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**Artists' Engagement with Life History Work in Care Home Settings**

***'Storytelling with a Twist'***

**Caroline Twist 2015**

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# 1. Acknowledgements

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## **To name just a few...**

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Colin and Lily Twist, my parents, who constantly support me in all of my endeavours!

## 2. My Background

Over the last 9 years I have worked as an activities co-ordinator and visual artist in Sheffield. I have facilitated several exploratory projects with Hallam University, Sheffield University, The Sheffield and Museum and Galleries, looking at creative ways to do life story work.

In my role as a visual artist I have been exploring ways to create art pieces around extracts of elders' life stories that can be taken back into the nursing home environment to act as a memory prompt and tool of communication.

I am passionate about a creative approach to dementia care and looking at ways to improve health care through artistic projects and want to champion this approach in care homes throughout the UK and beyond!

## The Symbol of this Fellowship



This Fellowship project has become known as 'Storytelling with a Twist' amongst the people of Sheffield. A 'Twist' not only meaning myself, Caroline Twist, but the different and unique ways one can represent life histories. A teapot became the mascot of the project as it really captures everything I feel is important about life story work. It is a universal symbol of community: sitting with people to take time to relax, share a drink and to listen.

### 3.

#### Fellowship Aims

The aim of the Fellowship was to consider the role of the artist in the care home setting and to get an overview of artists' involvement in creative life story work. This was with particular reference to the barriers faced by the artist when engaging in the care sector and strategies for overcoming them. It included an exploration of the positive impact which artists' involvement has on the wider community and creative designing of living spaces around the stories of the people who inhabit them.

The outcome of observing best practice was not only to further the work I am doing as a visual artist in this field but to disseminate best practice and support artists and care homes wanting to work collaboratively in the UK and beyond.

#### Major Findings

- **Creatively designed care homes can decrease the need for medication by reducing anxiety and depression.**
- **Artists' roles in creative life story work in care homes fall into five categories: facilitator, anthropologist, entertainer, enabler and investigator.**
- **Life story projects using reminiscence objects as a tool of communication are effective cross-culturally.**

#### Recommendations

- **Better links to be forged between artists and care homes.**
- **Artists to use reminiscence as a starting point of engagement with care homes residents.**
- **Newly designed care homes to incorporate spaces for co-creation projects.**
- **Reminiscences of care home residents to be recorded onto 'everyday' objects found in the home environment.**
- **Increasing the awareness of care home managers in the use of arts for their residents.**

## 4. Background of the project

**This report draws together the findings of a nine-week travelling Fellowship sponsored by the Winston Churchill Memorial Trust. The study explored artists' engagement with life story work in care home settings in Denmark, Holland, Switzerland, Germany and Brazil. This was with the aim of sharing best practice and points of consideration for artists wanting to engage with care homes to run life story based projects in the UK.**

In order to deliver person-centred care in care homes it is vital to know the life history of the residents. With short staffing and tight time schedules the care home setting can easily become one that is so busy that this takes low priority and is often neglected.

Working on creative life history work projects with the Universities and Museums of Sheffield has enabled me to understand the fundamental importance of life history work. Understanding the background of the person in our care can help us to develop strategies to build confidence and self-esteem. Life history work can combat social isolation and depression which is prevalent in care homes in the UK.

I believe that the way in which life story work is presented is vital. If it is made accessible in the form e.g. of a picture or cushion, it can be used as communication tool between staff and residents, and a memory prompt for residents with dementia. This is an area which artists could play a significant role in developing.

There is a balance of encouraging elders to look back at the past with life story work, but also looking forward at the future with engagement with the environment they are in. I believe that artists' engagement in this area enables them to do this. (In this project I use the term 'elders' to represent the group of older people over seventy years old. It is a term that I feel is respectful and honouring to this group.)

In my visual artist role, Brazil is a country that has greatly inspired me. It is vibrant and dynamic. Brazilian artists use colour and pattern on a grand scale, having freedom in their expression and not being controlled by social constraint. Haas and Hans favela painting projects in Rio De Janeiro and artist Monica Nador's favela stencils in Sao Paulo, show the power of art to change space and improve communities. The idea of art for social change has captivated me and has also influenced the nature of this project

Parliament statistics state that there are currently three million people aged more than 80 years in the UK and this is projected to almost double by 2030 and reach eight million by 2050. The number of care homes built will need to increase over this time to accommodate this rise and our approach to care significantly change. I am interested in what can be creatively designed when person-centred care is at the heart of the design.

## 5. Storytelling with a Twist

I hosted a four-week exhibition at Eten cafe in the city centre on 2<sup>nd</sup> June 2015. This was to communicate to the people of Sheffield the Fellowship plans and the key changes I want to see in the care homes. It was also a culmination (retrospective exhibition) of the last nine years of my work at Northfield Nursing Home. It was a celebration but also a look forward to the Fellowship and the changes I want to see in care homes.

I invited relatives of past residents, staff and families currently at Northfield, professionals who work with care homes, activities co-ordinators, artists, friends and family.

We had over one hundred attend the launch of the exhibition and during the month of the exhibition was on I met with the public on Saturday

mornings at the cafe to share the vision.

The exhibition comprised photographs, artworks by myself celebrating the little things which make a big difference to people living in care, contemporary visual arts sculpture I created to communicate what dementia is, a 'Storytelling with a Twist' information table and a display of resident-created art works including reminiscence poems, photographs and drawings.

Eten cafe put on a 'charity scone' for the month and donated the money to a dementia charity to show their support of the project.

As a follow up to the exhibition Eten cafe have asked me to host an evening event communicating the findings of my exhibition to the people of Sheffield, to raise support to see these project changes in care homes happen.

Along with this, my friends and family raised money to support the spread of the project upon my return

of the Fellowship, so the findings would reach a wide audience and have a big impact on improving the lives of elders in care homes in the UK.



## **6. Approach and Methods**

The term 'artist' in this report is used in a broad sense. A creative practitioner from a range of disciplines including performance, visual arts and storytelling. I looked at artists who had not just trained in art therapy but had worked on social projects as part of their professional work. My particular focus was on artists who spent at least half of their work life committed to their artistic practice.

To get a broad overview of artists' engagement with life story work with elders I attended two international conferences. 'Openspace' (a gathering of twenty-five artists) near Copenhagen, Denmark and 'Christian Artists Seminar' (involving one hundred artists) near Cologne, Germany. Openspace consisted of artist-led workshops, exhibition work, thought provoking talks based around faith, art and existential reflection, and opportunities to network. Christian Artist Seminar had a similar format but with no practical workshops and a larger emphasis on exhibiting. At both conferences I was given the opportunity to present work in order to identify artists who had worked with elders and in care homes.

I interviewed key artists who are known internationally for their social engagement with the arts. These were Pia Lanzinger, an international participatory artist based in Berlin; Roberto Maranhão, a Brazilian Puppeteer and director of arts in the Baptist church in Brazil; Nina Haab, a Swiss Italian visual artist; Sara Riesenmey, a Swiss visual and participatory artist; Crisa Annuate, a Brazilian artist and art therapist.

The methods of recording were film, photography and note taking. I knew that the interviews would differ in nature and so the method of recording would need to adapt to this. For example, in Sao Paulo, Brazil, I visited artist Crisa Annuate at her arts centre where she led sessions with elders with dementia. It was not appropriate to film in this case as I did not have permission from the clients she was working with.

I visited creatively designed care homes and space such as De Hogeweyk Dementia Village in Holland and Espaco Viver Come Arte in Sao Paulo. Along with this I interviewed Swiss former care home director Rene Riesenmey and music therapist Mickaela Halvarsson.

