

Journeying Together :

.....
An Unforgettable Pilot Programme
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Acknowledgements

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Professor Christine Milligan and Dr Katherine Froggatt from the Centre for Ageing Research at Lancaster University acted as consultants to this evaluation, giving advice on the overall evaluation design and commenting on the final report.

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Journeying Together

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'I am particularly impressed by the events from which my 92 year old mother in law not only enjoys but visibly benefits from. Singing along in the film interval brings back the woman we used to know.'

'Lovely meeting people who are not afraid to talk to us! Stops us being isolated at home.'

Carer

'For a brief moment, it almost appeared as if this couple had stepped back into their own time as they performed an impromptu waltz oblivious to those around them, the husband tenderly holding his wife and gently reaching down to give her a kiss. It was a moment that was as moving and humbling to observe as it was joyous.'

An extract from our observer's comments at a dance workshop

'We found it very good indeed. It was a nice atmosphere and everyone was friendly and you don't feel out of place. Sometimes it's hard to go out because it's hard to make conversations but here everyone is in the same boat and you don't feel awkward. All the facilities are there for you and we've found everything top notch. We've never felt uncomfortable or out of place. And J (husband) really enjoyed the film. It's nice that there are things like this going on. You don't feel as isolated.'

Carer



'This lady described her years growing up in Morecambe during its heyday as a resort in the 1960s, and how she met and was wooed by Adam Faith and got to know stars such as Jess Conrad and Ronnie Carroll. During one particularly poignant moment, she sang her song to the group – an act that led several people to remark afterwards had moved them to tears.'

Project Manager

'I felt it was humbling... the variety and depths of people's experiences. Everybody thinks they have led an ordinary life but when you hear about other people's achievements and talents, you realise how extraordinary 'ordinary' people are. 'Moving' is another adjective I would use... but we also had fun...we had laughter.'

Carer

'Some people who were isolated found people they could share the burden of caring with... someone said this afternoon they'd learnt more about coping, from a carer's point of view, than from any of the official services.'

Age UK volunteer



'I really enjoyed it. Because I don't go out a lot and I live in a village. I come home feeling full of happiness and contentment and joy. When you have dementia... you can often feel isolated and you're a bit frightened of going out in case you forget something or do something wrong. But here everybody is so lovely... you feel relaxed ...and, well, I just feel so fortunate that we've got this. I really look forward to these events.'

Participant

'I absolutely loved it. I think it did me more good than A (her husband). I couldn't sleep last night because I was thinking of everything that went on and everybody's stories. I loved it all.'

Carer

'The first thing people with dementia do is shut off – they can't or won't join in conversations – so to see them talk to one another and to talk to the volunteers was really good.. Sometimes when you go to what you would term as 'normal' activities, 'N' is unable to join in and switches off and we end up coming away... here he was part of a group and he could join in, and that does you good as well. And that's important to the carers, because we're enjoying it when they're enjoying it... and it's something we can do together.'

Carer



'These people have had a wealth of experience – they are not just plonked there, like they appear to be now – and they've all had useful lives and jobs and been members of society ...and re-telling their story is about valuing them as members of society and the lives they've had.'

Carer

'I feel privileged that I've been allowed in on it. I've enjoyed it too much to feel I'm here on 'duty'.'

Dukes volunteer

'It was lovely. The film was absolutely wonderful – it was so funny, just slapstick comedy, the sort of film you don't get these days. It was a lovely afternoon and it was so nice to laugh, because so often people don't know what to say to you, so to just sit there and let yourself go and have a laugh was lovely. The ukulele player was brilliant and he was so nice with it.'

Participant

Executive summary

The value and importance of these events is immense. The people who attend, state that the events provide a rare opportunity for people with dementia and family members to attend events together. People talk to them and treat them as individuals; the events take place in an ordinary, public setting so that they feel part of the community

I know of no other such events in the UK – these have been pioneering activities that will help other arts centres open doors for people with dementia. The activities are playing a part not only in changing people’s lives but in alerting members of the public to understanding of dementia.

I am in no doubt about the importance within Lancaster and nationally of this work, and the importance in supporting people to live more fully with dementia. This work is of a very high quality, is imaginative and has immense potential.

Roger Clough Professor Emeritus of Social Care, Lancaster University

Journeying Together was established as an innovative, creative project involving The Dukes and Age UK Lancashire, to enable people with dementia and their family members to access film events and ‘taster’ arts workshops.

During a six-month pilot, funded by the Esmée Fairbairn Foundation, three film and Journey Café events and six arts workshops were organised. The three film events, all chosen by a Task Group which included people with dementia and family members, were *Let George Do It!*, *White Christmas* and *High Society*. The six ‘taster’ arts workshops focused on three genres: visual arts, dance, and reminiscence/story telling.

The Dukes was adapted in order to become ‘dementia friendly’, with adaptations including additional signage, increased lighting and reduced noise in the auditorium, but the cinema events were open to a wider audience, so that those attending were part of an ordinary experience, open to all members of the public.

Attendance Figures

The cinema events were well attended with steadily rising attendance figures, as follows:

Let George Do It (November 13) - 69 people

White Christmas (December, 2013) – 85 people

High Society (February 2013) – 89 people

Workshops have had steadily rising attendance figures, increasing from six people who attended the first arts workshop in October 2013 (visual art) to 18 who attended the final workshop in January 2014 (Telling Stories: life story/reminiscence).

Summary of major findings

*Patrons and their family members have enjoyed participating in film and arts events and have valued being able to get out and meet people. They have enjoyed the Journey Café and sing-a-long activities, as well as the opportunity to socialise. They commented positively on aspects of the film events, such as atmosphere, choice of film, and value for money.

*They have felt comfortable in the environment: they have found the activities friendly and welcoming and they have felt able to relax and enjoy themselves, without feeling judged or awkward. They have valued the support of staff and volunteers in creating a friendly environment.

*They have been stimulated by the cinema and arts events; this has increased confidence and lifted their mood. Those who attended the workshops report feeling stimulated by the learning and this has increased their wellbeing.

*Attending cinema and arts events has reduced social isolation for some people, giving them something to look forward to. People described how dementia could be isolating both for the person with dementia and their family member. Attending events with like-minded people has enabled them to overcome feelings of isolation.

*Partners and family members have benefited from supporting each other and sharing information. Family members describe how the events provide an opportunity to talk to other people; this, in turn reduces their sense of isolation.

*Taken together, each of these has contributed to a sense of wellbeing, with many people reporting how attending the events have impacted positively on their mood, given them a sense of belonging and something to look forward to.

*Dukes' staff, workshop facilitators and volunteers have benefited from dementia awareness sessions, and this has enabled them to feel confident and comfortable about supporting people with dementia.

