark by Extant, Britain's only professional company of visually impaired artists. She has also toured internationally with avant punk band, Gertrude, with which she is vocalist and electric cellist. Her on-going art projects such as "Critical Ornithology" play with experimental soundscapes and encourage human interaction with nature.

### Cheryl McChesney

Cheryl worked alongside Royston Maldoom for 10 years on major dance performance projects in Britain, Germany, Holland and Lithuania and was a senior animateur for Rambert Dance Company from 1999 - 2004.

She has taught and choreographed for amongst others Sadler's Wells, Independence, Greenwich Dance, The Barbican Centre, Trinity Laban, Amici and East London Dance. For ELD Cheryl was project director for The Big Chair Dance 2008 and Dancing StAGE 2010 working with over 100 older dancers for performances at the Royal Festival Hall in London. For Big Dance 2012 Cheryl directed 'One Giant Leap', an intergenerational project for a cast of 60 dancers, from babies to octogenarians, performed in Barking Abbey. 'Where the Heart Is' was created

for a group of dancers of mixed ages for site specific performances at the Geffrye Museum, London in July 2012.

Cheryl is currently artistic director for East London Dance's elders company Generation XYZ and has choreographed their new piece 'Super Human'. She is also an Artist Specialist, delivering workshops in primary schools to promote and develop creative thinking skills through arts activities for children.

### **Jayne Lloyd**

Jayne Lloyd has a BA and MA in fine art. Her practice includes installation, film, drawing, sculpture and performance. She has ten years' experience of working in facilitation, development and project management roles in the charity sector and for the past five years has been running arts projects with older people in the community. She is currently a practice-based PhD student at Royal Holloway, University of London, where she is studying the use of reminiscence arts practice with older people in care settings.

## Appendix E: List of discussion groups<sup>2</sup>

<p><b>A</b></p> <p><b>Facilitator</b> Veronica Jobbins</p> <p><b>Note Taker</b> Liz Atkin</p> <p><b>Group</b></p> <p>Jayne Lloyd</p> <p>Estelle Buckridge</p> <p>Sarah Wickens</p> <p>Jonathan Petherbridge</p> <p>Donna Ford</p> <p>Ivan Riches</p> <p>Maria Ghoumrassi</p> <p>Grace Okereke</p> <p><b>B</b></p> <p><b>Facilitator</b> David Slater</p> <p><b>Note Taker</b> Dr Kate Wakeling</p> <p><b>Group</b></p> <p>Susie Miller</p> <p>Michelle Weiner</p> <p>Elizabeth Bacon</p> <p>Dr Emma Redding</p> <p>Katie Windsor</p> <p>Simon Purins</p> <p>Gwen Sewell</p> <p>Lillian Bartholomew</p> <p>Rosie Wheatland</p> <p>Andy Thomas</p> <p><b>C</b></p> <p><b>Facilitator</b> David Savill</p> <p><b>Note Taker</b> Ginevra Jacobucci</p> <p>Zoe Gilmour</p> <p>Rebecca Manson Jones</p>	<p><b>Group C, continued</b></p> <p>Fergus Early</p> <p>Stella Howard Natasha Lohan</p> <p>Jaycee Allman</p> <p>Jean Hobden</p> <p>Rose Ballantyne</p> <p><b>D</b></p> <p><b>Facilitator</b> Judy Gordon</p> <p><b>Note Taker</b> Louisa Borg-Constanzi Potts</p> <p><b>Group</b></p> <p>Cheryl McChesney</p> <p>Alison Jones</p> <p>Vicky Tweedie</p> <p>Jo-Anna van den Bosch</p> <p>Rebecca Denby</p> <p>Tony McTurk</p> <p>Marilyn Ward</p> <p>Pam Percy</p> <p><b>E</b></p> <p><b>Facilitator</b> Sue Akroyd</p> <p><b>Note Taker</b> Annie Sheen</p> <p><b>Group</b></p> <p>Susan Langford</p> <p>Helen Shearn</p> <p>Gill James</p> <p>Hilary Ball</p> <p>Ann Lewis</p> <p>Malcolm Jones</p> <p>Belinda Sosinowitz</p> <p>Anna Brow</p>
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<sup>2</sup> Based on registration information provided in advance of the day

## Appendix F: CPD planning exercise, notes made by delegate groups

**AGE GAP GROUP TASK:** Design a professional development opportunity that will address some of the challenges or needs that you have identified today. Your activity should be able to be delivered in anything from 3 hours -3 days. Please tell us more below.