I conducted three investigatory projects as I wanted to not only to interview and observe but also to get involved with and participate in order to learn.

- **Life History Inspired Objects (Geneva, Switzerland)**

Working with visual artist Sara Riesenmey at care home Les Charmettes to design life history objects.

- **Reminiscence objects as a tool for cross-cultural communication (Romanshorn, Switzerland)**

Working with visual artist Sara Riesenmey and lead volunteer at two Oase projects, Romanshorn, to design life history photographs.

- **Life History One to Ones (Sao Paulo, Brazil)**

Working with photographer Dividiane Sa Goncalves to interview three Brazilian elders, to design life history objects.

I also visited museums, galleries and institutes of contemporary architecture along with art installations, graffiti walls and mosaic structures. This was to gather ideas and examples of storytelling techniques for my own work and to share with other artists going into this field.





**Interviewing artists in Germany over a good cuppa!**

## 7. Artists' engagement with life history work in care homes

In total I met with over one hundred and fifty artists, conducting in-depth interviews with twelve whose past work directly related to this project. This was in order to gain a snap shot of the diversity of the work happening with elders and life story work, along with the challenges that it faced and the impact on wider communities.

From the interviews conducted I found that there were different reasons which brought artists into their project work with elders and that the perspective of their work differed.

Some artists conducted life history work as they were related to the elder they were interviewing. Artist Hanne Nilsen Nygard, a documentary maker from Norway, began filming her two grandfathers as she was interested in their life history. The footage she captured she then edited into a film

focusing on their thoughts about life and its meaning.

*“My grandfathers are both ninety-five years old. I thought about how that must feel. The idea that I’m living but I could die tomorrow. Like there’s a point and you’re right close to it.”*

For other artists it was about highlighting a forgotten group in society. Pia Lanzinger, an international participatory artist based in Berlin, worked in communities where there is social friction and used participatory arts to bring cohesion.

*“It’s a political thing. I guess I am a left-wing artist. All those with power know their rights, while those who don’t get ignored. For example, the women I worked with in Austria were quite old. They remembered the First and Second World Wars and had never been given the opportunity to talk about it.”*

With others, their artistic practice came from a response to working in

the care environment. This was the case for Irene Bom, a New Zealand singer/songwriter based in the Netherlands. She composes songs based around the everyday occurrences in the care home. She commented,

*“The rollator blues, or Zimmer frame blues in English, was inspired by the residents who struggle with this necessary walking aid. Margareet and I use humour to highlight the everyday situations in the care home environment. We have also composed a song based on the Dutch birthday song ‘Lang zal hij leven’ which means in English ‘long may she live’. We thought it was strange to sing this to somebody in their nineties. So we altered the words to ‘long may she live, but how long is too long?’”*

As I transcribed the interviews I saw a pattern forming with the different roles artists take in their work with elders. They appear to fall into one of five categories, although in most cases

there is an overlap between two of these categories.

### **The Artist as a Facilitator**

Poet and sociologist Dorte Kappelgaard falls into this role. She is an artist herself but has taken on the role of facilitating artistic social projects. She uses her creativity and knowledge of the arts to help the two worlds meet. Examples where she has served in this role are in a village near Copenhagen she has facilitated a three-year project matching up artists with local associations such as mental health support or the deaf association to run poetry, painting and song-writing sessions.

*She says “When arts and the social world meet my experience is that something happens. It’s like the social world comes with meaning and the art world comes with all the emotions and the here and now.*

*When they meet something magic happens.”*

She stresses that the role of facilitator is to make sure the smooth running of a project which is key to having a positive outcome. She outlined the need to have a framework in place for all the parties to refer back to if any conflicts should arise.

*“When you make people from different worlds meet it’s really important to facilitate that meeting and give it a structure. So with the artists and associations, when they first met, we all met together and explained the framework of the project. For example, the associations knew they couldn’t tell the artists how to paint...”*

Leah Samuelson, an instructor of Art at Wheaton College in Chicago, has also worked in the role of facilitator with community groups on mural projects and said

*“Community arts projects can change the people who take part in it.*

*People have a pride and sense of achievement when they create a space in community.”*

### **The Artist as an Anthropologist**

Pia Lanzinger comes under this category. She takes an active role in her participatory arts projects and goes to live in the community she is working with and co-ordinates the project from there. In her capacity as a participatory artist she is not facilitating a project in the same sense of Dorte Kappelgaard, but forms the project from her studies within the culture she is living. It is from that same culture that she recruits participants for the performative events which she organises.

This can be seen in her latest project in Australia in 2014, where she has worked with an intergenerational community on ‘Charlton goes Wajarri’. Living on site for six months she listened to the stories and background of the Wajarri Aboriginal community in Charlton and formed a project in order to keep the Wajarri language alive. She said

*“You see, the Australian government had forbidden the Wajarri to speak their own language and now their children can’t speak their parents’ language...Art can’t change the situation but it can change minds. We printed Wajarri words onto t-shirts and people in Charlton wore them and began to talk about the different words.”*

Pia Lanzinger immerses herself into the culture she is working in. This means that every project she runs is different and unique to the situation.

The work conducted by Sara Riesenmey can also be seen to have elements of this approach.

*“In 2009 I did a project at Bethel Care Home where I was working. It was called ‘Un/Pleasant’ and I invited residents to take a picture of something that annoyed them. It could be something superficial or something on a deeper level. I then invited them to take a picture of something that gave them joy. The concept came from the idea that people who live in a very contained space are more attentive to the details of their surroundings.”*

Sara worked in the environment from which she was then inspired to do the project Un/Pleasant. The project was inspired from the world she was part of. Unlike Pia Lanzinger she did not live in the community, but formed the project from the care environment she worked in.

## **The Artist as an Entertainer**

Roberto Maranhão, a Brazilian puppeteer and director of arts in the Baptist Church in Brazil, has used his skills at puppetry to communicate with elders in care homes in Connecticut, USA. He has used his skill in performance to bring humour and social interaction into the homes he has visited.

*“You connect with a puppet in a different way. When you look at them they bring a sense of fun and humour. I have taken them into care homes when we lived in America. Older people liked the puppets shows I did and interacted with the puppets.”*

In this case Roberto Maranhão is using his skills as a puppeteer not only to entertain, but on a deeper level to encourage elders to communicate

and tell this stories through interaction with the puppets.

Singer/songwriter Irene Bom also falls under this category. She also has the dual role of engaging with the care home residents and provoking discussions through the songs which she writes.

Both Maranano and Bom are reactive in their approach to their performance and put the audience at the centre of their craft.

### **The Artist as an Investigator**

Swiss Italian artist Nina Haab falls into this category with her installation and photographic work around her grandmother who suffers from Alzheimer's disease.

*“It was really interesting to see with her how the illness makes those around you have to change. How we psychologically change of ourselves.*

*We can appreciate some situations with that person, but after we become angry...I started to take pictures and videos of my grandmother... I realised it was good to work on a project that was opposite. I'd worked on a three to four-year project about memories, but now I was working on the loss of memory”.*

Hanne Nilsen Nygard also worked in this way with her documentary about her two grandfather's thoughts about life. The audience of their work isn't for the people they have filmed but to provoke thoughts in a wider audience. They are thoughtfully exploring the point at which someone comes close to the end of their life.

### **The Artist as an Enabler**

Leah Robb falls into this category in her dual capacity as a visual artist and activities co-ordinator. She uses her artistic skill along with her knowledge

of working in care to find out peoples' life histories and uses this to inform the activities she does with them.

