



# riverbank

## Evaluation of Riverbank (KVAT) Merlin Court arts workshops

Project October-December 2007

Funded by The Community Foundation for  
Wiltshire and Swindon



The Community Foundation  
for Wiltshire & Swindon

*Evaluation by*



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Evaluation Riverbank/Merlin Court arts project Oct-Dec 08 18/02/2008

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## Project description

Kennet Valley Arts Trust and Development Consultant Anna Sexton worked with Merlin Court Residential Home to provide an arts programme for its elderly residents.

Visual artist Jill Carter and writer and musician Hilda Sheehan were recruited to create and run the programme.

Total budget: £1775 (from The Community Foundation)

## Background

Kennet Valley Arts Trust (a volunteer-led arts organisation campaigning for an arts centre in Marlborough) wanted to extend its audience range through its Art Development Group. Using their 2005 Market Assessment (commissioned from Secret Agent Marketing which included Arts Council area and KVAT 'Friend' profiles) the group decided to target low income elderly, who could not easily access the events already staged by KVAT.

The project aimed for elderly in institutional care such as residential homes or hospital. It was to use the expertise of a crafts and visual artist who participated in the group.

The group and KVAT's development consultant Anna Sexton secured funding from The Community Foundation for Wiltshire and Swindon. However finding a home who wanted the project was a little more problematic. In addition, the original artist pulled out and another had to be found.

The project was pitched as part of the Reclaim Our River Lottery funded project with KVAT and Action for the River Kennet but this also received no takers.

Anna Sexton recruited Hilda Sheehan and Jill Carter via Arts Council England Arts Jobs. Hilda is a writer and musician who also worked as a care worker. Jill is a visual artist. Anna also found a home who wanted the project, Merlin Court residential home.

Merlin Court has mixed residents from ages 60 upwards, although most are women of 80 plus. The residents have a variety of needs, such as mobility issues, dementia and Alzheimer's.

The home is fortunate enough to have an activities assistant, Noreen, with whom the project worked closely.

## Project Outline

In five mixed timed sessions Jill and Hilda brought in materials to work with the residents in the living/reception area of the home.

Themes:

- Where they lived – they created a map of where the residents lived before they came to the home.
- Nature – Jill took countryside walks on behalf of the residents, and brought in found materials and photographs from these walks that would stimulate their memories.
- Doll house – creation of dolls and a landscape inspired by their own dolls, pets and lives.
- Memory box – Hilda brought old photographs of her family to stimulate discussion of the residents’.
- Singing session – Hilda led singing and poetry.
- Garden – using herbs, fabrics, stones and other found materials, the residents created a trinket box garden.

The residents responded to the activities in a variety of ways:

- Used the materials to create pieces for the joint activity.
- Asked questions about the project – what it was for, what they needed to do, etc.
- Chatted to Jill and Hilda about their lives, memories, living in Merlin Court, their day-to-day thoughts and concerns.
- Joined in with singing and remembering own songs and poems.

*“Are you coming again? I’d really like to see you again. But why are you here?”*

Other care workers joined in the activities too, such as communal singing and remembered events.

## Achievements summary

The project was felt to be a great success by all participants. There was a core group of ten-twelve participants but the project was open to all residents.

The extra time required and given by all parties – but not anticipated by the budget – is testament to their commitment to and enjoyment of the project.

### **Merlin Court**

Merlin Court felt the project ‘bought out new things from the residents’ and both home and residents enjoyed the experience. It created a ‘good sense of well-being and achievement.’

Merlin Court also felt leaders Jill and Hilda were ‘naturals at finding creative stimulation.’ Their interpersonal skills with the residents – crucial in a project such as this – were excellent, and sensitive to their needs.

It also helped with Noreen’s professional development – giving ideas for new activities and how arts can be part of the day-to-day activities.

### **Artists**

The artists felt the experience to be ‘fruitful, rich and an exhausting experience.’ The residents helped to expand their working practice, especially when their usual tools – such as photography – was not possible.