*They also feel that opening the cinema to a wider audience has enabled the community to gain a greater understanding of dementia.

An interim transport scheme was provided for those who needed this, using a combination of community transport, staff cars and taxis.

Arising from the project evaluation, a number of learning points have emerged which can be used to inform further development and also to use as the basis of good practice for similar projects within other arts organisations. Among these are:

*Ensuring that cinema events are kept as 'normal' as possible and refraining from developing a 'service' model of delivery, for example, by keeping an attendance sheet and having a number of care staff involved.

*Linked to the above, opening the events to the general public in order to widen the public perception of people with dementia, and helping to maintain an atmosphere of normality.

*Having a Project Task Group in place from the beginning to ensure people with dementia and their family members can have their say on the type of film and activity they would like to see.

Having staff and volunteers who are dementia trained and supportive of the needs of people with dementia, and who are able to offer a relaxed and welcoming environment.

*Further points are covered in Appendix 1 – Dementia and the Arts – 12 learning points.

Journeying Together - Project Evaluation Report

Introduction

Journeying Together is an innovative, creative project delivered by The Dukes, an established theatre company in Lancaster, in partnership with Age UK Lancashire, to enable people with memory problems or living with dementia and their partners or family members to enjoy cinema and arts activities in a ‘dementia friendly’ environment.

During a six-month pilot, funded by the Esmée Fairbairn Foundation, more than 250 people took part in a programme of film events and taster arts workshops. These events were well received, with a steady rise in attendance figures over the life of the project, and over 80 people attending the most recent film screenings. Comments from patrons* and their family members have been highly positive, with many people stating how much they have enjoyed being able to participate in ordinary activities in a safe environment. This project has had an impact on wellbeing for many people, with individuals reporting how much better they have felt after attending events, and how they looked forward to future activities. During the project evaluation, we have sought to capture the views of cinema patrons, family members, general audience members, staff and volunteers in order to identify what worked well in the project as well as learning for the future.

* For the purposes of this report people with dementia will be referred to as ‘patrons,’ and their partners as “family members”.

Summary of major findings

- *Patrons and their family members have enjoyed participating in film and arts events and have valued being able to get out and meet people.
- *They have felt comfortable in the environment: they have found the activities friendly and welcoming and they have felt able to relax and enjoy themselves, without feeling judged or awkward.
- *They have been stimulated by the cinema and arts events; this has increased confidence and lifted their mood.
- *Attending cinema and arts events has reduced social isolation for some people, giving them something to look forward to.
- *Partners and family members have benefited from supporting each other and sharing information.
- *Some people have described how, overall, the project has had an impact on wellbeing.

Background to the project

Journeying Together was developed following research by Age UK Lancashire's Big Lottery funded *Linking Communities* project, a three-year research study investigating the needs of older people in identified communities within Lancashire.

The project report highlighted, as one of its major findings, the sense of isolation experienced by older people, particularly those living in rural areas, where lack of public transport and poor access to services can contribute to loneliness and impact on people's wellbeing. The research also discovered that for people living with dementia, these factors are compounded by loss of confidence and fear of going out into public spaces. Alongside this, a diagnosis of dementia can impact on relationships, with couples reporting how they felt they were less able to go out and socialise and enjoy shared activities, leaving both partners feeling socially isolated (Age UK Lancashire/ *Linking Communities*, 2012).

During the research, a unique partnership was established between The Dukes Theatre and Age UK Lancashire to look at the potential role for cinema and the arts in enabling people with dementia and their partners or family members to enjoy 'ordinary' activities in everyday public spaces. The Dukes has a history of working with various groups within the community, mainly children and young people with special needs, but were keen to develop programmes aimed at engaging older people. Age UK Lancashire had received funding to develop a dementia support project, and in autumn 2012 *Journeying Together* was launched, building on the established collaboration between both organisations.

A programme of cinema and Journey Cafe events was piloted, starting with a showing of *Singing in the Rain*. This was followed by other films specifically chosen after consultation with older people. In addition to this, events were organised to raise awareness of dementia and of ageing generally among the wider theatre going community. The project management group received a boost when the Esmée Fairbairn Foundation agreed to fund a six-month pilot programme of film and arts workshops to enable the project to expand and reach out to a bigger audience. A project officer was appointed in July 2013 and the Journeying Together pilot began in August 2013, running until March 2014.

Objectives

The project aimed to meet three objectives:

- To increase feelings of involvement and reduce feelings of isolation for people attending events.
- To review effectiveness of transport options in overcoming barriers to participation.
- To provide and review adaptations to the venue to make it a more dementia friendly environment for patrons and their partners or family members.

How the project was delivered

A programme of three cinema and Journey Café events and six taster arts workshops was developed and delivered over the months from August 2013 to February 2014 (Table 1). The three film screening events were *Let George Do It!*, featuring George Formby, in November, *White Christmas*, in December, and *High Society*, in February. Prior to the showing of each film, a Journey Café was organised in the cinema foyer, giving people the opportunity to purchase a light lunch and socialise before the film. Activities, such as quizzes relevant to the film, were also arranged in order to increase the levels of interaction and enjoyment. Film screenings were also open to the wider cinema-going public and advertised as ‘dementia friendly’ film events in The Dukes’ cinema programme.

Alongside this, six ‘taster’ arts workshops were delivered with the aim of encouraging people to try different art forms. These focused on three genres: visual art, dance and reminiscence/story telling. The workshops began in October with two visual arts workshops; these were followed by two George Formby inspired *Fun and Friendly* dance workshops, in November (organised to coincide with the George Formby film); and two *Telling Stories* workshops based on reminiscence and creative writing, in January. The workshops were delivered on a ‘back to back’ basis, with one session in the morning and the same session repeated in the afternoon.

For the film screenings, the cinema environment was adapted to include additional signage for the toilets and auditorium, increased lighting in the auditorium, and reduced noise before and during the screening. Alongside this, support was available from trained staff and volunteers. All of this was designed to make the venue ‘dementia friendly’.

From the outset, a ‘Task Group’ was established in order to give patrons a voice and ensure the project was developed in line with the needs of people with dementia and their family members. This was thought to be crucial to the delivery of the project. This group consisted of patrons (those living with dementia), family members, general audience members and staff representatives. The Task Group members were presented with a list of film and workshop choices and from this selected three film titles and three workshop themes.

Careful consideration was given to choosing workshop facilitators who had experience in working with older people and were aware of the needs of people living with dementia. The visual arts workshops were delivered by a team of staff and volunteers from Pioneer Projects, an arts and health charity with a history of running arts workshops for people with dementia in North Yorkshire; the dance workshops were facilitated by two community dance tutors who had worked with older people in care homes; and the creative writing and reminiscence workshops were led by a writer and actor who had experience of working with both older and younger people.