*“You are still alive and you can still try things, experience things and do new things... The lady that was 102 was the best time keeper in the percussion group. She used these drinking cups from India... She couldn't hear very well but she could keep the time so I could get everyone else to follow her. For her 103 birthday I made a little drum percussion drum set in her honour and she said ‘can I play it at midnight?’”*

Crisa Annuate a Brazilian artist/art therapist also falls under this category. She also encourages elders to do artwork based on the knowledge of their past history.

### **Reflections**

The group of artists who offered to be interviewed by me at the conferences were all female. I was unable to understand whether it was because the

care sector is predominantly female or if there was a disproportionate number of women at the conferences. It has been my experience in the UK that it is predominantly women who work in this area and so I expect it is the former. Without delving too much into the roles of women and men and the great nature/nurture debate I have thought about how male artists could be encouraged in this area. Perhaps it could be championed by male artists who have worked in this setting and found it rewarding in order to encourage others to see it as a viable area of work. In my own role I have worked with male elders in life story work but feel that there is strength in male artists working together with male elders.

Each artist I interviewed worked in a very different way to engage with elders' life stories but I felt there were similar character traits that were present in all of my interviewees. They all had a passion for social justice which underpinned their artistic practice. The artists I

interviewed at the conferences explained that it came from their Christian faith and the international artists identified that this came from their upbringing, political view or an inbuilt sense of what is 'right'.

In the case of the role of artists as investigators I was aware that there are ethical considerations which arise when working on sensitive subject matter with elders. In the case of these two artists there was a pre-existing relationship with the individuals who they were filming and photographing.

I asked Hanne Nilsen Nygard if it this had been a consideration that which had come up when she had finished the film.

***“I was worried about my grandfathers feeling used. You have to be respectful. There’s a balance between telling their story and using them for information, and I was worried about how my family members would feel that they had***

***been treated. In this case they were happy.”***

Perhaps introducing life story work to artists in the UK should involve highlighting these ethical considerations and thinking through the form each project will take. The majority of artists who I interviewed worked with at least one other. I think this is an important point when working with vulnerable adults to have someone you are accountable to.



**German participatory artist  
Pia Lanzinger at her Berlin studio.**



*“What you design can  
inspire or create a  
disaster”*

*Rene Riesenmey*

## 8. Creatively designed care homes

**It was important for me to visit international care institutions that had been recognised for their new design and innovative approaches.**

I visited De Hogeweyk Dementia Village in Amsterdam and Espaco Viver Come Arte in Sao Paulo along with the homes where I did my projects. I conducted interviews with care co-ordinator Mickaela Halvarsson at Les Charmettes and former care director of newly designed Bethel Care Home, Rene Riesenmey.

### **De Hogeweyk Dementia Village in Weesp, The Netherlands**

The tour of De Hogeweyk was conducted by Ellen Harmsen, the house keeper. De Hogeweyk is a pioneering dementia village comprised of twenty-three purpose-built houses with six residents in each. They are themed around seven different lifestyles which are common in the Netherlands viz. Christian, Indonesian, Craftsmen, Homely, Conservative, Urban and Cultural.

Not only are the houses themed in this way but the day structure, meals and habits to those residing in them differs depending on the theme chosen. The design of the village

is based on 1950s Holland and gives ‘all day reminiscence’ for residents, providing them with an environment that is familiar.

The concept was developed in 1992 by Yvonne van Amerongen who was dissatisfied with the care system for elders. It began with a pilot scheme in a traditional style care home. One of the units with 30 people was adapted to see how changing an environment to one that was familiar could significantly impact elders with dementia. The pilot also involved changing the behaviour of staff to create a restful atmosphere with no shouting or running around away from carers.

The initial induction to De Hogeweyk involves potential residents being asked forty-four questions to decide which house they are best suited to live in. The concept is so successful that there is a one year waiting list. The only people who wear a uniform in the village are the reception staff and restaurants in order to step away from the institutionalised care system.

Medical treatment is in the background and ‘normal living’ in the foreground. They believe in extra care for the end of people’s life and so do not offer resuscitate to residents but rather to improve the quality of their life before that time.

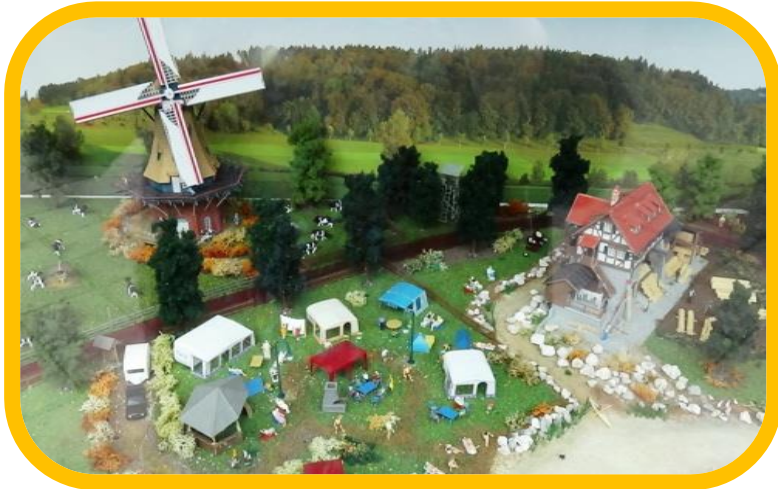
***“If you feel that you live in a hospital then you will be convinced you are ill. Up to 50% less medication is needed when residents are stimulated.” Ellen Harmsen***

The De Hogeweyk report states that the environment promotes better cognitive and functional capacity, reduced aggressive behaviour and improved social involvement. These factors having the knock on impact for the decrease in various medications needed for anxiety, depression and memory.

They have active discussions with relatives on quality of life, and the concept of ‘dying well’. They have clubs that run alongside normal daily activities include singing, music, swimming, cycling, art and flower arranging.

The scale of the project is what makes it achievable and successful. Such a project with a smaller number of people would not be so as successful as there would not be the money to be able to create a whole contained village. The government gave the initial seed fund to make De Hogeweyk possible and it is currently the only one of its kind in the world.





**DeHogeweyk Dementia Village, The Netherlands**

From top left to bottom right

Street sign, mosaic seating, window model display depicting 'Traditional Holland', cafe and street layout.

## Espaco Viver Come Arte Sao Paulo, Brazil



Espaco Viver Come Arte is a day centre run by artist/arts therapist Crisa Annuate and a group of occupational therapists. It is situated in a suburb of Sao Paulo.

Crisa works predominantly with elders with dementia. I was able to spend a whole day at the centre, meeting clients, interviewing Crisa and assisting with an art session. I felt that it was her artistic passion and character that were the key ingredients to making the sessions so successful. She has a warm and nurturing approach and finds projects

for the clients that they enjoy and are capable of achieving. She uses a lot of mandala patterns as these are good for clients with dementia to focus on.

The outside of the centre appears to be just a normal house but inside it is very different. It is decorated by bright colours, art works, mosaics and pictures painted by Crisa Annuate and the clients who visit. There are also artworks in the space that have been co-created by staff and clients. It is a bright and dynamic building, full of life.



When I was given a tour around the centre I saw that the artistic detail ran through into the garden, kitchen and

bathrooms. The clients were able to point to the works they had created. They were filled with a sense of pride and achievement that they had their work displayed in a public space.

This co-creation approach to care design was unusual and organic. It gave the feeling that a space was never 'finished' in its decoration but would continue evolving and changing with the input from different staff and clients.

