

Our Day Out – Music and Movement

Impact Report 2016-2019

The 'Our Day Out' programme offers twice monthly participatory music-making and dance sessions for older, isolated residents of rural Norfolk in a fun and dementia inclusive environment. It is delivered by Creative Arts East in partnership with a range of arts and health organisations, artists and volunteers.

Primary Outputs:

- 414** programme participants, primarily those living with dementia or long-term health condition
- 402** music and movement workshops, delivered in rural community settings across Norfolk
- 35** artists, commissioned to deliver a series of bespoke creative activities
- 34** volunteers, engaged to support workshop delivery
- 20** training sessions, provided in dementia awareness, health and safety and arts practice
- 73** trainees, drawn from across the region

What have we found?

Our validated data confirms a statistically significant difference ($p < 0.05$) in wellbeing through participation in the 'Our Day Out' workshops.

89%

of participants have a shared positive experience

94%

of participants gained new social connections

97%

of participants feel like they belong in the sessions

78%

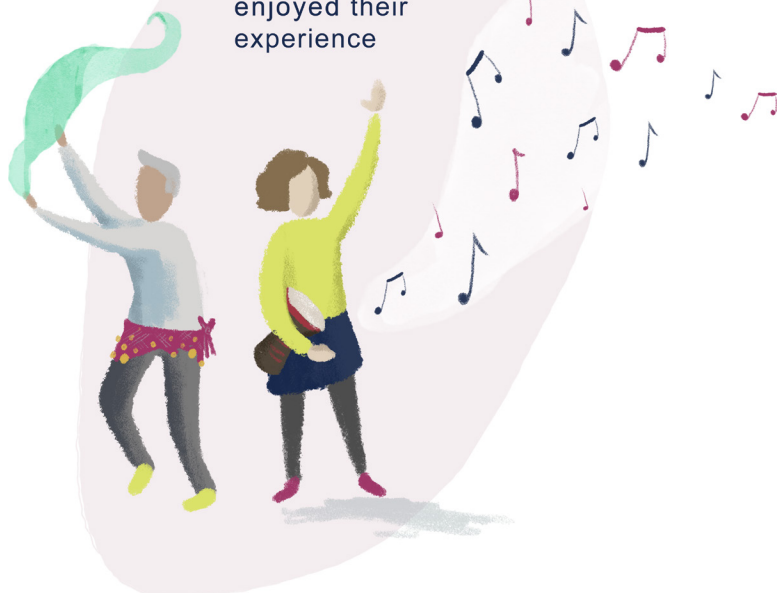
of participants showed an increase in wellbeing after sustained participation in the programme



70% of volunteers gain transferable skills

100%
of volunteers
learnt new skills

98%
of participants
enjoyed their
experience



The average increase
in individual wellbeing
after 9-12 months of
participation was

64%

78%
of
participants
feel better
about
themselves



These figures in greater depth:

The 'Our Day Out' programme has worked with **414 vulnerable older people living in rural communities across Norfolk** during the last 3 years. These are people living with a dementia, those with long-term health conditions, those who define themselves as carers and other older people who self-identify as feeling isolated, lonely or feel they would benefit from engaging with the programme.

34 people have volunteered for the programme, supporting session delivery whilst undergoing personal and employment development. They have each attended a suite of training including dementia awareness, safeguarding, first aid and full programme induction.

402 music and movement sessions delivered in 6 rural locations across Norfolk by 35 professional musicians and dance artists, drawn from across the county and the country and supported to access early to mid-stage dementia training for arts professionals prior to delivery.

2 external evaluation partners took part in the impact research and evaluation of the programme. These were: Dr Hannah Zeilig, Senior Research Fellow, University of the Arts London, and Visiting Research Fellow at University of East Anglia; Dr Paul M Camic, Emeritus Prof of Psychology & Public Health, Canterbury Christ Church University and (Hon) Professor of Health Psychology, Dementia Research Centre, University College London and Sarah Strohmaier, Psychology Research Assistant in Psychology and PhD student, Salomons Institute for Applied Psychology, Canterbury Christ Church University'.

With their analysis we know that:

There is a statistically significant improvement in participants' wellbeing

Using Prof Paul Camic's newly developed Canterbury Wellbeing Scale, specifically designed to be used with those living with a dementia, he and his team provided ongoing analysis of our scale data and over the course of 21 months, were able to demonstrate that participant wellbeing is enhanced and sustained at a statistically significant level ($p < 0.05$) directly after engaging in a session. This finding was supported by our own analysis of the first and fourth responses to the scale, showing similar percentage increase in wellbeing (78%-81%) after the sessions had taken place.