It gave a chance to face the realities of old age as well as celebrate the residents’ lives. It gave them space ‘to be sad.’

They felt enriched by working with the residents and also with each other on a ‘high calibre project’.

The artists enjoyed how the participants had looked relaxed and well at the end of the sessions.

### **KVAT/Riverbank**

Although the process of bringing the project to fruition was a challenge, the results – both for the home and artists – was well worth the effort.

A particular bonus was the book produced by Jill and Hilda, inspired by the project. The artists produced this in their own time so extra thanks to them. It demonstrated the quality of the project, an insight into the challenges of old age and a commemoration of their lives.

## Recommendations summary

- Working with institutions which deal with vulnerable members of society requires much patience, relationship building and taking proper note of safety and confidentiality issues. It requires lateral thinking with regards to recording work and process both for artistic and evaluation purposes.
- Recruiting workshop leaders who can work sensitively with vulnerable people is crucial. This includes enjoying working with these people, reacting quickly to changing situations but also working within defined timetables and rules.
- Projects such as this require much management time.
- Participants with needs from eg dementia and Alzheimer's mean the process and immediate enjoyment of the project is more important than an 'artistic' result. Project leaders have to moderate their expectation of the effect from the participants – look for the 'little flickers' rather than the feedback that could be expected from eg younger healthy adults.

## Evaluation process

Louisa Davison met with the participants – artists, Noreen and Anna Sexton representing KVAT – for a project planning meeting.

The aims and needs of the project were drawn up, circulated and agreed. Anna Sexton liaised with funders, The Community Foundation.

Evaluation sheets and ideas for recording the sessions were given to the artists.

Louisa attended some of the sessions and interviewed the artists, Noreen, Mandi Short (Merlin Court manager), and Anna.

Jenny Wildblood from The Community Foundation attended the final session.

## Challenges

Due to the confidentiality of the residents, Merlin Court did not want any details of the residents recorded, which made difficult the monitoring of the participating adults beyond anecdotal.

Without more knowledge of the needs of dementia and Alzheimer's it was even more important to listen to the home and the experiences of the artists to gauge the effects of the project on the participants.

## Project aims

### **KVAT**

- To bring a quality positive participatory arts experiences to the elderly who may not be able to enjoy such an activity outside their home environment. To show how arts can be used as an activity beyond the life of the project.
- Extend and deepen KVAT's relationships in the community.
- To create a success story regarding participatory, community arts working with an institutional body to continue to attract more funding for more projects to this or other community groups.
- To support the development of local artist's practice as community project facilitators.
- For positive publicity for KVAT's Riverbank project, highlighting community involvement through internal reports to funders, sponsors and internal KVAT or Merlin Court management news local press reports and if possible local press.

### **Merlin Court**

- To provide a new and stimulating activity at the home which fits into daily life, whilst enhancing it for those interested in and able to participate.
- To help maintain and raise confidence and self-esteem of the home's residents.
- A creative activity which has a life beyond a single session project to include stimulation using reminiscence ie creative use of their memories; a finished creation by the residents to remind them of their experiences from the project and potentially a legacy for relatives.
- A flexible and multi-layered approach which can work for single or multiple session participants.
- Mentoring for activity carer Noreen to inspire ideas for day-today activities.

### **Merlin Court requirements**

- The project should have a caring, respectful attitude to the Court's residents and their home environment.
- To be mindful of security issues.
- Photographing residents is an issue – KVAT will create a consent form for use where appropriate and explore ways residents (who don't or can't give consent) can be recorded without photographing their face.
- Need to work with other home employees, eg with timing of other activities and workshop space.
- Flexibility is key – ability to adapt to the changing needs of the residents.
- All KVAT project participants need to have an enhanced CRB check.

- Some residents will be very limited in their abilities due to Alzheimer's Disease, dementia, etc so the process of the project - rather than any artistic merit of the end product – is key.