## Interview with Rene Riesenmey



I interviewed Swiss former director of Bethel care home about the seventeen years he spent designing it. Seven years prior to this interview I had visited the home which he had been developing. Bethel care home was built on top of a church with a lift adjoining the two to allow easy access for the care home residents to go to community events and vice versa. Rene spoke about the design process:

*“We had a wonderful architect who listened to the needs of the people...The basic idea was to recreate the atmosphere of the village place. You often see older people in Switzerland sitting on a bench under trees watching the world and chatting. We think this is a good atmosphere for older people, so we wanted to recreate this in the care home.”*

He also spoke about the practical considerations of designing a space for people with dementia.

*“Older people can feel like they are in a ‘gilded cage’ where all their surroundings are shiny, new and nice but they feel sad. I wanted them to feel like they were living life to the full... What you design can inspire or create a disaster... I was very*

*impressed with a place I'd seen in the south of France where a doctor there had said that depending on how you develop the architecture you can diminish the medication up to at least 50% as the environment can higher or lower anxiety. Do not build corridors that are straight. See if you can provide spaces that are circular and that you can walk around.”*

## Interview with Mickaela Halvarsson



Mickaela is the arts therapist at Les Charmettes, a specialist care home in Geneva that is currently having a site renovated and designed for people living with dementia. I conducted a research project in the Hospital wing where the residents from the home are

currently, but was able to interview Mikaela at the newly designed site.

*“It was an old house before but we had no small rooms for people. So now we are going to create chaumier (cosy spaces) everywhere so that the residents can meet with others without it being too overwhelming.”*

## Reflections

In a similar way to the personality characteristics that were prevalent in the artist group, this group of care home leaders and professionals were warm and personable. They saw the power of activity and the arts as an integral part of caring for someone. It was clear that their approach to design predominantly came from their passion for person-centred care rather than from making money by running a care home business. I was impressed by their ethos and approach and saw the possibilities of counter-cultural creative design with for elders.

Interestingly all parties touched on the subject of staff and the need to alter

the traditional mind-set of large care institutions. Mickaela Halvarsson commented,

***“It is important to re-educate the staff to understand this vital role of confidence building among elders. They must adapt their manner of speaking and body language.”***

Rene Riesenmey spoke about the importance of selecting staff with the same ethos.

***“It takes effort from every staff member to keep the residents living to the full. Even when I spoke to the cleaners we wanted people who can interact with the residents. We made it clear that cleaning is only 50% of your job. It makes a big difference.”***

I set out to see if care homes could more thoughtfully be designed around the residents living in them and found that not only was this possible but also good design can significantly decrease the need for medication for residents living in care homes. This fact is a big challenge to our

traditional-style care homes in the UK to be more innovative and thoughtful, drawing inspiration from the designers of these homes and villages.

What I also observed from my tours of these care institutions was that families visited regularly and were welcomed by staff. Residents appeared happy when I chatted with them and were positively engaged in conversations. I believe that because of the well-designed and welcoming environment that relatives were more likely to visit. This ultimately has a knock-on effect on the stimulation of residents, improves their mood and is potentially one reason for them needing less medication for anxiety and depression.

There were different elements from each care institution that were unique. De Hogeweyk’s village approach with specially designed houses was intriguing. I thought about how this would translate to multicultural UK in terms of categories. In the model of De Hogeweyk the only ethnic

minority group mentioned and catered for is Indonesian.

If De Hogeweyk could be translated into UK culture we would potentially need houses designed around the five main ethnic minority groups: Indian, Pakistani, Bangladeshi, Black African and Black Caribbean communities. Also depending on which area in the UK such a village would be built, the houses would have to accommodate the variety of groups to cater for. My concern is that separating groups into houses of ethnicity and religion would create segregation. To exclude these categories would leave the categories of craftsmen, homely, conservative, urban and cultural, which I think could be translated into modern day UK but would need some new additions.

The ethos of Espaco Viver Come Arte was different to that of De Hogeweyk. Its grass roots and organic approach of designing the space with people is very different to that of De Hogeweyk’s predesigned space.

Although Espaco is not a care home, I thought about if the ethos of co-creation could translate to both existing and newly designed care homes in the UK. Could architects prioritise spaces in their care home designs which can be left to be decorated by the residents and artists as a co-creation project in order to give freedom of expression of those living in homes? This approach would combat the ‘gilded cage syndrome’ which Rene Riesenmey spoke about, when residents feel trapped within a space that is well designed but doesn’t relate at all to them.

Les Charmettes’ cosy spaces and the freedom of Rene Riesenmey’s village scene setting at Bethel Care Home both echo De Hogeweyk’s village atmosphere and provide a key insight into what is important to design. Again there is a challenge to the traditional care homes in the UK with their long dead-end corridors, a nurses’ station and large sitting rooms. If the evidence is that good design based around person-centred care can

reduce the need for medication for anxiety and depression (there are some who think that this could be by up to 50%) then there is a response needed from UK designers to consider the individuals they are designing for and not have a ‘one size fits all approach’.

An interesting question that arises from my visits to these institutions is around the use of arts and design. Should care homes be encouraged to use the art in their care home practice purely for its ability to improve the mood of their residents and lower anxiety?

A famous quote from Sir Winston Churchill highlights my own feelings.

**‘When Winston Churchill was asked to cut arts funding in favour of the war effort, he simply replied, “then what are we fighting for?”’**

If care homes fail to incorporate good design and the arts into their home environment, then they are fighting to

keep people well but without giving them something to be well for.

Without co-creation and good design care homes become soulless ‘waiting rooms for God’ rather than places which celebrate and champion older age.

Along with the exemplary institutions I also visited some which I found to be in stark contrast. These helped me to really grasp the impact of what care looks like when culture and art is removed. These homes were ones in which the residents paid the most to live and yet no thought had gone into the space in which they lived.

Incorporating good design and arts does not need to cost money it just requires creativity from those who are in management to weave it into the fabric of the home they are running.

I was born  
near London  
and I loved  
to walk in the country

J'étais  
l'aînée

Je m'adore  
meau. idéal!

J'avais  
chien

J'adore  
dîner

habites  
à néve



J'aime  
jouer au  
piano

mais  
le Cl

je travaillais  
je travaillais plus jeune,  
comme couturière

# Life History Inspired Objects

# 9. PROJECTS

## Life History Inspired Objects

Following on from my own artistic work in Sheffield in which I record life histories of care home residents using a variety of media, I conducted three short research projects. As part of my investigation into the artists' role in care homes I felt that it was important to put myself into that role and experience the complexities of it. I have worked predominantly with a white British care home in Sheffield, South Yorkshire, with elders aged seventy upwards with various health problems including dementia. I felt I needed to gain experience on my Fellowship of how to work with elders from different cultural backgrounds.

**The aim of this project was to see how simple objects could be used to record extracts of peoples' life stories in an engaging way.**

Les Charmettes is a care home specialising in dementia care in Geneva. Visual artist Sara Riesenmey and I were given the opportunity to visit over a two-week period. We spent the first week chatting with six

of the residents at their morning breakfast club, La Chaumiere, with activities co-ordinator Jocelyn Chateau. I also had the opportunity to accompany three of the residents on a trip to the ice-cream parlour and attend an in-house musical performance. We recorded on a dictaphone the conversations and memories of the residents we met.

