toolkit

how to set up your own inter-generational arts project
The idea with this toolkit is for you to be able to pick out the pieces of information relevant for you. We have therefore tailor-made some advice according to musicians/artists, music/arts staff or care homes. This project was about music, but these items can be adapted to any art form – just replace the word “music” with for example “craft”, “drama”, “painting”, “dancing” or whatever suits your project.

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setting up: staff in schools

what you need:

• **Some enthusiastic young people** who would like to explore music making in new and innovative ways with older people, not too many (about 10) but enough to give each other confidence (expect some people to drop out). They don’t have to be exceptional musicians, a love of music, positive attitude and a willingness to try something different are more important – playing and singing are equally good. Large and electric instruments are not ideal in care homes whereas small percussion instruments are great and easy for everyone to use together.

• **Time and commitment** to make the project work. This will probably be both within and outside school hours and applies to you as well as the students. If you are the music leader you will need time to plan, structure and deliver preparatory sessions with students and then in the care setting. Alternatively, you can employ someone else to lead the music sessions while you provide organisation and support - your presence at the music sessions and in the care setting is still vital. If possible have someone else involved to support the project in school/escort to the care setting – useful if you are absent or ill or there are unforeseen issues (there always are) – this could be a teaching assistant, technical support, volunteer parent.

• **Perseverance!** Be prepared for a lot of persuading and encouragement when things flag and students lose heart and for calming down when over excitement sets in and supporting when emotions are raised.

• Build in **time to talk to the students** between sessions for feedback and evaluation as well as develop more practice time if needed.

• Find a **local care setting which would like to work with you** and which is within easy walking distance of your school/community centre. Go and visit well in advance, and take time to explain to the care staff what your main aims are and how the project might benefit both your students and the older people and care staff.

• Be very **clear about timescales, commitments, what you expect** of the care staff and vice versa – but open minded and flexible about how things develop and turn out.

• **Tell people** about what you are doing within your school or college – encourage the students to present their ideas or music to other students – link to the curriculum and feedback at the end to staff, parents, students, and care staff.
setting up: staff/volunteers in community groups

what you need:

• **Some enthusiastic young people** who would like to explore music making (or other art form) in new and innovative ways with older people – not too many (about 10) but enough to give each other confidence - expect some ‘drop out’. They don’t have to be exceptional musicians/artists, a love of music/art form, positive attitude and a willingness to try something different are more important.

• **Think about practicalities** of your art form and what would work easily/best in a care setting – e.g. large and electric instruments are not ideal in care homes whereas small percussion instruments are great and easy for everyone to use together.

• **Time and commitment** to make the project work. This will probably be within your established meeting times (e.g. youth club session) and outside, for example at weekends, and applies to you as well as the students.

• You will need a **music/art form leader** to develop good practice with the young people, including time to plan, structure and deliver preparatory sessions with them and then in the care setting. This role could be someone with expertise from within your community group, or a paid professional artist or a volunteer artist/student on a work placement.

• It’s a good idea to have at least **one other person to provide practical help** with organisation and support throughout the project. Their presence at the music sessions and in the care setting will be required as back up. Parents or volunteers could also help with these roles.

• **Perseverance!** Be prepared for a lot of persuading and encouragement when things flag and young people lose heart and for calming down when over excitement sets in and supporting when emotions are raised.

• Build in **time to talk to the young musicians/artists** between sessions for feedback and evaluation as well as to develop more practice time if needed.
Find a local care setting which would like to work with you and which is within your local community and preferably within easy walking distance of your regular group meetings. Go and visit well in advance and take time to explain to the care staff what your main aims are and how the project might benefit both the young people, and the older people and care staff as well as the community.

Be very clear about timescales, commitments, what you expect of the care staff and vice versa, but open minded and flexible about how things develop and turn out.

Tell people about what you are doing within your local community. Encourage the young musicians to present their ideas or music to other groups/young people; link up with local festivals or school/community events in order to give feedback at the end to parents, students, care home staff, residents and their families.
setting up: care homes

what you need:

• **Think about your care setting,** and what would work best for you, your residents and care staff. Which art form will suit you, or what would you like to try? Talk to residents, their carers and families, as well as your activity organiser and other staff.