Prof Camic's final report also states, *'the results confirm the ongoing wellbeing benefits of attending [...] sessions based on the Canterbury Wellbeing Scale measure'*. This conclusion is supported by the qualitative analysis of Dr Zeilig, who held 1:1 participant interviews, session observations and focus groups throughout the 3 years and from which themes such as space, place, fun, connection and community emerge to help us understand why the programme has a positive, ongoing impact on beneficiary wellbeing.

Participants' social connectedness is increased

We used the validated ONS questions to assess change in participant's sense of social connectedness.

Based on survey responses at the benchmarking and interim evaluation points, 94% of participants feel their involvement in the Our Day Out programme has helped them make social connections.

Across all the ONS questions we used to measure this outcome we have seen movement from the lower to upper quartile from baseline to 9 months+ participation, indicating that there is a definite positive shift and increase from long term participation.

Disabled people are better able to participate, and perceptions of disability have improved

We analysed the corresponding ONS responses from throughout the programme and found within the first 3 months of engagement disabled participants feel empowered to get involved, not only in our programme but with the wider community and activities available, and that they continue to do so at 9 months + of Our Day Out engagement.

98% of participants consistently rated themselves as enjoying or enjoying very much, their involvement in the programme.

78% of participants felt that their involvement in Our Day Out had directly increased their confidence to take part in this and similar activities.

“ODO is great at fostering connections between group members - helps so much with perception of and accessing peer support” (Artist’s reflection)

Dr Zeilig explored this outcome through 1:1 interviews, session observation, the analysis of session reflection logs and focus groups. In her reports she talks about ‘a renewed sense of connection [between spouses]’ and ‘in all cases, the interviewees expressed their appreciation that sessions involved their partners, who can still participate, thus maintaining their ability to retain some independence.

As one participant remarked, the artists who lead sessions ‘treat Axx as one of the rest of us..’.

These quotes from participant interviews and observations carried out by Dr Zeilig support our finding within the data:

‘It makes me come out, let’s meet people, lets me do things I’ve never done before.’

These quotes from participant interviews and observations carried out by Dr Zeilig support our finding within the data:

‘That was good fun and I do enjoy all of them I must say. I set out to enjoy them. I’m not critical, for me they get me out and I meet people and I’m part of a group which I find very satisfactory.’

‘Seeing my husband enjoy himself instead of brooding about his dementia.’

‘Even though my dementia isn’t that bad yet, it’s so nice to be here to see others that have the same thing as you. Sometimes I forget my words when I talk to people but when I am here, I don’t have to worry about that because everyone here is understanding and safe place to be. but when you’re with these people, you know, they’ve all, they all understand what you can go through, and I think that makes you then feel, you feel it easier to talk.’

Artists have increased skills and confidence for working with older disabled and non-disabled people

During the last 3 years we have delivered and supported various training opportunities for our commissioned artists, as well as for the wider arts sector locally. Of those who attended our basic dementia awareness training for artists, 100% felt it supported their continuing professional development and 100% felt it equipped them with the skills they needed to deliver a creative session with people living with dementia.

Further, we have enabled peer to peer learning and sharing by enabling artists to access bespoke arts practice development with Arts4Dementia and through hosting a dedicated Learning, Sharing, Networking Event in October 2019. This was initiated by feedback from our artists at Dr Hannah Zeilig’s artist focus group, session reflection logs that are offered to artists after each session and conversations during workshop delivery, that all support our understanding of their needs and how as an arts organisation we can best support them.

Understanding the unique properties of the Our Day Out programme in more detail

Inclusivity has a role to play in the unique blueprint and success of the programme to date

Unlike most other arts and health interventions that are designed to work with a particular user group with a specific health issue (depression, hip replacement, Parkinson's), Our Day Out focuses on the creative endeavour and enables inclusivity by ensuring that the endeavour is dementia friendly and suitable for a wide range of participants. This is particularly relevant when looking at the impact of Our Day Out on carers and '*a renewed sense of connection with their spouses (cared for)*' which is reflected in the evaluation. Challenging perceptions of disability and creating support networks within communities were other key outcomes created by an inclusive approach for Our Day Out.