There is a Swiss tradition of decorating household objects and so in this tradition we bought six napkin rings, a wooden coat hanger, a tissue box and a tray. We painted them in bright colours and with decorative patterns. Over the top I wrote comments from each resident relating to something from their life story e.g. 'When I was younger I was a dress maker.' The comments were written in French with the exception of one Swiss English woman. We then presented the objects at the breakfast club the following week.

The residents were interested in the objects and picked each one up to

read. Some understood which object related to them, and some didn't. It was interesting to see their interaction. When different staff entered the room they showed their objects to them and they started a conversation. The activities co-ordinator said that she would put the objects in each person's bedroom.

## **Reflections**

Upon completion of the project I interviewed Sara Riesenmey about her experiences in order to evaluate the strengths and weaknesses of doing a project in this manner.

Firstly, I asked her about her background, as I knew she had worked in a care home setting before but not necessarily with residents with dementia.

*"I had only a little knowledge of working with people living with Alzheimer's before this project...It was a touching experience for me to create some links with people who seemed very lost, and it moved me*

*when they recognised us after a few days of our visits. I saw that there was something special created there.”*

I asked her what she felt was challenging about working in this setting.

*“I didn’t know at first how to talk to the residents, especially one woman who initially seemed coherent and then I realised she wasn’t. I didn’t know whether to follow her in her confusion or to bring her back to reality. I didn’t know much about her so I didn’t know if what she said made any sense. After a few days the activities co-ordinator shared more with us about people’s life histories, and listening back over the voice recording I made sense of what she said had said. You have to read a lot of body language when you work in this area. You can feel if a person is content and happy and enjoying the moment, as well as feeling if they are anxious. Touching their hand and*

*the tone of your voice makes a big difference in communication.”*

I was interested to see if this experience would make Sara more interested in the future to do work around this theme as a visual artist.

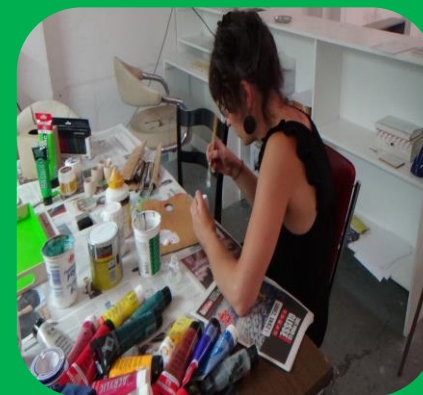
*“I feel that it is important to talk about this encounter in a positive way through my art. I’m interested in the dialogue and the loop effect along with coherence in the incoherence. I would like to make an installation work on these dialogues and include portraits of these residents.”*

I also asked about the things that it would be useful to tell other artists before working in a care home setting.

*“I think the main thing is to see the people as people, and to behave in a normal humane way, as you would with anyone else. It was helpful to have your insight, knowledge and reassurance and to be able to talk about concerns. It’s important to have someone to debrief with. Don’t*

*work alone, but have someone in a facilitator role, as dementia is difficult illness and you’re working with vulnerable people.”*

### **Making the Life History objects at Sara Riesenmey’s studio in Geneva.**





# Reminiscence Objects as a Tool for Cross-cultural Communication



## Reminiscence Objects as a Tool for Cross-cultural Communication

**The aim of this project was to investigate simple methods artists could adopt to use as a starting point to their work.**

**This project took place at two locations: The Oase day centre for elders with dementia and care home Regionales Pflegeheim in Romanshorn, Switzerland.**

Oase is run by a dedicated team of volunteers. Marianne Ebling, a lead volunteer, facilitated our meeting there along with a meeting at the care home Regionales Pflegeheim that Oase is in connection with. Upon my request she asked clients and staff in advance if they could bring an object to chat about.

In the first group at Oase she had prepared a morning activity around England and the Queen to prepare for my arrival. There were two members of staff, six clients, Sara Riesenmey and myself.

In the second group at Regionales Pflegeheim the group consisted of five residents, five activities coordinators, Mairiane, Sara and I.

Both groups started with a cup of tea and chocolate before I introduced myself and the project. Then clients and staff were asked to get their objects out and we went around the group and each person spoke about their object.

We took a photograph of each resident with their object. I later annotated the photographs from the reminiscences we heard, printed them out, framed them and sent them to the residents and carers who had contributed to the sessions.



*“This ball is important as it helps me to be able to play a game with my grandchildren” Reminiscences from Regionales Pflegeheim*



*An example of an annotated photograph of a volunteer at the Oase day centre.*

## Reflections

I found that both sessions were successful as there was a positive exchange between staff and clients. The reminiscence objects sparked conversations and an opportunity to share a new experience. The staff engaged well in the sessions as they had the opportunity to share something of their identity and what is important to them.

The client's sharing of memories varied. Some were happy to share stories of something deeply important to them. An example of this was one lady who brought a picture of her cat that she'd had to leave to a relative when she came into the care home. She told us how sad this had made her. In contrast another lady brought a coloured fluffy ball which she uses to interact with her grandchildren and talked about how happy this made her.

I believe the facilitator, Mariane Ebling, was key to the success of

these sessions. Without her preparation in organising the groups and preparing the objects, they would have not run so smoothly. I feel that this role is vital in order for artists to run projects in international groups.

We felt that sensitivity was needed when writing up the stories. On the photos we only put surface details as we felt that some people felt safe in the group to share deeper thoughts but that it wouldn't be appropriate to share those details more publicly.

### Photos top left to bottom right

- Artist's Sara Riesenmey and Nina Haab, Geneva
- Hanne Nilsen Nygard, Denmark
- Leah Robb and I presenting work at 'Openspace'
- Roberto Maranaho and I, Brazil
- 'Openspace' arts conference artists enjoying a spot of croquet





**Life history one to one interviews  
with Brazilian elders**

## Life History

### One to Ones

**The aim of this project was to investigate if reminiscence is a tool of communication which overcomes the boundaries of language and culture.**

Brazilian photographer Dividiane Sa Goncalves set up three meetings with three different Brazilian elders who were happy to share their life stories. She asked them in advance to get ready pictures and objects they would like to share with me. They all lived at home rather near to family due to the cost of living in a care home being too high for the majority of Brazilians to be able to afford.

In each interview Dividiane acted as a translator and also took photographs of each lady with their reminiscence objects. The ladies were all in their eighties and had interesting experiences of growing up in Brazil. I felt it was important to do these

interviews in the settings which were familiar to the people being interviewed so I travelled to interview them in their homes.



*Vasni showing me her photos and book she has written*

The first was a contact from Dividiane's church, Vasni P. Cristovao de Pinho. Vasni now lives in a small flat in Sao Paulo close to her family but had worked in a favela in Rio De Janerio teaching sewing skills to prostitutes to give them another option for work. She was very confident in telling her life story and

had written a book about it. She and her husband had been missionaries there. Her church in Sao Paulo had encouraged her to write her story down and she presented me with her book which she signed.

The creative outcome of this meeting was to print her picture and story onto a canvas which she could put on the wall of her house.



Itayde Rosa De Moura was the second contact. Itayde lives in a favela a few

doors down from her family. She was a very expressive lady with many pictures to show and stories to tell. The creative outcome of this meeting was to print her picture onto a cushion and use machine embroidery to annotate some of her memories over the picture.



***Great hospitality from Maria Aparecida***



The third contact Maria Aparecida, is the grandmother of a friend of Dividiane's. She lives at home with her family. The interview took place as part of a conversation with the whole family. The creative outcome of this meeting was to represent her story onto a painted teapot as she and her family have a love of English tea.