Table 1 – Programme of events

Event	Date
Visual art workshops	October 21, 2013
<i>Let George Do It!</i> film	November 18, 2013
‘Fun and Friendly’ dance workshops	November 25, 2013
<i>White Christmas</i> film	December 16, 2013
‘Telling Stories’ workshops	January 20, 2014
<i>High Society</i> film	February 24, 2014

Workshop facilitators attended a dementia awareness session organised by the Age UK Lancashire dementia support co-ordinator, prior to delivering their workshops. The dementia awareness sessions were also opened to Dukes' staff and volunteers.

Workshop numbers were limited in order to avoid overcrowding and to create a safe and comfortable environment. Following discussion with workshop facilitators, it was decided to limit the numbers of people attending the workshops to 12 and to restrict places to people with memory problems or living with dementia and their family members, (six places for people with dementia and six for family members). In order to manage this process, people were asked to book their places in advance via Age UK Lancashire or The Dukes box office.

A programme flyer was produced by the marketing team at The Dukes and the project was promoted extensively across the district, to older people's groups, libraries, leisure centres, GP surgeries, care agencies, and key stakeholder groups, including Lancaster and Morecambe Alzheimer's Society. There was also widespread coverage in the local and regional media, including broadcast interviews on Radio Lancashire. (See media coverage). This was in addition to the film events being advertised as being open to the wider public in The Dukes cinema brochure.

Transport

Reviewing the effectiveness of transport options was identified as one of the project objectives; it has also been one of the major challenges of the project, as outlined in the 'general discussion' section, and is in part a reflection of the realities of working within a tight timescale, which has meant that in six months there has not been sufficient time to map out transport need or to develop a cohesive approach to issues identified.

As part of the pilot, interim measures were developed to enable those needing transport to attend events. This involved targeting individuals who were already accessing Age UK Lancashire Services – for example, the dementia support service and social inclusion service; and those who were on the project database, having attended cinema screening events in the past, or who were known to the organization via links with the Alzheimer's Society. This resulted in a relatively low take up in terms of numbers of people who required transport. For example, for the taster arts workshop, on October 21, only three people from a total of 16 expressed a need for transport. It was clear that most of people already had access to their own transport via their spouse, adult children or paid carers.

Where transport was needed, there was reliance on a combination of community transport mini buses, taxis and staff driving their own vehicles, to transport people from their home to The Dukes. One of the key factors to consider was health and safety and the potential risks created by vulnerable people travelling in vehicles driven by people who may have no knowledge or experience of the needs of people with dementia. To overcome this, Age UK Lancashire worked with community transport companies that had experience of working with people with dementia, and we also took steps to ensure that where community transport was used, people were escorted, using Age UK staff and volunteers.

Volunteers

A new role of volunteer 'cinema buddy/art befriender' was created and advertised. Two new volunteers were recruited and training provided to enable three Dukes volunteers and one Age UK Lancashire volunteer to take on this role. Volunteers were present to meet and greet people during the Journey Café and enable people to take part in social activities, as well as supporting people during the film screenings. They were also present during the workshops, to help people to take part in the activities, for example, painting, dancing and reminiscence

Project evaluation

The project was evaluated using both quantitative and qualitative measures. A questionnaire was distributed at two film screening events, *Let George Do It* (n-20) and *White Christmas* (n-13). Qualitative interviews were conducted with cinema patrons and their partners or family members in order to gain a deeper understanding of people's perceptions and experiences.

In total, six qualitative interviews were carried out, and a group interview was organised with Dukes staff and volunteers. Alongside this, the project worker kept an on-going, reflective journal that included her own observations, along with people's responses and comments gathered after events. The aim of this was to capture the immediacy of people's reactions to film events and workshops, as well as her own thoughts.

In planning a framework for evaluating the project, it quickly became evident to the project steering group that there were tensions in relation to recording attendance figures and capturing the numbers of people who were living with dementia. While box office figures could provide overall audience figures, there was no way these could be broken down to categorise how many of the audience were living with dementia. This posed a dilemma in relation to monitoring and evaluation, since a fundamental part of the project was to try and make the whole experience of attending cinema as ordinary as possible for people with dementia. However, usual practice within a service delivery model is to capture information on numbers of people with dementia in attendance and that this was vital to the evaluation process. The possibility of having an attendance sheet was discussed by the project steering group, but was rejected on the basis that it would change the everyday nature of the cinema experience and create a service model of delivery, something which the group was anxious to resist.

In an attempt to resolve this, it was decided to issue a blanket questionnaire to all audience members including volunteers and staff, at two cinema screenings. In order to identify audience demographics, people were asked to tick the relevant box to indicate which category they fell into: i.e. whether they described themselves as someone who was living with memory problems or dementia; a partner or family member; a member of the general audience; a staff member or a volunteer. Whilst it was recognised this was far from ideal, it was considered the only sensitive way of trying to measure how many in the audience were people living with dementia. However, because there was a generally low take up of returned questionnaires for both events, as discussed in the next section, there is an indication of the actual numbers of people with dementia who attended, but no certainty of precise numbers overall.

However, it is the comments received from individuals and couples during qualitative interviews that have given an insight into what people feel has worked and what has not worked and the extent to which they feel the project has impacted on the quality of their lives, and it is these which have formed the basis of this evaluation report.

Project findings

Attendance at the film screenings was good (Table 2)

Table 2: Box Office and workshop attendance figures

Box office figures show a steady increase in numbers for each of the three films, as follows:

Let George Do It (November 18, 2013) - 67 people including staff and volunteers

White Christmas, (December 16, 2013) - 85

High Society (February 24, 2014) - 89.

Workshop figures

A similar picture emerged for the workshops. Attendance figures for the arts workshops were as follows (NB figures do not include staff and volunteers):

- Visual arts, (Monday October 21) morning session – six people living with dementia and their family members;
- Afternoon session, ten people;
- Dance workshop (Monday November 25) - morning session, nine people;
- Afternoon session, 11 people;
- Telling Stories (Monday January 20) – morning session, five people;
- Afternoon session, 18 people.

Questionnaire findings

A questionnaire was issued at two cinema screenings – *Let George Do It!* (November 18) and *White Christmas* (December 16). This yielded a relatively low response rate, with 20 returned questionnaires for *Let George Do It* and 13 for *White Christmas*. Within these numbers, there were 11 responses from people with dementia or their family members for *Let George Do It!* and five for *White Christmas* (see Appendix 1, Tables 3 and 4 for breakdown of attendance figures). Because of the low response, this has limited the validity of the findings, and has also raised questions as to whether the questionnaire is the most appropriate method for evaluation. Nevertheless, from the numbers who did respond, both films were highly rated for factors such as: atmosphere; support from staff and volunteers; choice of film; sing-a-long and value for money. These findings may be summarised as follows with the full results set out in Appendix 1, Tables 5 and 6.