• **Contact local schools,** youth organisations, music teachers, colleges and community groups to find a group of young musicians who would like to come and explore music within a care setting.

• Try and **find a group based nearby** so there is limited travel for the young people. They are likely to be visiting in their own time, after school or weekends, and the easier it is for them to get to you the better. Within walking distance of their base/homes is ideal.

• You will probably need to **identify a particular person in one of these organisations/groups** and **invite them to visit** your care setting. You may have already had experience of arts and health work which you can tell them about and how you’d like to develop interaction with young people who live locally.

• **Time and commitment** from you and your care staff to make the partnership with the young people work. Plan times and days for sessions well in advance to suit your working days, but be prepared to be flexible in order to accommodate the time available to the young people.

• You may **find a music worker/leader** in the community who can act as a go-between or help you find groups. The young people will need to be supported by their own group leader, or teacher. Local authority arts officers may be able to suggest some groups to contact.

• You may also need to **recruit and pay a musician/artist** to work with the young people in preparation for their visits to your care setting and accompany them. Perhaps you could share costs with someone (the art group or the school) or apply for funding together if necessary.

• Be very **clear about timescales, commitments,** what you expect of the young people and vice versa, but open minded and flexible about how things may develop and turn out.

• **Tell people** about what you are doing within your community, care home, residents’ families and encourage them to get involved too, give feedback afterwards to everyone involved.
what you need:

- **A group of enthusiastic young people** who would like to explore music making in new and innovative ways with older people. Not too many (about 10) but enough to give each other confidence (expect some drop out).

- You don’t have to be exceptional musicians, a **love of music, positive attitude and a willingness to try something different** are more important – singing and playing are equally good.

- **Think about practicalities** of music making and what would work easily and best in a care setting, e.g. large and electric instruments may not be ideal whereas small percussion instruments are great and easy for everyone to use together.

- **Time and commitment** to make the project work. This may be within an established meeting time (for example youth club sessions, or school lunch breaks) but is likely to involve time at weekends or after school when visiting a care setting.

- You might want or need a **music leader/teacher** to develop ideas with you and help you plan, structure and practice before you go into a care setting. This role could be someone with some musical expertise from within your community, school, college or a paid professional musician, youth worker or a volunteer, parent or student on a work placement.

- It’s a good idea to have at least **one other person to provide practical help with organisation and support throughout the project**. Their presence at the music sessions and in the care setting will be required as back up. Parents or volunteers could also help with these roles.

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taking the lead

on music for wellbeing

setting up:

young musician groups
• **Be prepared for times when enthusiasm flags**; some people might need a lot of persuading and encouragement or support at times. It can be easy to lose heart occasionally on projects like this or to get emotional when visiting the older people. Again if you have a parent or volunteer alongside, it can help keep the group going.

• **Build in time to discuss progress** among yourselves between sessions and for feedback/evaluation as well as to develop more ideas/practice sessions if needed.

• **Find a local care setting** which would like to work with you and which is within your local community and preferably within easy walking distance of where you are based. Most care homes and day centres are very open to visits especially from young people. As well as a manager, there is often an activities organiser/co-ordinator who will have lots of experience and ideas about what goes down well with the residents.

• **Go and visit well in advance**, and take time to explain to the care staff what your main aims are, what you’d like to do and why, and how you think the project might benefit the older people and care staff. Take time to look around, talk to the residents, staff and think about how you might bring your music into this setting.

• **Be very clear about timescales, commitments, what you expect of the care home and vice versa**, but also be open minded and flexible about how things develop and turn out.

• **Tell people** about what you are doing within your local community. Perhaps the group can present their ideas or music sessions to other groups/young people, link up with local festivals or school/community events in order to feedback at the end to parents, students, and care home staff, residents and their families.
suggested time frames

• It will take longer than you think to run a project like this – six months to a year is a realistic timescale including development time for one group of young people to prepare and deliver their sessions in a care setting.

• There may be initial fund raising prior to starting which can take a long time too.

• If you are appointing a co-ordinator or lead musician think about how long it will take to do this and how to go about it.

• Finding your partnered musicians/young people/care home is a first step but again may take several weeks or months.

• Schools are very busy places, and teachers are under a lot of pressure, so in approaching them be prepared to wait several weeks before you get an initial meeting date sorted, and that it may be during the next half term.