### **The Community Foundation aims**

- To achieve awareness of The Community Foundation (please see requirements).

### **The Community Foundation requirements**

- Any publicity must mention – both internal and external - must state the following, and use the logos of both organisations where appropriate (please contact Louisa for copies):

“This project is organised by Riverbank (Kennet Valley Arts Trust) and funded by The Community Foundation for Wiltshire & Swindon.”

### **Measures of success**

- Engagement and enjoyment of participants with a range of abilities and ages in the project.
- A finished piece completed by the residents which has personal meaning.
- Increase of the activities and confidence in using the arts by the carers.
- New community and capital funding leads for Riverbank/KVAT following the project.
- Greater awareness of Riverbank in the public eye which could include press reports.
- Respect for and knowledge of KVAT's ability to run a community project within an institution.

## Detailed results

### Merlin Court

#### Achievements

*"I've enjoyed it and so have the residents."*

- The project generated a 'good sense of well being and achievement.'
  - The artists (who were 'absolutely lovely') responded sensitively to the needs created by, for example, Alzheimer's, dementia and lack of mobility:
    - Lack of short term memory and concentration – results are 'of the moment.'
    - Repetition of conversation.
    - Working with individuals or small groups of max 4.
    - Rapidly changing moods and energy.
- By:
- Planning but happy to improvise.
  - Using activities that stimulated memories, such as singing.
  - Took time to know the residents.
  - Using mementos which helped the memories last.
- Helped Noreen with ideas for activities, and with keeping track and remembering past activities. Hilda made Noreen a CD with music and movement poetry.

*"They talked about it for ages."*

- Brought new reactions from the residents and how they can respond creatively in a physical way with their hands.

*"Jill and Hilda are naturals at finding creative stimulation."*

#### Challenges

- Concerns with outside publicity for the project – Merlin Court could not allow photographs, filming or press releases which might jeopardise the safety and confidentiality of the residents.
- The importance of listening to the needs of working within an institution and with vulnerable adults.
- A lack of funding for activities.

## **Artists**

### **Achievements**

#### **Jill**

*“Fruitful, rich and rewarding experience.”*

- Enjoyed the stimulation of the participants – fuelled drawings.
- She enjoyed the ‘energy, inspiration, enrichment and stimulation.’
- It opened up ‘sensory pathways’ rather than highlighting gaps in memory.
- Working with the residents, Hilda and the restrictions on her usual tools (such as photography) helped expand her artistic tools and practice.

*“I enjoyed working on a high calibre project with Hilda.”*

- Bringing seemingly small – but important – changes to the residents, such as more colour in their faces, a sparkle in their eyes and laughter.
- It also offered the residents a chance to be sad – the more reflective, gentle and melancholic side of human nature.
- Working on the resulting book was very moving and thrilling to see the work in print.

#### **Hilda**

- Enjoyed the ‘amazing stimulation’ from well-known poetry and beautiful things, bringing back lovely memories for the participants.

*“The residents always looked relaxed when I left.”*

- Working with Jill and the residents was a ‘huge learning experience – send me in an unexpected direction.’
- Enjoyed the journey and process of the project, rather than focussing on the end result, eg painting cups.

*“Really, really enjoyable.”*

- The home was able to see the arts as something that could be used in day-to-day activities.

### **Challenges**

- Working within the necessary rules for protecting vulnerable adults, especially with photography and filming of residents, not being able to leave materials and the creative projects for the residents to enjoy and remember.

- Working with the evaluation process as an ongoing process rather than solely reflective.
- For the project to be integral to the home's activities rather than as a 'bolt-on.'

## **Kennet Valley Arts Trust**

### **Achievements**

- Building a working relationship with the home.
- Building a relationship with The Community Foundation.
- Finding new, excellent, artists to work with.
- The engagement of the project with the residents.
- The project book – an evocative and professional record of the project with the potential to promote it to other homes and the local community.