Let George Do It!

Results of Questionnaire for *Let George Do It*, n-20* (people with dementia or family member; n- 11)

Among those who replied to the *Let George Do It* questionnaire, 13 out of 20 gave an “excellent’ rating to atmosphere; of this number 7 responses were from people with dementia or family members. Other ‘excellent’ ratings were given as follows: support from staff and volunteers: 15, 10 of these were from people with dementia or family members; choice of film, 14, (7); sing-a-long, 13, (7); value for money, 16 (10); experience overall, 14, (7).

White Christmas

Results of Questionnaire for *White Christmas*, n- 13* (people with dementia or family member, n-5)

For the White Christmas screening, among those who replied, 10 people out of 13 rated atmosphere as 'excellent', 3 of these were from people with dementia or family members.' Other excellent ratings included the following: support from staff and volunteers, 11 (5); choice of film, 12 (4); sing-a-long, 10 (5); value for money, 12 (5); experience overall, 11 (5).

Themes from the questionnaire and interviews

Findings from the qualitative interviews yielded a greater depth of information and were much more illuminative in terms of people's perceptions and experiences, and it is these which form the main focus for the evaluation. The findings from the individual interviews indicate that people have had a largely positive experience of the project. Responses are categorised as follows: enjoyment; feeling comfortable in the surroundings; feeling part of an 'ordinary' public space; socialising with others; reduced isolation; increased stimulation; informal networking and family members being able to support one another; recapturing a sense of self identity; and overall impact on wellbeing. None of these is mutually exclusive - they all interlink and overlap - but in this report we will look at each of these in turn.

Enjoyment

The sense of enjoyment from attending film and workshop events emerged as an over-arching theme. Within the questionnaire and qualitative interviews, individuals singled out the following factors as contributing to an enjoyable experience: the title and choice of films; having the opportunity to meet and talk to others; joining in the sing-a-long during the interval; the support from cinema staff and volunteers; the general ambience of the cinema environment, and the chance to go out and do something different and have fun.

Those who attended the workshops said they felt the activities were stimulating, with individuals describing how they found the workshop leaders added to the sense of enjoyment by taking a friendly and informal approach to their delivery; this enabled the participants to relax and enjoy the sessions.

The sense of enjoyment was also linked to being able to escape from the pressures of daily life, if only for a short while. One person, commenting after attending the *Let George Formby* film with her husband, described the sense of diversion brought about by being able to relax and have fun.

'It was lovely. The film was absolutely wonderful – it was so funny, just slapstick comedy, the sort of film you don't get these days. It was a lovely afternoon and it was so nice to laugh, because so often people don't know what to say to you, so to just sit there and let yourself go and have a laugh was lovely. The ukulele player was brilliant and he was so nice with it.'
(Mrs H)

Feeling comfortable in surroundings

People described how the surroundings were friendly and welcoming to people with dementia, enabling them to feel comfortable and relaxed. Partners felt the relaxed ambience and the fact that they were among like-minded people, meant they were able to enjoy the experience without feeling worried or awkward, or that they were being judged. One person commented:

We're all alike...you're not worrying about other people looking at you...we're all in the same boat. Nobody is looking at you because you are different... they accept you for who you are.' (Mrs H)

Another individual, who attended with her husband, echoed this, commenting that she found the environment accepting to people with dementia:

It has been really good for us. It's mainly from my point of view ...it's just that I feel comfortable with people who have got the same sort of needs as J [her husband] because sometimes in public it can be quite hard because J can't follow a conversation and people don't understand and so...here, I've got people to talk to that understand – you can bounce ideas off one another and you don't feel as isolated, you can relax.' (Mrs W)

Many people singled out the friendliness and welcoming support of staff and volunteers as contributing to a safe and comfortable environment. One patron described this support as 'helpful but not too obtrusive... supporting people, without being gushing'. She also felt staff and volunteers had created a sense of 'community', which made the whole experience more valuable and offered a sense of 'belonging'. This was particularly important for this individual, as she had felt compelled to curtail many of her regular social activities following her dementia.

I like it...it's cosy and friendly and informal ...and it's just a nice place to be. They're very helpful, the staff... they come over and ask you if you're all right. It's more informal than going to the pictures... ... a friendly environment... it feels as if you've been invited somewhere and welcomed somewhere, which is quite nice, really. It's more of a friendly atmosphere...it's a halfway house between an entertainment place and a club... you feel you belong a bit.' (Mrs R.)

Feeling part of an 'ordinary' space

Significantly, when asked how they felt about the adaptations to the cinema environment to make it more 'dementia friendly,' people appeared to be unaware of physical changes to the environment, such as pictorial images on the menus, different signage to the toilets and auditorium; increased lighting in the auditorium; and reduced noise before the film. This suggests that for those attending, the event was perceived as an ordinary experience, in an ordinary, public setting, in which they could socialise with like-minded people, including members of the wider community.

Equally, amongst the general audience members who responded to the questionnaire and the Dukes staff, there was a sense that these events were not significantly different to any other film activity, and that the adaptations had not spoiled people's enjoyment of the films, though one or two people felt the sound quality of the films was poor. (See section *What Didn't Work as Well*). This suggests that it is possible to create an arts environment that is 'dementia friendly' but that is also welcoming to all, and that the experience can be a positive one for all audience members, irrespective of whether or not they have dementia.

Socialising with others and reduced isolation

Many people said they valued the opportunity to meet friends and socialise with others during the film events and workshops. They commented that the Journey Café was a good opportunity to meet new people informally before the film, and helped to create a sense of occasion. Those who attended the workshops felt these provided an even greater opportunity to talk and share experiences. Some people seemed to prefer the cosier, intimate nature of the workshops because it gave them confidence to talk within a smaller group.

Individuals described how being able to socialise with other like-minded people had reduced their feelings of social isolation. This was seen as particularly important for couples, who described how they valued the fact that they were able to go out and enjoy cinema and arts workshops as a couple, and felt less isolated as a result. One individual commented:

'It's good because we can go out together rather than me doing things on my own and the carer looking after F {her husband}... it's the only thing that we've been able to do together, apart from the coffee mornings {organised by the Alzheimer's Society} ... you feel like you've been stimulated by something and enjoyed it.' (Mrs H).

Increased stimulation and confidence

Partners and family members described how taking part in the events had provided patrons with stimulation. This had in turn increased their confidence and lifted their mood. This was particularly so during the workshops when individuals had been encouraged to re-discover old skills or learn new ones. Many people commented positively on the ability of the workshop facilitators to create a supportive, gentle and non-threatening environment to learn skills such as art, dancing and storytelling. For some, this had re-kindled their interest in a hobby: for example one man, a former draughtsman, who attended the art workshop, found this had revived his interest in art. His wife described how attending the workshops had given them both the confidence to try other things.