• It is probably easiest to start with the young people/music leader/school, get them on board (maybe run a taster session if you are a music leader) and then look for a care setting in the neighbourhood.

• Think about when, where and how often the musicians will meet to practice and develop ideas. Weekly sessions are good and about what most young people can take on (we all have busy lives).
• Preparation for the musicians to develop their practice and ideas may take as long as 5 or 6 weeks, depending on the individuals, degree of confidence, repertoire. Then there will be a negotiation with the care home over time/days/dates to suit both musicians and care managers.

• We would recommend a minimum of 6-8 weekly visits to the care home for the relationship to develop (longer would be even better).

• Build in evaluation time at the start, middle and end; spaces for feedback on progress; extra sessions to refresh and re-group.

• Inevitably there will be gaps in your schedule and things go wrong: snow, illness, half terms, school holidays, and existing school/care home calendar, so build in extra time for these too.

• Surprises – invitations to local events/care homes/schools. These may arise and take up more time.

• Plan for the end before you start, including evaluation and allow enough time for writing up your project and share what you have learnt with others.
evaluation

why evaluate?

Some answers may be:
- to **identify the outcomes** of your work (may be both intended and unintended)
- to **reflect on your practices**
- to **gather evidence of your achievements** and lessons learnt
- to see whether the project can be **replicated**
- to **assess** whether you are **reaching your targets**
- to **report back to funders** on the effectiveness of your project (and maybe even secure further funding)
- to **feel more confident** that you are actually delivering an effective project.

Some may think of evaluation as simply a survey at the end of the project, but evaluation is the strongest and most useful when it has been built into the design of the project - ideally from the beginning. This allows for exploring the change that occurs through the lifetime of your project.

Maybe you want something to increase, decrease, or develop as a result of your project – basically, you want it to make a difference. Evaluation is the key to demonstrate that you **have made a difference!**

See page 10, 11 and 12 for examples of tools to measure wellbeing and arts development throughout a project. A good idea is to use the same measure in the beginning and at the end of a project, at least. That way you can compare the differences.

**further resources**

[http://network.youthmusic.org.uk/funding/planning-evaluation-outcomes-approach](http://network.youthmusic.org.uk/funding/planning-evaluation-outcomes-approach)
(Adapted) Short Warwick-Edinburgh Mental Well-Being Scale (SWEMWBS)

Please help us by answering the following questions.

1. How you are feeling.

Below are some statements about feelings and thoughts. Please tick the box that best describes your experience of each over the last 2 weeks.

<table>
<thead>
<tr>
<th>STATEMENTS</th>
<th>None of the time</th>
<th>Rarely</th>
<th>Some of the time</th>
<th>Often</th>
<th>All of the time</th>
</tr>
</thead>
<tbody>
<tr>
<td>I’ve been feeling interested in other people</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>I’ve been feeling useful</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>I’ve been feeling relaxed</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>I’ve been dealing with problems well</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>I’ve been thinking clearly</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>I’ve been feeling close to other people</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>I’ve been feeling good about myself</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
<tr>
<td>I’ve been feeling cheerful</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
</tr>
</tbody>
</table>
evaluation
musical development

Please rate how far you agree with the following statements by circling the appropriate number on the scale. (5 = strongly agree; 4 = agree; 3 = neither agree nor disagree; 2 = disagree; 1 = strongly disagree)

1. I am pleased with my current level of musical ability
   1    2    3    4    5

2. I am good at making sense of what other people are expressing through music (e.g. thoughts, feelings and emotions)
   1    2    3    4    5

3. I can express my thoughts, feelings and emotions through my own music making.
   1    2    3    4    5

4. I am committed to my own music making.
   1    2    3    4    5

5. I feel like music making allows me to be creative.
   1    2    3    4    5

6. I am able to take a leadership role in music sessions.
   1    2    3    4    5
evaluation
other things you might want to capture

general
• Age
• Gender
• Previous arts experience (for artists as well as for older people or care staff)
• Other comments
• Pictures of the events
• Video recordings of the events

at the end
• Any reasons relating to difficulties in taking part in the project

Remember to have a system so that you know who each participant is, otherwise you cannot compare data in the end!