*"My happiest memories are of my wedding day"*

## **Reflections**

I felt that their pre-existing relationship with Dividiane was crucial with the ladies feeling comfortable with me there. They were patient with me despite the language barrier and were very happy to share their stories with me.

Having pictures and objects made interactions meaningful as I was able to ask relevant questions. In the case of Vasni there was also participation required as she asked us to re-enact some of the magic tricks she had used to tell Bible stories to children.

Conducting the interviews in their own houses also meant that they were in the role of 'host' so could control the length of the sessions and what format they would take to some extent. I found that the sessions flowed easier when there were less distractions i.e. fewer people.

Over the three hours of interviews I learnt quickly about Brazilian culture and how different it is to the UK. These women had not experienced war in the way that the British have. All the life story work I have conducted in England has the war as a starting point and there are tales of great loss. Apart from personal tragedies these Brazilian women were not affected in the same way.



*Innovative spaces  
designed by artists*

## 10. Innovative Spaces Designed by Artists

The building I visited which most embraced storytelling is The Jewish Museum in Berlin. This is one of the best examples of storytelling through architectural design. Designed by architect Daniel Libeskind, the structure and layout of the building is an exhibit in its own right, using space and light to convey the Jewish struggle through German history. Full of voids, narrow corridors, changes in levels and heights to give a sense of the difficult and troubled life of the Jews in Germany. The building isn't practical but is designed to be an experience of the Jewish struggle.

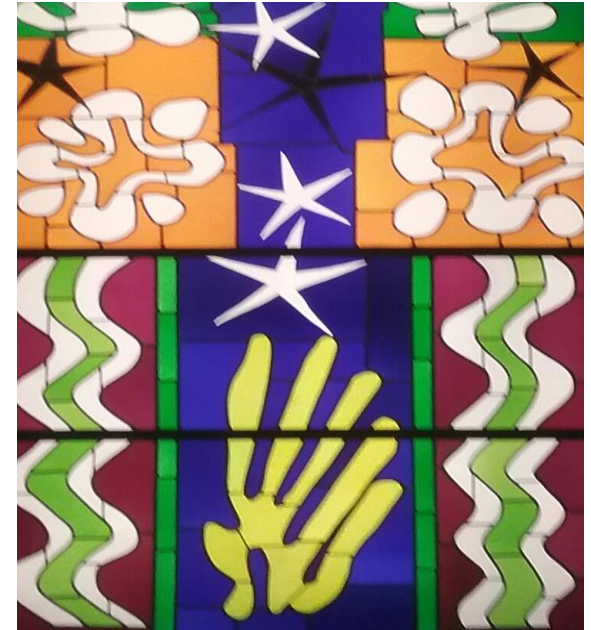
On entering the museum exhibition there are windows in the walls showing objects, letters and photographs along with an explanation of which object had belonged to the daily life of the person who owned it. This was a simple yet powerful approach to storytelling.

The places and exhibitions which had the most impact on me as an artist were in Europe the Henri Matisse (1869-1984) exhibition at the Stedelijk gallery, Amsterdam as well at the Friedensreich Hundertwasser (1928-2000) exhibition at the

Quatier Libre gallery, Geneva, and The Market Hall he had built in St. Gallen.

In Brazil, I visited the famous 'Batman Alley' in Sao Paulo, Escadaria Selaron and painted Favela Rocinha in Rio de Janeiro. Also the artistic city of Salvador de Bahia which is a Unesco world heritage city of Salvador.

The Henri Matisse exhibition showed pictures of the church, Chapelle du Rosaire in Vence, which he designed, together with examples of the fabrics and the stained glass window. He plays with light and space but keeps his distinctive simple design elements too.



**Matisse's window in Chapelle de Rosaire,  
Vence**



**Hundertwasser's Market Hall, St. Gallen, Switzerland**



In the family activity room at the Matisse exhibition, the gallery had covered the walls with a magnetic surface so that pictures could be put up anywhere in the room. You could have a go at making your own Matisse style cut outs and use a magnet to display them. I thought this was a good design element and could be an idea which translates to care home spaces so that displays and designs could easily be put up and taken down.

I was able to visit Friedensreich Hundertwasser's work at two locations. Having studied this artist's work over the last 14 years it was a delight to have the opportunity to see the reality of one of his models coming into existence. He used organic shapes, colours, textures and light in a way that makes his creations unique and in an 'aesthetic' manner. He was passionate about ecology and trees and made designs that which bring the inside outside and vice versa. I have long thought his design characteristics would lend themselves to innovative care home designs e.g. his organic continuous lines without 'dead ends' could be used in a home with elders living with dementia and needing to walk around.

Batman Alley in Sao Paulo is decorated with portraits, murals and surrealist scenes. It shows what can be achieved without the confines of space and with the freedom of

expression. I have thought about how this could be translated into murals in gardens and walkways as well as how larger expanses of spaces in homes could be decorated to tell the life stories of those living there.

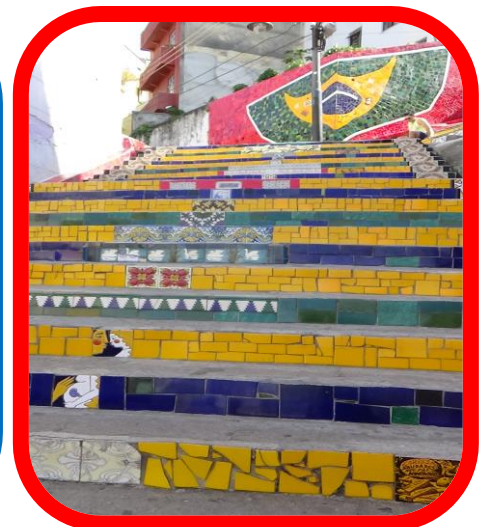
The Escadaria Selaron mosaic steps in Rio were designed by Chilean born artist Jorge Selaron as a tribute to the Brazilian people. They are 125m high and are made up of thousands of mosaic tiles. It initially started out as a project of Selaron renovating the steps near his apartment and then become famous with people from all over the world donating tiles to the cause. The colour and magnitude of the project is breathtaking. The communal aspect of people donating to the cause caught my imagination. Could this be an element for care home designers to consider when they are designing space? Could they leave an area un-designed and give that freedom to the people who live there to physically decorate it using techniques such as mosaic?

I had initially planned see the painted favela by artists Haas and Hans at Santa Maria but was advised that it was too dangerous due to drug gangs. However, I was able to go and visit Rio's largest painted favela Rocinha instead. I was surprised that even in an area with such poverty there was importance placed on colour and pattern. The school

within the favela had painted murals and sculpture made out of scrap objects such as bicycle wheels. It helped me to think whether old objects could be used in a new way yet still work as reminiscence prompt and why is there such an absence of colour in the architecture of the UK when even in areas of great poverty colour is important and used on a large scale.

Salvador de Bahia was a city full of artists and creativity. There are brightly coloured houses covered with fine stucco work which are preserved as it has become a Unesco world heritage site. It was the capital of Brazil between 1549 and 1763 and in this time European, African and Amerindian cultures were blended together. Perhaps it was the mix of these cultures which make it such an intriguing place. Each house is different from the next and is painted in a different colour. I thought about whether elements of Salvador could be translated to a dementia village in England using colour and design to distinguish between houses.

Each of these places I visited showed the impact and power of colour on changing spaces. They all had a variation on the way they used colour and design but all had elements that I feel could work in a care home environment.



(Top left to bottom right)

Rocinha favela in Rio, Salvador painted houses, mosaic steps in Rio, mural in Berlin, Jewish Museum, Havaiana's shop in Rio, Me at the Sugar Loaf and metal worker, Wellington, in Salvador.