What would you like to do	The aim is to...	The content will be...	Who is it for?	How do we know it has been successful?
Three day mentoring, professional reflection and progress	<p>Create your own project with confidence</p> <p>To formalise training</p>	<p>Once a month for 3 months - reflection, deconstruction and sharing of current shadowing &amp; projects.</p> <p>10 artists/facilitators to meet with a skilled facilitator/artist working on structures to help analyse their own work.</p> <p>Keep a reflective notebook.</p> <p>Help in planning a project.</p> <p>Realising the stereotypes and moving on.</p> <p>Space: being able to find the space, negotiating - practicalities of setting up &amp; organising.</p> <p>Title needs to be positive and inclusive - Age gap?</p>	<p>Vocational facilitators</p> <p>People who are just starting out and people with more experience</p> <p>People on placements and shadowing</p> <p>10 - all art forms specifically with older people</p>	<p>Positive feedback form</p> <p>The mentor</p> <p>Reflective notebook: self-assessment</p> <p>The older people evaluation</p> <p>Certificate of attendance</p>
	<p>Create practical opportunities for emerging artists (of all ages!) to experience working with (making art) with older people.</p>	<p>Activities led by older people</p> <p>A linking of hosts (existing or potential projects) and visitors (emerging artists)</p> <p>Opportunity to work in art forms that are new to you</p> <p>Seed funding for ideas</p> <p>Initial tester day then build longer relationship</p> <p>A module on well being</p>	<p>Creative participants - we think this covers both artists and participants</p> <p>The developing sector</p> <p>Society</p>	<p>Number of people working with older people raises</p> <p>New approaches developed</p>



What would you like to do	The aim is to...	The content will be...	Who is it for?	How do we know it has been successful?
Action learning with older people's arts practitioners	Share practice and improve it	Based on action learning principles, bring practitioners together, share and improve practice, facilitated days over several months: different disciplines/different localities	Anyone who has at least 3 years OPA practice - needs to be people who are committed and want to do better	Be able to set up further sets and write up experience Set continues beyond the lifetime... Could have several sets in clusters
Create programmes which are not destined for metropolitan areas	Offer quality and accessibility for artists, practitioners, participants Encourage older artists to become the facilitators	Create a course or study - pilot in a 'rural' setting 3 days over 3 months to reflect ways in which people can take in information: on the job, shadowing, mentoring, reflection critical framework, theory, cross context, multiple disciplines	Arts practitioners who have an interest in working in areas where London isn't true definitive voice in the development of skills.	Have some 'facts' about the needs of older people and practitioners who live and work outside major metropolitan areas.
2 days' workshop (weekend)	Provide dance professionals with an understanding of needs when working with older people... Plus skills and tools to deliver a safe and effective session.	Discussions/Talks: from participants (older people), practitioners, arts managers Seminars: safe practice and considerations when working with older people Practice: micro teaching	Dance practitioner, artists already in the field. Session would take place in different venues across London	How do we know it has been successful?

What would you like to do	The aim is to...	The content will be...	Who is it for?	How do we know it has been successful?
Interdisciplinary, intergenerational, a qualification	Co-learn	<p>Work experience - learning on the job &amp; appropriate monitoring.            Experiential group were well-prepared. Students watch the experiential group.            E.g. Dance class developed movements and students watched a class. Students then worked with individuals. Experiential group then fed back.            Develop trusting relationship and enable positive feedback at the end.            1 year training scheme: p/t 1 or 2 days per week, accredited by regulatory body. 3 terms. Preparing the group - prior to the experiential training for the artist may be essential.            Dance/Music: Term 1 - Observation and practical: e.g. assumptions (roll out the barrel!), socio historical context in broadest sense.            Term 2 - Small group experiential experience.            Term 3 - Larger group.            Visual Arts: Term 1 - Observation and practical. Finding different ways of moving into working with older people.            Thinking laterally - 3 spaces.</p>	Dance practitioners / artists already in the field. Session would take place in different venues across London. Group will travel together to get to each venue.	Monitored