If you use their real names, remember to remove them/make them anonymous for any publication or presentation of the project.
ethical considerations

Ethical considerations relating to arts and health projects (based upon medical ethical principles)

• **Autonomy**: the right to make a choice. The importance of everybody involved having the choice to take part and on what level.
• **Beneficence**: Acting in the best interests of the participant. Ensuring that all musical actions have a purposeful intention to be of benefit to the participating group.
• **Non-maleficence**: First, do no harm. Ensuring that no musical action would cause harm to anybody participating.
• **Dignity**: The importance of ensuring that nobody felt patronised, or put into a position of embarrassment.
• **Justice**: Ensuring that all those who wished to be part of the music-making were given the opportunity to do so.

Practical ethical issues when documenting arts and health projects

• Make sure always to obtain consent before interviewing, taking photos, video-filming and otherwise collect personal details.
• Anonymise any data/comments in documentations, blur pictures/video clips if necessary.

More resources

• [http://www.artshealthandwellbeing.org.uk/resources](http://www.artshealthandwellbeing.org.uk/resources)
• [http://en.wikipedia.org/wiki/Medical_ethics](http://en.wikipedia.org/wiki/Medical_ethics)
• [http://www.dummies.com/how-to/content/medical-ethics-for-dummies-cheat-sheet.html](http://www.dummies.com/how-to/content/medical-ethics-for-dummies-cheat-sheet.html)
preparation for care homes

Care homes are used to having visitors and welcome anyone to come and see them and their residents. However, there can be some issues to think about on both sides when developing an intergenerational project like this.

Care home staff are probably well aware that lots of young people have never been inside a care home and consequently:

• They may be scared of what the older people are like, what they might say or do
• They may not know what dementia is – or fully understand the term
• They may be scared of someone being ill while they are there
• They may have upsetting/strong memories of an older person in their family like a grandma being in a home, or of not being able to visit them when they were young
• They may not even have regular contact with an older person in their life
• They may well not realise that they can connect and engage with older people, even those with dementia, and especially through music
• The school or organisation staff members may have concerns around visiting people with dementia or around safety
• Some care home staff may be unsure of the benefits of young people visiting or worried about what might happen when they do

It is therefore essential that all these issues need addressing with the young musicians, their leaders/teachers or supporters before visiting the care setting. This might involve:

• a member of staff from the care home going to see the young people and talking to them honestly about the care home, dementia and answer all their questions
• giving out leaflets or information about dementia and aging

We then recommend that there is some interaction between the young musicians and the care home before music making starts. A preparatory visit to the care home to be shown round, chat to the residents and ask questions is extremely beneficial.
preparation for young musicians

You will need to have quite a few practice sessions, to develop your music and ideas before going into the care home. Think individually about what music or songs you enjoy and would like to work on or teach the others. Your music leader can help you with this. Improvising and trying out new things is all part of the process. *Don’t worry if this stage takes a long time – maybe up to 5 or 6 weeks.*

Try and practise your ideas and music between the group sessions. You may want some extra sessions later on once you are visiting the care home to work on new material.

You may be worried or a bit scared about visiting a care home or playing music with older people; that is entirely understandable and it can be overcome. Talk to your teacher or group leader about this.

*We strongly advise that you and your music leader/teacher/supporters get to know the care home staff (perhaps the activity co-ordinator) and invite them to come and talk to you at your school or base during your meeting time.*

Think in advance about what questions you want to ask them about older people, dementia, aging and what the care home is like. You could discuss this as a group. Once you have met someone from the care home, ask if you can visit as a group for a getting-to-know-you session. They will be happy to arrange this and will probably think it is a good idea too.

Take your time when you visit the care home to get used to the surroundings, say hello or chat to the residents if appropriate and think about how you might share your music with the older people and where. Don’t be afraid to ask more questions. If you are lucky you will get a cup of tea and a biscuit while you are there!

After your first visit, you may want to talk with the other musicians about ideas for music making at the care home now you have seen the space and met the residents.

Once you start the music making sessions at the care home, you might want to try new songs or ideas based on the responses of the older people or care staff. It’s amazing what can be sparked off by sharing music together.
difficult situations

There are always going to be unforeseen issues and difficulties which arise during a project bringing two very different groups of people together in unfamiliar surroundings.