## 11. Conclusions

I feel that this project made significant headway in understanding how to facilitate projects with artists engaging in life story work in care homes. It has highlighted real life case studies and lots of success stories. It has been a privilege to interview artists who are as passionate about this work as I am. It has also been an amazing opportunity to introduce this area of work to artists who have never thought of it as a direction they would take.

From my interviews I was able to answer several of my initial questions around the role of the artist. I have discovered that three of the main reasons which bring them into life history projects with elders are a link via a relative, a personal belief around working with the marginalised in society or through experience of working in that context. I have been able to identify the five artist

categories associated with life story work and the flexibility within these categories. These are the artist as a facilitator, anthropologist, entertainer, investigator and enabler.

This understanding has enabled me to think through the key ways in which to support artists with their work in care homes. The following points are ones which will enable and support artists to conduct successful projects.

- A support system in which artists who have worked engaging with care homes on past projects can pass on advice and best practice to new artists going into this field.
- A clear idea what type of project they are embarking on so they can think through the considerations that come with it. e.g. If they are doing an investigatory project they will need to think through the ethical implications and, where appropriate, seek advice.
- Liaise with care home activities co-ordinators and managers before embarking on a project to see what the needs of the client group is.
- Use life history reminiscence objects as a starting point for all their projects, in order to build up relationships with the clients and base the work around the stories they wanted to share, thus having a person centred approach to the project.
- Not to work alone but with another artist or facilitator, in order to share ideas or raise any concerns with.
- Undergo appropriate training for the setting they are going into e.g. If working with elders with dementia, then dementia training is essential.

In the life history inspired objects project I found strength in working collaboratively and sharing ideas with artist, Sara Riesenmey. We were able to debrief after each meeting and grapple with the key aspects of our meetings with the Les Charmettes along with deciding together what the appropriate artistic outcome should be.

In the Reminiscence at Oase and Regionales Pflegeheim projects, I found that asking people to bring their own objects to sessions to talk about them is a simple and effective way of starting life history work that can be done in a large group. This simple reminiscence activity overcomes language barrier and is a strong tool of communication, and one that can be used as a starting point with life history work in the UK.

In the Brazilian one to ones I found that the smaller the group, the easier the session flowed. Also conducting the interviews with Dividiane, a person known to the interviewees,

was vital in order for the elders to feel comfortable and relaxed.

The artistic outcomes were varied in nature and I found that some could be done quickly (annotated photographs) but others took more time (embroidered cushion). It was useful to look at how to adapt the items to the group in such a short space of time.

The study of innovative spaces designed by artists shows the creative potential for care home spaces and new care homes designed in the UK in future. Could there be spaces left for artists to design with care home residents? For example, walls for murals or mosaic projects. Could display features to be built into new designs, such as the magnetic walls for changeable exhibitions?

These ideas have greatly influenced me in my own role as a visual artist and have given insight into how to do life story work in a more dynamic way.

From the interviews and visits to creatively designed care home spaces I have found that good design can decrease medication needed for elders with dementia. The different factors for the decrease being that a well-designed environment can reduce the need for anxiety and depression medication by reducing social isolation and confusion. Also, a well-designed inspiring space means that families will visit their loved ones more often and provide emotional support and stimulation. When care home residents feel loved and safe they are then more likely to join in with activities. This then reinforces their feeling of inclusion, again reducing anxiety and depression.

I have also found these creative spaces are designed by leaders who have a person-centred approach and have found out the needs of the user. They have designed around elders rather than the traditional UK approach where we design and fit elders around it.

## 12. Dissemination of Fellowship Findings

- **Sheffield Arts and Wellbeing Network meeting**

This group consists of University lecturers, students and community members including care home activity co-ordinators, and will be a key group in helping to initiate the changes I wish to see.

- **Volunteers in Sheffield churches and inter faith groups.**

There are volunteers from these groups in care homes already. I intend to share my findings and run creative workshop days to inspire volunteers to do creative life story projects.

- **Wayfarers Trust Conference 2016**

This is a national group of Christian artists to which I belong. I plan to lead workshop days over the next year to inspire artists to engage with life story work in care homes via this network.

- **Development of ‘Storytelling with a Twist’ website with blog.**

I am also in the process of setting up a support website and blog for artists who would like to go into life story work in care homes.

- **‘Storytelling with a Twist’ business.**

Upon returning from my Fellowship inspired by my travels I have registered as a business. I will be running reminiscence workshops, creative storytelling days and support one to ones for care homes in Sheffield and the UK.

- **Exhibition at Eten Cafe, Sheffield city centre, communicating the Fellowship findings to the wider public.**

A follow up to ‘Beauty in the Little Things’ exhibition in June 2015.

## **13. Recommendations for action**

### **Better links to be forged between artists and care homes.**

In order to do this care homes need to be made aware of the importance of art in their settings through the championing of arts in healthcare by professional bodies such as the CQC, universities and NHS. Also artists need to be introduced to running projects in this setting. This could be facilitated by the activities co-ordinators and carers in care homes.

### **Artists to use reminiscence as a starting point of engagement with care home residents.**

Reminiscence makes the care home resident the ‘expert’, aiding them to remember key moments in their life story. When used it will ensure that the resident becomes the focus of the project. Reminiscence training for the artist is an important factor as frequently that

aspect of work has not been encountered.

### **Reminiscences of care home residents to be recorded onto ‘everyday’ objects found in the home environment.**

A simple way of creating reminiscence prompts is to record the stories people share onto everyday objects, e.g. a cushion, which can continually act as a memory prompt and promote communication. In a similar way to a co-created environment these designed everyday objects will provide ownership over a space, to stimulate discussion and help to overcome the cultural and language barriers care home residents may face.

### **Newly designed care homes to incorporate spaces for co-creation projects.**

There is already evidence that care homes need to be thoughtfully designed around the needs of the residents (De Hogeweyk Dementia village) but I am championing that

there should be spaces available in care home designs that can be co-created by staff and residents. This is in order to give the care home residents a sense of ownership and pride over the space which they are inhabiting so providing a stimulating environment that reflects their story and personality.

### **Increasing the awareness of care home managers in the use of arts for their residents.**

A one-day awareness training for care home managers in the use of the arts for the benefit of the residents is essential.

## **Appendix A - Web links to artists, art works and galleries.**

### **Hundertwasser at the Quatier Libre Gallery, Geneva**

<http://www.sig-ge.ch/nous-connaître/support-et-communications/se-divertir/espace-expo-pont-machine/l-espace-exposig>

### **Haas and Hans Favela Painting Project**

<http://www.favelapainting.com>

### **Monica Nador**

<http://jamac.org.br>

### **Jewish Museum, Berlin**

<http://www.jmberlin.de>

### **Daniel Liberskind**

<http://liberskind.com/work/jewish-museum-berlin>

### **Matisse at the Stedelijk, Amsterdam**

<http://www.stedelijk.nl/en/exhibitions/the-oasis-of-matisse>

### **Escadaria Selaron**

<http://www.lonelyplanet.com/brazil/rio-de-janeiro/sights/landmarks-monuments/escadaria-selaron>

### **Bateman Alley**

[http://www.tripadvisor.co.uk/Attraction\\_Review-g303631-d2349935-Reviews-Batman\\_Alley-Sao\\_Paulo\\_State\\_of\\_Sao\\_Paulo.html](http://www.tripadvisor.co.uk/Attraction_Review-g303631-d2349935-Reviews-Batman_Alley-Sao_Paulo_State_of_Sao_Paulo.html)