How rurality and its associated barriers have shaped the development of the programme

Putting local communities and their access at the heart of our considerations, has enabled us to target and reach those most vulnerable in our county. Our Day Out has demonstrated it has an important role to play in connecting those who feel socially isolated and/or lonely due to a range of factors including their rurality. Against ONS measures participants who were engaged with the programme for 9 months+ showed a reduction in often lacking companionship (19% baseline, 9% at 9 months+) and/or often feeling isolated from others (21% baseline, 12% at 9 months+). 94% of participants have told us that they feel their involvement in the Our Day Out programme has helped them make social connections.

Developing our understanding of why and how the arts are integral to a positive impact on wellbeing

During Dr Zeilig's analysis of the programme themes emerged that have helped us to begin to understand why the programme is having a positive impact on wellbeing such as space, place, fun, connection and community. Her report on the programme explore the role of creativity and the arts in the creation of some of these elements, specifically fun, playfulness, the opportunity to connect through creative response and communication. Dr Zeilig, asserts that ODO presents a unique offering to the sector, standing out from other such programmes through its emphasis on rural locations, wider community engagement, integration of people with and without dementia, and the importance of professional artistic excellence. Cultural professionals have long viewed arts activity as having a meaningful social impact, and with ODO the collective contributions of the participants are integral to the sessions. This empowerment to recognise and have confidence in one's own ability whilst engaging in fun, high quality arts is key to ageing well.

Defining the role of volunteers and understanding limitations

There are important moral and ethical considerations about how you approach the creation and expectations of volunteer roles within a funded wellbeing programme such as Our Day Out. Safeguarding, staff ratios, levels of accountability and responsibility, training and progression are all important factors for both the participants' and volunteers' experience and this is an area which needs further development in the coming years. For the majority of volunteers involved in the

programme to date it has been a meaningful interaction; 70% of volunteers agree that they have gained skills that can be used in other parts of their life (such as home, work, school) as a result of the training opportunities. 100% of our volunteers agreed that they have gained the skills in trying new things, putting forward new ideas, working with others in a team and getting things done on time.

Investing in our local artists in order to create a sustainable arts ecology

Training for artists in working with those living with a dementia has been essential, giving all programme contributors some basic knowledge and practical ideas of how to adapt their artistic delivery. Alongside this, we have created focus groups, and local learning and sharing days, which have fed into a longer-term strategy to develop more specific training for artists delivering high quality creative workshops; this is an important element which can support the sustainability of the programme in the coming years.

Work with Carers

Though our evaluation to date has focused primarily on the benefits of the 'cared for', we recognise through our research and anecdotal feedback that carers benefit just as much, and in fact we believe there is likely to be a higher impact on wellbeing for carers, and would like to explore this further during the next phase of the programme. For instance, several participants say that they enjoy others having fun suggesting that wellbeing can be increased through a sense of a shared experience:

'it's lovely to see, because you can see he's really enjoying it.'

It would be interesting to analyse people's perception of dementia before and after attending the programme and how this impacts on their relationship with or perception of their loved ones.

'Caring for someone with dementia puts a huge strain on the carer's physical and mental health' and so having a supportive and understanding group really helps to take their mind of things and have a chance to increase their feeling of wellbeing in the sessions.' As Dr Zeilig noted 'Above all, being part of an empathic and nurturing group was regarded as the real value of the sessions: '...the arts thing is really somewhere to go, it's somewhere to go and socialise and something different than what we normally do isn't it?' (Maggie)

What's next...

- Increase our understanding of the impact for carers
- Get a longitudinal view of impact on wellbeing for some participants
- Explore how the programme achieves its outcomes through the role of creativity and the arts, with a specific look at Creative Arts East as a facilitatory organisation, developing the programme and further supporting the participants, volunteers and artists needs
- Seek to better understand the barriers for more formal health and social care referral routes, addressing these and implementing actions plans to better meet referrers needs.

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Artists – Les Chappell, Paul Weston, Vicki Buswell, Danielle Teale, Fergus Early, Sarah Lewis, Laura McGill, Mary Lovett, Kimberley Moore, Tessa Wingate, Henrietta Lewis, Emma Brady, Alysha Hudson, Rebecca Grant, Kay Wheatley, Sam Moss, Hej Jones, Sorrel Muggridge, Holly, Dot Howard, Gemma Williams, Hannah Lockyer, Joe Mace, Carl Cole.



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