'They made us think, they made us do something that we wouldn't normally do at home. F loves drawing, so he's thinking he might start doing something ... it has encouraged us to do more, not to be frightened of going out and trying new things, because your workshops have ... given us the chance to try different things and they have brought back memories of the different things we can do. That feels good – you think to yourself 'I'm not past it.' (Mrs H)

She thought that the workshop facilitators each pitched the sessions at the right level and were 'very patient and light hearted.'

'They made us laugh about things... especially the dancing. Nothing was too serious, if it had been it would have put us off... it was just a bit of fun.'

Informal networking and support for family members

Family members described how they had benefited from attending the events, because they could support each other and help each other out with information. People said they had been able to exchange information on a range of support issues, and one individual commented she had picked up more information through talking to others informally than from any of the official services.

'It was nice to chat to chat to others who are in the same boat as you... I think it's nice that we can chip in and help each other with things...like the reduction in council tax. Someone didn't know you could have a support worker until I told her we had a support worker from Shared Lives, so I rang her with the number.' (Mrs A).

Enabling people to recapture their identity through re-living their memories

For some people, attending cinema events and workshops had enabled them to relive memories of their earlier lives, and it was evident that this had had an impact on their self-identity. Individuals told of their memories of visiting the cinema during childhood and recalled how the dance and Telling Stories workshops had evoked their past lives. During the dance workshop, a particularly poignant moment was observed when one couple, after reminiscing on their own dancing days on Morecambe Pier more than 50 years ago, performed an impromptu waltz. For a brief moment, it appeared as if this couple had stepped back into their own time as they waltzed around the room, seemingly oblivious to those around them, the husband tenderly holding his wife and reaching down to give her a kiss.

In the *Telling Stories* workshop, people offered powerful recollections of their early lives and careers, and there was a sense that re-telling their stories affirmed who they were, not as people with dementia, but as individuals who had led meaningful lives. The workshop offered an acknowledgement and an endorsement of people's unique life stories, leading one volunteer to remark:

'It was humbling to hear the variety and depths of people's experiences. Everybody thinks they have led an ordinary life but when you hear about other people's achievements and talents, you release how extraordinary ordinary people are. 'Moving' is another adjective I would use... but we also had fun.. . We had laughter.' (Age UK Lancashire volunteer).

Increased wellbeing

Taken together, the feedback from patrons and family members suggests that there has been a noticeable impact on wellbeing for some people, with individuals reporting how attending cinema and arts events had made them feel better about themselves. Responses indicate that it is the cumulative effects of the project that have contributed to an increase in wellbeing among some individuals: being able to socialise with other like-minded people, feeling comfortable in the environment; feeling stimulated by the activities; and not feeling as isolated. These are factors that appear to have led to an overall positive and enjoyable experience. In addition, participants report that the project has provided them with a sense of anticipation, a sense of 'having something to look forward to.'

Family members described how they had noticed a tangible difference in their partner's mood after attending events, and this, in turn, impacted on their own wellbeing.

'It's good for F because it makes him think, it makes him go out, whatever the weather, he's got something to do and then he can come back and tell S [his daughter] what he has seen, what we have been doing and show her his drawing.... And he's a lot brighter afterwards, not as withdrawn. He has always been an outgoing person and that's what he's doing, meeting other people.' (Mrs H)

'The first thing people with dementia do is shut off - they can't or won't join in conversations. Sometimes when you go to what you would term 'normal' activities, 'N' is unable to join in and switches off and we end up coming away... here he was part of a group, and he could join in. And that does you good as well. And that's important to carers, because we're enjoying it when they're enjoying it... and it's something we can do together.' (Mrs M)

Another partner described how meeting others at cinema and workshop events had not only reduced the isolation for her and husband, but had also enabled them both to cope with the stress of their situation. Her comments offer a poignant glimpse into the social isolation and resultant stress among couples where one partner is living with dementia.

'It's something to look forward to, and you've got to fill your time to stop J from vegetating, to keep the momentum going, to keep him stimulated, and it's nice to have somewhere to go because I'm always thinking: 'What can we do today?', because if you sit in, it's no good for you, health wise, or your memory, because you just get stale... So to have a structured outing done for you, it means a great deal. It's nice because you know you're going to enjoy it, you know you are going to meet nice people, and it makes you feel much better, because it's a stressful situation that we're in.' (Mrs W)

'When you come home, you feel on a different level, you feel much more elated... well, I do anyway, and J. does. I know the difference it makes to him as far as him feeling up or down... we both feel happier when we come out and we might have been miserable and grumpy when we went in, so anything that lifts your mood is out of this world, really. Because we've got no immediate family... they live all over and so most of it, 24/7, it's just J and me really - and so to meet other people, it's nice, just to be able to get a bit of frustration out is nice.' (Mrs W).

The impact on wellbeing is also illustrated in the following case study, featuring Mrs B

Mrs B's story

Mrs B, a widow, lives in a village outside Lancaster. Her family noticed that she had become increasingly withdrawn and isolated, and her memory had deteriorated. She had lost interest in activities. Prior to her dementia she enjoyed going to the arts and theatre events.

Her daughter feels that attending the Journeying Together events has given Mrs B 'a new lease of life,' and says meeting new people and joining the activities has not only had an impact on her wellbeing, but also her memory.

'She'd got herself quite low and insular...and this has just lifted her spirits and she just looks forward to going and she's always talking about it, and... sometimes she forgets about it, but if we prompt her she'll really remember things, which is amazing to think she can remember, not all the details, but quite a lot of what she went to. It has given her such uplift and an interest...she's become fun and interesting again.'

'It has really made a big difference to her life, particularly living out in a rural community... she hasn't got many friends in the village and she has always felt, as a retired person, very isolated... for her to be able to do something different, and out of the village, is great.'

Mrs B. said going to the cinema and workshops had given her something to look forward to and had given her the confidence and security to feel able to get out and about.

'I just think it's wonderful - I really look forward to it, to everything really. It's nice to have the company and I like meeting new people, but it's also just to be able to get out... I know it sounds silly but I've stopped going to Lancaster because I went one time on the bus and for a split second I didn't know where I was going and it really scared me- and with this, now, I've got security, I can relax. I'm picked up at the door, there's someone there making sure I go where I should... and I look forward to it ...it has become the highlight of my life now and I feel privileged to be in this situation (laughs)... I've enjoyed everything I've been to and I've come home and I've felt really nice and happy.'