### **Rocinha Favela**

<http://mundoreal.org/about/about-rocinha>

### **Salvador de Bahia**

<http://whc.unesco.org/en/list/309>

### **Oase, Romanshorn**

<http://www.oase-amriswil.ch/Romanshorn.php>

### **Les Charmettes**

<http://www.lescharmettes.ch>

### **Sara Riesenmey- Swiss visual and participatory artist**

<http://www.sarariesenmey.com>

### **Nina Haab- Swiss Visual artist**

<http://www.ninahaab.ch>

### **Leah Robb – Danish visual artist and Scottish activities co-ordinator**

<http://leahrobb.com>

### **Pia Lanzinger – German Participatory Artist**

<http://www.pialanzinger.de>

### **Irene Bom – New Zealand Singer/songwriter based in the Netherlands**

<http://www.irenebom.com>

### **Crisa Annuate- Brazilian visual artist and art therapist**

<https://www.facebook.com/EspacoViverComArte/?fref=ts>

### **Roberto Maranhao- Brazilian Puppeteer**

<https://www.facebook.com/Roberto-Maranhao-Puppet-Ministry-421422811346154>

### **De Hogeweyk Dementia Village- Weesp, Netherlands**

<http://www.vivium.nl/hogeweyk>

### **Openspace Arts Conference, Copenhagen**

<http://openspace-art.dk/openspace-2015>

### **Christian Artist Seminar, Germany**

<http://www.christianartists.org>

### **Wayfarers Trust**

<http://www.wayfarertrust.org>

## Appendix B- Fellowship Itinerary

Country	City	Date	Event	Organisation	Name	Role	
Denmark	Copenhagen	28 <sup>th</sup> June	TRAVEL				
		29 <sup>th</sup> June	'Illuminate' Christian Artist Conference 3 Interviews	Openspace			
		30 <sup>th</sup> June			Leah Robb	Danish Artist and Activities Co-ordinator	
		1 <sup>st</sup> July			Hanne Nilsen Nygard	Norwegian Film Maker	
		2 <sup>nd</sup> July			Leah Samuelson	Instructor of Art. Wheaton College, Chicago	
		3 <sup>rd</sup> July	Interview		Anne Marie Engrob	Danish Care Assistant in a residential home	
		4 <sup>th</sup> July	Interview		Dorte Kaapelgaard	Openspace Co-ordinator, poet and sociologist	
		5 <sup>th</sup> July	Tour of Copenhagen				
The Netherlands		6 <sup>th</sup> July	TRAVEL				
	Amsterdam	7 <sup>th</sup> July	Rembrant House and Mattise Exhibition				
	Weesp	8 <sup>th</sup> July	De Hogeweyk Dementia Village	Vivium	Ellen Harmsen	Housekeeper	
	Amsterdam	9 <sup>th</sup> July	Tour of Amsterdam				
Switzerland	Villar	10 <sup>th</sup> July	TRAVEL				
		11 <sup>th</sup> July	Tour of Le Grande Dixence		Sara Riesenmey	Visual artist and project co-ordinator	
	Geneva	12 <sup>th</sup> July	TRAVEL				
		13 <sup>th</sup> July	Life History Inspired Objects (LHIO)Project	Les Charmettes Care Home University Hospital of Geneva (HUG)	Jocelyn Chateau	Activities Co-ordinator	
		14 <sup>th</sup> July	LHIO	HUG	Jocelyn Chateau	Activities Co-ordinator	
		15 <sup>th</sup> July	LHIO	HUG	Jocelyn Chateau	Activities Co-ordinator	
		16 <sup>th</sup> July	Project planning		Sara Riesenmey		
		17 <sup>th</sup> July	Project Planning		Sara Riesenmey		
	St. Ursanne, Jura	18 <sup>th</sup> July	Residency exhibition	FAC	Nina Haab	Visual Artist	
		19 <sup>th</sup> July	Tour of St.Ursanne				
	Geneva	20 <sup>th</sup> July	Hundertwasser Exhibition				
		21 <sup>st</sup> July	Paint Objects		Sara Riesenmey		
		22 <sup>nd</sup> July	TRAVEL				
		23 <sup>rd</sup> July	Interview	HUG	Mickaela Halvarsson	Music Therapist	
		24 <sup>th</sup> July	Present objects	HUG			
		25 <sup>th</sup> July	PLANNING				
		26 <sup>th</sup> July	Interview		Renie Riesenmey	Former bethel Care Home Director	
		27 <sup>th</sup> July	Interview		Sara Riesenmey	Visual artist and project co-ordinator	
	Romanshorn	28 <sup>th</sup> July	Dementia Day Centre	Oase	Marianne Ebling	Lead Volunteer	
29 <sup>th</sup> July		Regionales Pflegeheim and Interviews		Vreni Stäheli and Richard Stäheli	Founders of Oase		



Country	City	Date	Event	Organisation	Name	Role	
Germany	Berlin	30 <sup>th</sup> July	Interview Pia Lanzinger		Pia Lanzinger	International Participatory Artist	
		31 <sup>st</sup> July	Jewish Museum				
		1 <sup>st</sup> Aug	Tour of City				
		2 <sup>nd</sup> Aug	PLANNING				
		3 <sup>rd</sup> Aug	Tour of City				
	Cologne	4 <sup>th</sup> Aug	TRAVEL				
		5 <sup>th</sup> Aug	Tour of Cologne				
	Bad Honnef	6 <sup>th</sup> Aug	Christian Artist Seminar (CAS)	Christian Artist Seminar (CAS)			
		7 <sup>th</sup> Aug	CAS Interview	Christian Artist Seminar (CAS)	Irene Bom	Singer/Songwriter	
		8 <sup>th</sup> Aug	CAS	Christian Artist Seminar (CAS)			
9 <sup>th</sup> Aug		TRAVEL					
Brazil	Sao Paolo	10 <sup>th</sup> Aug	Exhibition of Art MASP				
		11 <sup>th</sup> Aug	Espaco Viver Comme Arte	Espaco Viver Comme Arte	Crisa Annuate		
		12 <sup>th</sup> Aug	PLANNING				
		13 <sup>th</sup> Aug	Interview		Marli Marcandali	Visual Artist and English Teacher	
		14 <sup>th</sup> Aug	Interview		Vasni P. Cristovao de Pinho	Brazilian Elder	
		15 <sup>th</sup> Aug	Interview		Itayde Rosa De Moura	Brazilian Elder	
		16 <sup>th</sup> Aug	Interview		Maria Aparecida	Brazilian Elder	
		17 <sup>th</sup> Aug	PLANNING				
		18 <sup>th</sup> Aug	TRAVEL				
	Rio De Janeiro	19 <sup>th</sup> Aug	Baptist Church Interview	Batista Brasileira	Roberto Maranaho	Puppeteer and Brazilian director of arts - Baptist Church	
		20 <sup>th</sup> Aug	Interview		Roberto Maranaho		
		21 <sup>st</sup> Aug	Tour of Rocinha Favela				
		22 <sup>nd</sup> Aug	HOLIDAY St.Teresa, Cristo, Sugar Loaf				
		23 <sup>rd</sup> Aug	TRAVEL				
	Salvador	24 <sup>th</sup> Aug	HOLIDAY				
		25 <sup>th</sup> Aug	Island tour				
		26 <sup>th</sup> Aug	HOLIDAY				
		27 <sup>th</sup> Aug	TRAVEL				
		28 <sup>th</sup> Aug	TRAVEL				