What would you like to do	The aim is to...	The content will be...	Who is it for?	How do we know it has been successful?
Train professionals so that are confident in how to ensure the safety of older participants	Better understand participants background and creative experience and physical and mental ability to participate.	<p>Professional to become participants in order to feel what it is like to be a participant. (Leaders have to emerge!)</p> <p>Professionals gaining an understanding or even education in 'handling frail' participants for their comfort and safety.</p>	All practitioners	

What would you like to do	The aim is to...	The content will be...	Who is it for?	How do we know it has been successful?
Interdisciplinary professional training	<p>Give practitioners knowledge and experience across arts and collaborative work.</p> <p>Participants discover the appropriate art form that enables maximum participation</p> <p>Practitioners step back and reflect and adapt their understanding of their art form in an experimental manner (improvisational)</p> <p>To provide a course to improve and develop skills in collaborative working.</p> <p>The experimental nature of this project will call upon and enrich the improvisational skills that we feel are crucial for this work</p>	<p>Theory - how much is needed - what is it?</p> <p>Values and principles?</p> <p>Critical vocabulary?</p> <p>What makes good practice?</p>	Everyone - practitioners and participants	

What would you like to do	The aim is to...	The content will be...	Who is it for?	How do we know it has been successful?
	Share and reflect on good practice between disciplines	<p>Theory - how much is needed - what is it?</p> <p>Values and principles?</p> <p>Critical vocabulary?</p> <p>What makes good practice?</p>	<p>Artists across disciplines</p> <p>Experienced practitioners - new approaches and new practices</p> <p>Probably a group of up to 14 people</p>	<p>Feedback and evaluation by participants</p> <p>Did it give you what you expected/wanted</p> <p>Micro workshops?</p>

Appendix G: Event Feedback form



**AGE GAP: 24<sup>th</sup> April 2013 at Trinity Laban Conservatoire of Music and Dance**

Thank you for taking a few moments to tell us what you thought of the OPAN symposium. The event is being evaluated by Annabel Jackson Associates Ltd from ArtWorks London. Your feedback will help us plan possible future events.

1. Was the symposium:	Yes, definitely	Yes, probably	Mixed	Probably not	Definitely not
Enjoyable					
Insightful					
Well conceived					
Well organised					
Relevant to you					
A good use of your time					
Special/different from other events					
Any comments:					
2. Was the symposium at the right level?	At the right level Too specialised Too basic		Comment:		
3. Did the event have the right balance between giving and receiving information?	Yes, definitely Yes, probably Mixed No, not enough on giving information No, not enough on receiving information Other, please specify:				

4. Did you gain any knowledge or ideas today that you can use in your work? If yes, please explain:	Yes, definitely Yes, probably Don't know Probably not Definitely not Comment:				
5. Was the symposium useful for networking?	Yes, definitely Yes, probably Don't know Probably not Definitely not Comment:				
6. Do you think there is a need to design special CPD for artists working in participative settings with older people?	Yes, definitely Yes, probably Don't know Probably not Definitely not Comment:				
7. Did the symposium:	Yes, definitely	Yes, probably	Probably no effect	Definitely no effect	Not relevant
Increase your interest in CPD for artists working in participative settings with older people?					
Give you ideas about good practice in organising CPD for artists working in participative settings with older people?					
Give a realistic picture of the challenges of organising CPD for artists working in participative settings with older people?					
8. Overall, was the symposium useful to you?	Yes, definitely Yes, probably Don't know Probably not Definitely not Comment:				

<p>9. Did the symposium meet your expectations?</p>	<p>It has surpassed my expectations.  It has met all of my expectations.  It has met most of my expectations.  It has met only a few of my expectations.  It has not met any of my expectations</p>
<p>10. Would you be interested in attending future conferences about supporting artists working in participative settings with older people?</p>	<p>Yes, definitely                      Comment:  Yes, probably  Don't know  Probably not  Definitely not</p>
<p>11. Are there any subjects in particular that you would like to be covered in future events?</p>	
<p>12. What was your interest in the symposium? Are you:</p>	<p>An artist  Working in an arts organisation  A volunteer  A participant  A commissioner/funder  A researcher/academic  A student  Other, please specify:</p>
<p>13. Your name</p>	
<p>14. Your organisation (if relevant)</p>	