What didn't work as well

Although feedback from the questionnaire and the qualitative interviews was largely positive, a small number of individuals expressed concern about aspects of the cinema environment, such as access, sound quality of the film and length of sessions.

Access

In relation to access, there was concern that people with disabilities have to use a side entrance that involves walking over a cobbled footpath. This is an issue Dukes' staffs are familiar with and have been trying to resolve for a number of years. Another individual commented that dropping off passengers was a problem, as there is nowhere outside The Dukes to park; however, she now felt reassured in dropping her mother off due to the fact that there were volunteers around who could look after her mother while she parked her car.

Sound quality of film

Some people also felt that the sound quality of the films was poor, making it difficult for the hard of hearing to follow the films. This can be attributed to the fact that old films are being used.

Length of film sessions

Some people felt that the length of time given to the Journey Café and film screening was too long. In particular, these concerns were voiced after the screening of *White Christmas*, when the time over ran due to delays in transport which meant there was a delayed start for the film. People were also concerned about delays in being served food; this was due to unexpected demand for hot food. This issue was addressed during the *High Society* screening, when people were offered the option of a pre-prepared afternoon tea, to increase choice and speed up service. Feedback from people attending the film suggests the afternoon tea was well received, with individuals saying they enjoyed the food and felt it represented good value for money.

Response to the questionnaire

As has been noted, the response rate to the questionnaire was disappointingly low and it is clear this may have impacted on the overall evaluation for the two film screening events, in the sense that we have no way of measuring how many people with dementia, overall, benefited from the events or from the adaptations to the cinema; we can only gauge success, or otherwise, from the relatively small number of responses. This raises questions about the use of the questionnaire as a method, suggesting that this is perhaps not the best way of gathering people's views. A number of reasons can be given for this: on the day of the film there is a lot of activity going on and people may feel they do not have the time or the inclination to fill in a questionnaire, or may simply want to get home after the film. Attempts have been made to address this, including having volunteers on hand to help people to fill out the forms. However, due to increasing numbers of people attending the cinema events, there are logistical issues concerning supporting large numbers of people. In contrast to survey methods, the use of qualitative interviews has provided a greater depth of information relating to people's views and experiences. This is particularly salient, given the project objectives in terms of measuring the extent to which this project has had on people's quality of life. From this, it is suggested that future evaluations should seek alternative methods to the questionnaire and have an increased emphasis on qualitative approaches, including individual and group interviews. It is also suggested that there could be a clearly defined role for the Project Task Group in terms of on-going monitoring and evaluation.

Recognition also needs to be given to the fact that the evaluation has been carried out by the part-time Journeying Together project officer, who has primarily been responsible for implementing and managing the programme of events and has undertaken project evaluation alongside this role. This has limited the amount of time available to evaluation and also given rise to questions relating to subjectivity/objectivity. It is suggested that future work needs to build in additional, independent research capacity to undertake a thorough and rigorous evaluation.

The views of Dukes staff and volunteers

More than 20 Dukes staff participated in the project, ranging from front of house staff, including box office and catering personnel, to marketing, publicity and technical staff, along with five volunteers.

Staff and volunteers said they have felt more able to relax and respond to people's needs as the project has grown and developed. Film events appeared to be accepted by the wider audience. Box office staff described how, when they had explained to audience members how these events were 'special screenings', with a specially adapted environment, they had not met with any resistance from the general public; indeed, the audience seemed to accept this and to embrace the spirit of the occasion.

There was a feeling that Journey Together slots seamlessly into a wider programme of cinema and arts events, while at the same time retaining its identity as a distinctive project. Adaptations have been made to the Journey Café in accordance with people's needs, for example, making the menu more appealing by having soup and sandwiches instead of bagels, and having a menu board with pictures.

Training

Before the first film event, staff, volunteers and workshop facilitators were invited to attend a dementia awareness session. Six people attended this, with many of the staff and volunteers having already received this training prior to the Journeying Together pilot, when a similar awareness session had been organised. .

Staff and volunteers felt that having dementia awareness sessions had helped in terms of being responsive to the needs of patrons, and had also removed the fear and stigma of working with people with dementia. They indicated this was something they were already familiar with, as part of their customer care delivery, but the dementia awareness sessions had brought this into sharp focus. They thought this had enabled them to take a relaxed, unfussy (i.e. non-patronising, non-gushing) approach.

One member of staff commented: *'Sometimes you can't tell who is the person with dementia and who is the carer, and that shouldn't matter – it's exactly how it should be, that we treat everyone exactly alike. Having the training has been an amazing realisation and helped to take away the fear of encountering people with dementia. And I think this has a knock on effect on customers outside the Journey Café.'*

Another staff member recalled how, during one event a few months ago, he saw a gentleman coming out of the toilets into the corridor, and he looked confused about which way to go to get back to the café bar. This member of staff felt empowered to approach him and offer to help. He commented that, before the awareness session, he wouldn't have done that.

Flexibility over workshop bookings:

Box Office staff felt the liaison with Age UK Lancashire and flexibility over workshop bookings had worked well. There was recognition that flexibility was needed to take into account the needs of people with dementia, for example, recognising that some people who book for workshops may not be able to turn up on the day for any number of reasons, such as ill health, but that, equally, people may turn up without prior booking.

What hasn't worked so well

In common with audience members who had raised concerns about access, staff felt strongly about access and facilities for people with disabilities at The Dukes, describing this as an on-going problem. Staff agreed that the side entrance was difficult and dangerous for people in wheelchairs or with mobility aids to access because of the cobbled pavement. They also felt that the front entrance was hazardous because of the steps and step kerb. These issues have been going on for many years and are the subject of discussions between The Dukes senior management team and the landowner, Lancaster City Council. The cobbles form part of a protected environment and would be costly to upgrade. Staff said they hoped that the evaluation from the Journeying Together project would act as leverage in on-going discussions with the council to address this perennial problem, and hopefully galvanise the council into taking action.

However, as a direct result of the Journeying Together project, a permanent hand rail has been fitted to the railing at the front steps, and The Dukes no longer has a menu board on the railings. There used to be two of these, one on either side), and one these has been removed to allow people to grip the railing more easily.

The views of workshop facilitators

Workshop facilitators reported that they had also benefited from the dementia awareness sessions. Workshop staff felt that the length of the workshops was about right, at an hour and a half per session. This gave enough flexibility to enable people to settle in and have a drink before starting the activity.

The dance workshop facilitators commented that the team teaching element of their sessions meant they were able to tailor the sessions to support the differing needs of individuals, for example supporting those in wheelchairs alongside the able-bodied. They also felt that serving tea and coffee on arrival helped people to 'settle in' and enabled them to get to know each other. In general, facilitators considered there was the right ratio of staff and volunteers to workshop participants. However, they thought also that, if there was the opportunity to build up a relationship with individuals over time, i.e. through progressive delivery of workshops, this would reduce the need for a high staff/volunteer input.