In addition, making music/art can lead to heightened emotions and release feelings and emotions, which can surprise us and catch us off guard. This sometimes makes people feel embarrassed, and they can then over-react.

While it is very difficult to predict what situations may arise, there are some general recommendations.

what do to if the project (or an individual in the project) faces a difficult situation

• **Communication, communication, communication.** If you have established routines for ongoing, clear and honest communication throughout the project, then use this to talk about what has happened and how it made you feel.
• **Refer to ethics** – this could potentially be a source of reference (see page 13 in the toolkit) for resolving situations, or discussing why/how a situation might arise and how to best deal with it.

suggested do's and don’ts for group leaders, young musicians and care home staff

do

• Try to be prepared for difficult situations which may arise during the project
• Expect emotional/variable responses from participants, especially the young people during visits to the care home
• Try and deal with tricky situations calmly, taking yourself and/or the young person to another space if possible and give yourself/them time to recover
• Diffuse any confrontational situations as quickly as possible and deal with them as soon as is practically possible
• Ask for help from care staff/teachers if needed
• Keep things confidential to avoid rumour and gossip which could undermine the rest of the group and the project
• Reassure anyone who has been upset or involved in an incident by talking about it if necessary in a follow up session (de-briefing) and emphasise other positive things that went on
• Follow up with school/care home/teachers/community leaders but only if necessary and appropriate
• Be honest about inappropriate behaviour or (potentially) serious issues if they arise – if you have to let other partners in the project know, preferably do this outside the music sessions and deal with everyone in a non-judgmental way
• Be sensitive. Discuss with the whole group in a general way any learning points/issues that arise from an incident, rather than making an example of an individual
• Talk to someone in your group, teacher, music leader in confidence if you are left with unresolved feelings or issues after an incident

don’t

• Be angry or feel bad about emotions breaking out – yours or other participants
• Blow things out of all proportion and overreact, as this leads to escalation of the situation
• Expect young people to be fully mature in dealing with their emotions, new situations and new people
• Bar someone from taking part based on one incident or example of behaviour
• See these tricky incidents as spoiling the project, they are all part of the learning process and usually resolve themselves over time
• Discuss confidential issues or individual behaviour with people outside the project or other group members not involved
de-briefing

why de-brief?

De-briefing gives participants in a project or activity an opportunity to talk things over after they have happened and is an essential part of projects like Taking the Lead on Music for Wellbeing. It is a specific time set aside for reflection, feedback, self-examination and sharing. Debriefing is important for the young people throughout the project, not just at the end, supporting a continuing cycle of development. In addition, de-briefing is also helpful at regular intervals for the care home staff, either between themselves or with the music leader or project co-ordinator.

benefits of de-briefing

• It can help young people/participants express feelings and emotions which they may have had to keep under control during the music making sessions

• It is a good way to take stock and think about what went well and which bits were perhaps not so successful

• It enables participants to look both back and forward within the project timeframe and develop their ideas and skills accordingly

• It can help young people develop their leadership skills and build confidence

• It supports both the participants and the music leader to feedback to each other on an equal footing
do’s and don’ts*
for young people going into care homes

**do**
- Have a good time and enjoy yourself
- Get involved although it’s scary
- Be confident but not too arrogant
- Let it develop you as a person
- Stay committed to the project to get the benefits
- More research into songs that older people like
- Respect the older people, get to know them and engage with them
- Have a joke with them, but don’t laugh at them
- Try and find out about them through the meetings
- Be open minded
- Keep things confidential

**don’t**
- Get too involved or upset yourself with the older people
- Judge older people before you meet them
- Let first impressions mislead you when you are nervous
- Quit before the end, or give up
- Say things that don’t need to be said
- Don’t tell other people about things you’ve seen at the care home that might be personal or private

* developed by Group 2 and Group 3 young participants
Taking the Lead  
on Music for Wellbeing

thanks to young people and staff at  
The Drop Inn, Unit 1, Derwent Street, Belper  
Springwell Community College, Middlecroft Road, Staveley, Chesterfield  
Ormiston Ilkeston Enterprise Academy, King George Avenue, Ilkeston

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www.annelihaake.com