General discussion

As feedback from individuals suggests, the Journeying Together pilot has had an impact on people's wellbeing and has helped to reduce isolation for some individuals, by providing them with somewhere they can go with their partner or family member and meet others in the same situation.

Thus two of the key objectives for the project have been achieved: *namely to increase feelings of involvement and reduce feelings of isolation for people attending events; and to provide a dementia friendly environment for patrons and their partners or family members.* In addition, responses from staff, volunteers and audience members suggest the project has contributed to a wider understanding of dementia and towards Lancaster seeking status as a dementia friendly community. There have been additional, unexpected benefits, such as the informal networking opportunities for partners and family members to support each other and share information.

Cinema patrons and their family members have indicated that the project has had a positive impact, in terms of them having somewhere ordinary to go where they can enjoy themselves, feel comfortable and supported, meet up with like-minded people and gain stimulation and pleasure from cinema and arts activities. The role of the arts in enriching the lives of people with dementia is becoming widely recognised, as highlighted, for example, in the case studies featured in *Dementia Friendly Yorkshire: First Steps on the Journey* (Joseph Rowntree Foundation, JRF, 2014), illustrating the role of libraries, museums and arts venues in providing people with dementia the opportunity to gain stimulation through the arts. Other pioneering projects abound: Yorkshire Film Archives, looks at the role of film archives to unlock memories for people with dementia.

Closer to home, Central Lancashire Age Concern have commissioned four artists to work with people with dementia at home and in care homes, as part of their 'Where the Heart Is' project. The 'uniqueness' of the Journeying Together project lies in providing people with the opportunity to attend a mainstream cinema alongside the wider audience, and in utilising the cultural and artistic space within The Dukes to run arts workshops.

In considering what worked and what did not work within the project, there are a number of other points that are discussed below.

Partnership working

The project capitalised on the good relationship that had already been forged between The Dukes and Age UK Lancashire. A Steering Group, made up of senior representatives from both organisations, met monthly to provide direction for the project. Having a project officer in post helped to maintain the communication links between organisations, as well as clarifying roles and responsibilities, assigning tasks and monitoring progress.

Resolving tensions in relation to risk management

From the outset, a dilemma about risk management became evident, leading to a great deal of debate around the need to create an environment that was safe and suitable for the needs of people with dementia, whilst at the same time enabling people to have a normal, everyday experience of the cinema. Initial discussions revolved around the possibility of introducing, as part of risk management procedures, an initial assessment for people with dementia, along with an attendance 'sign in' sheet; however, these were rejected on the grounds that it would create a service model of delivery and take away the 'ordinariness' of the experience for people.

The issue was resolved by Age UK Lancashire and Dukes staff working collaboratively to carry out a risk assessment of the venue that met the needs of both organisations, and by ensuring there were enough staff and volunteers who were dementia aware present at the events to minimise risks.

Establishing a task group

We felt it was important to establish a Project Task Group, with representatives including people with dementia and their family members, from the outset. This not only enabled patrons to have their say in choice of film and workshop, but also to review progress as the project developed. The Task Group met twice, once at the beginning of the project and again at the midway point. With further funding, we would like to extend and develop the role of the Task Group to include more members and possibly meet more often, in order to give patrons an even greater voice in the life of the project.

Workshop facilitators

As has already been noted, we felt it was important to recruit workshop facilitators who had a background in working with older people and, ideally, with people living with dementia. The workshop facilitators each fitted these criteria and were able to create a relaxed, non-hurried friendly approach. Those who had not had dementia awareness training prior to the project, felt they benefited from the sessions and this had given them confidence in their session delivery.

Workshop numbers

Overall, limiting the numbers attending the workshop to 12 per workshop and restricting the places to people with dementia and their family members, was thought to work well in creating an environment where people could feel relaxed and feel comfortable about participating. However, it became difficult to control numbers: for example in the afternoon session of the final workshop, *Telling Stories*, 18 people attended. This resulted in overcrowding and an initial reticence by people to join in the discussion. This suggests a need to avoid over booking and possibly a need to be a little stricter regarding those people who turn up on the day without booking.

In general the afternoon workshops were better attended than the morning ones, which indicates future workshops would be better in the afternoon. Individuals commented that going out in the mornings could often feel too much like a rush to get out to, particularly if they were feeling unwell.

Staff/volunteer support

Having dedicated staff and volunteers with the skills and the time to be able to offer support where needed, was seen as vital to the project, with staff and volunteers from both The Dukes and Age UK Lancashire able to complement each other in terms of their knowledge and skills. This meant that the project was very resource intensive in terms of staff/volunteer time. This was particularly so for the workshops, when there was a high ratio of staff/volunteers to participants. For each of the workshops, there were at least two members of staff and two volunteers present. However, if the project is extended, it may be possible to replace staff with additional volunteers, thus reducing the number of staff.

Transport

Looking at transport options as a barrier to participation was identified as one of the project objectives, this has been one of the major challenges of the project. This is partly a reflection of the realities of working within a tight timescale, which has meant that in six months there has not been sufficient time to map out transport needs or to develop a cohesive approach, but also a reflection of a much bigger, more complex problem concerning older people and transport.

It has been noted already that, as part of the pilot, an interim measure was developed to enable those needing transport to attend events, involving a mixture of community transport, taxi and staff/volunteer cars. This was a reactive measure, based on identifying immediate need among people known to Age UK Lancashire who were accessing dementia support or other services, or through links with the Lancaster and Morecambe Alzheimer's Society. Although this worked well as a short-term measure for the relatively small numbers of people who required transport, it was clear there were shortcomings. These relate to being unable to identify *unmet* need among people living within the

wider dementia community who might potentially benefit from transport provision but who are not currently known to Age UK Lancashire services. Undertaking a full scale mapping of services and organisations supporting people with dementia in order to identify need was not possible within the timescale of the project.

It is recognised that there is a need for longer term work on this issue, and that much of this falls beyond the scope of the Journeying Together project. Research carried out by Age UK Lancashire, as part of the *Linking Communities* Project, indicates there are fundamental gaps in terms of transport, not just for those with dementia, but for older people in general, particularly those living in outlying rural areas. This suggests there may be a need to look at a longer-term solution, involving discussions with strategic partners to develop a vision for an integrated, inclusive and sustainable community transport programme in Lancaster and Morecambe, whilst making sure Journeying Together is embedded in commissioning plans. However, this should not preclude an exploration of what resources there are in terms of community asset building, for example, investigating the possibility of developing a car-sharing scheme amongst existing Dukes' audience members, as a future development.

Volunteers

Another function of the project was to recruit new volunteers and to enable existing volunteers within Age UK Lancashire and The Dukes to take on a new role as 'cinema buddies'. Links were developed with Lancaster University Student Union Volunteer Unit, the University of Cumbria, Morecambe High School and Lancaster CVS, with a view to advertising the volunteer role. From this, several people expressed an interest in volunteering and filled in expressions of interest forms. One of the main difficulties in working to such a tight timescale was the length of time involved in recruiting new volunteers and in processing their application forms and this resulted in some of the volunteers being able to join the project only for the final film event. With further funding to extend and develop the project, the theatre would be ready to advertise the project to potential volunteers and to develop the links with potential providers of volunteers.

Media coverage

The Journeying Together project has captured the imagination of the local press and radio with both giving it extensive coverage since it began. The Dukes' press and marketing officer, Louise Bryning, issued press releases about all the events and any associated news stories. This resulted in 26 event preview stories in the local print media, namely the Lancaster Guardian, Morecambe Visitor, Lancashire Evening Post and Garstang Courier. The press releases were sent to a wide variety of local publications so the above is just an estimate of the coverage, as The Dukes does not have the services of a cuttings agency.

In addition to the previews, Louise was asked to write a feature on the project as a whole which she successfully pitched to the Lancaster Guardian and Lancashire Evening Post which both gave it a good spread with photographs. Local radio has also taken much interest in the project which has been featured seven times in various programmes mainly on Radio Lancashire but also on Preston FM.

Journeying Together has also received publicity on the Virtual Lancaster website, in Lancaster Chamber of Commerce's Business Matters magazine, in Lancashire County Council's arts e-bulletin and on Marketing Lancashire's website.

The events have also been highlighted on Age UK Lancashire's website and The Dukes' own website, including regular mentions on its Latest News blog.

Conclusion

The responses from the people who have participated in the Journeying Together project provide a powerful testimony to the role of cinema and the arts in enriching the lives of people with dementia and their family members, along with compelling evidence of the need to continue and develop this work in the future.

Many of the individuals interviewed have movingly described the impact the project has had on their lives, in terms of reducing isolation and enhancing their wellbeing, and have commented on how attending cinema and arts events has become something to look forward to, and how they would feel a sense of loss without this. When questioned about future activities, most people have indicated they would like to see more of the same kind of events, in terms of film and arts workshop choices, and most are happy with the current format of having one event per month. The Journeying Together pilot has identified valuable learning which could be used to inform future developments and could also, arguably, be used as the basis for good practice within other cinema and arts venues. The key elements are summarised in a 12-point template for developing cinema and arts events, set out in Appendix 1. The foundations are in place to sustain future developments.

Appendix 1

Questionnaire results

Table 3, Attendance breakdown for *Let George Do It*, n-20

Person with dementia/memory problems	2
Family member	7
Person with dementia/family member*	2
Volunteer	2
Staff member	2
General audience member	4
Not known	1

***In total, there were 11 responses from people with dementia or family members.**

NB: some respondents, when asked which category they fell into, ticked two boxes, i.e. that of someone with dementia and that of family member. To adjust for this, a separate box has been created, 'person with dementia/family member', to record entries where people have ticked both boxes*.

Table 4, Attendance breakdown for *White Christmas*, n-13

Person with dementia/memory problems	0
Family member	4
Person with dementia/family member*	1
Volunteer	1
Staff member	3
General audience member	4
Not known	0

***In total, there were five responses from people with dementia or family members**

Table 5, *Let George Do It*

***Figures in brackets denote number of people with dementia or family members who gave excellent scores**

	Excellent	Good	Poor	Very Poor
Access to building	4	15	1	
Atmosphere	13 (7)	7		
Availability of information	7	13		
Quality of information	10	8	1	
Support from staff/volunteers	15 (10)	5		
Signs to cinema and toilet	8	12		
Toilets – cleanliness	10	7		
Lighting in cinema	5	13		
Noise levels in cinema	7	12	1	

Table 6, *White Christmas*

***Figures in brackets denote number of people with dementia or family members who gave excellent scores**

	Excellent	Good	Poor	Very Poor
Access to building	4	8	1	
Atmosphere	10 (3)	3		
Availability of information	7	4	1	
Quality of information	7	4	1	
Support from staff/volunteers	11 (5)	1	1	
Signs to cinema and toilet	7	6		
Toilets – cleanliness	6	7		
Noise levels in cinema	5	7	1	
Choice of film	12 (4)	1	1	
Sing-a-long	10 (5)	1	1	
Value for money of tickets	12 (5)			
Your experience overall	11 (5)	1	1	

Appendix 2

Dementia and the arts – 12 key factors in establishing successful projects

1. Adapting the cinema/arts environment to ensure this is suitable for people with dementia, through effective access, clear signage, adjustments to lighting and sound, and making a general assessment of space and needs, in line with overall health and safety and risk assessment procedures. Opening the environment to scrutiny from the Dementia Action Alliance through Quality check and mystery shop activities.
2. Having staff and volunteers who have as a minimum attended dementia awareness sessions or who are dementia trained and supportive to the needs of people with dementia, and who are able to offer a relaxed and welcoming environment.
3. Setting up a project Steering Group to provide strategic direction to the project and support to the project co-ordinator.
4. Developing strong relationships and good liaison and communication between partner agencies, in relation to project planning and programming, leading to clarity over roles and responsibilities and individual tasks.
5. Having a Project Task Group in place from the beginning to ensure people with dementia and their family members can have their say on the type of film and activity they would like to see organised, thus ensuring the project is driving by the needs of patrons. Organising regular Task Group meetings to ensure older people are engaged in going developments and in on-going monitoring and evaluation of the project.
6. Ensuring that cinema events are kept as 'normal' as possible and refraining from developing a 'service' model of delivery, for example one that might involve keeping an attendance sheet and having a number of care staff involved. Retaining the underlying philosophy of creating events in a public, normal, social environment and avoiding applying measures which 'de-normalise' it.
7. Linked to the above, opening events to the general public in order to widen the public perception of people with dementia, and helping to maintain the atmosphere of normality.
8. Limiting arts workshop numbers and restricting places to people with dementia and their family members, in order to promote a safe and comfortable environment in which people can relax, interact and participate as fully as possible in the activities.
9. Where possible, removing barriers to access, such as transport, by providing support for people who need help in getting there.
10. Advertising and promoting the events are widely as possible to ensure they are inclusive; this involves networking with health, care and voluntary sector organisations.
11. Ensuring activities are affordable and offer value for money.
12. Developing activities that are fun and enjoyable and increase people's social engagement, for example by arranging Journey Cafes prior to film screenings, lunch time social activities and sing-a-long sessions during the interval.