### **Challenges**

- Finding a home to take the project, possibly in part due to its organic artistic approach and of KVAT as an unknown quantity in this type of work.
- Working out how to successfully run the project within the rules of the home.
- Reaching an agreement on the structure and responsibilities of the project without written contracts – Merlin Court did not want to sign contracts.
- The volume of management and artist time was far more than anticipated – the project was even more a fantastic achievement on the budget and testament to the commitment to all those involved.
- Gaining positive news of the project in the general community without use of pictures and details of participants.

## **Project Legacy**

### **Jill Carter's exhibition**

Jill used the project work and book in her exhibition at Mount House, Marlborough College (see appendix) to which Merlin Court residents, Mandi and Noreen were invited.

The book was well received by visitors at the exhibitions and invoked moving reactions.

### **Book potential**

Promote and sell book to residents and families of Merlin Court and other care homes.

Investigate wider publishing.

### **Other projects with Merlin Court**

Babies and elders music and movement – Hilda is experienced with running these courses and has interest already from Marlborough families. Merlin Court is interested in a regular music session.

### **Other projects with care homes**

Potential to promote this project for use in other care homes.

# Appendices

## Appendix I

### Final budget

ITEM/ACTIVITY	COST £
<b>Lead artists – Jill Carter and Hilda Sheenan</b> To include fee, materials, exhibition of some form based on participants wishes	1,200
<b>Project management – Anna Sexton</b> Management of Jill/Hilda and elders home <b>10 hours</b>	300
<b>External evaluator – Louisa Davison</b> Meet with Jill/Hilda/Anna at key points in projects <b>6 hours</b>	180
<b>Overheads – KVAT</b> Use of phone / printer / office for meetings	95
<b>TOTAL</b>	<b>1,775</b>

## Appendix II

### Planned evaluation requirements

#### Session plans

- To have a loose plan of each session which includes the aims for the participants (which relate to the overall aims and mindful of MC requirements) and ideas for activities to achieve this.

#### Evaluation

Evaluation must be built in – how will the lead artists know and show at the end of each session what the participants gained from it (or how it laid foundations for future sessions).

Evaluation should include recording:

- Numbers, gender, ages and dis/ability of participants.
- Any information leaders would need to find out to make the project a success eg the needs and wants of participants.

Evaluation could use the following:

- Recording observations and conversation at the start and end of each session: what do they expect? What sorts of arts activities have they done before? What did they enjoy? What did they like about the session? What did they engage in the most/least?  
This does not have to be dry notes – if preferred could take the form of a poem, sketch – the more imaginative the better!
- Photography of the residents (where permitted) and/or their work.
- Use of symbols to demonstrate satisfaction/enjoyment eg playing cards – an Ace is the best but 2 is poor! Could even show a use a good Bridge/Whist/Crib hand if so inclined.

## Appendix III

### Elders Arts End Of Project Outcome - book

#### **Title**

Now & Then...

#### **Description**

An Artist's Book

40 page, self-published, glossy hardback, with dustcover

#### **Purpose**

To be a memory book

#### **Content**

- Jill Carter and Hilda Sheehan's sensitive response to engagement with a unique community of elders
- The book uses images of photographs shown with residents of rivers and gardens, together with photographs taken in my studio of collections and materials used
- The book uses Hilda's and other poetry, with individual voices in response e.g. "I can smell the moss, I shall come back here again". Usage
- The book could be a beautiful resource to promote conversation and stimulate memory.
- The book is sensitive, aesthetic and universal and inspired by elders comments and interactions and Noreen showing a book with memory aids and Kim's Tray game.

#### **Data issues addressed**

All identity of individuals is protected. No photos of people or names are used.

#### Next steps

We would be happy to show the digital file (which can only be seen on my laptop). This is the **final date** when we shall send off for one Artists Proof Copy to USA, allowing printing and shipping time.

- Copies at cost will be £45.
- One artist's proof copy out of our own fees, and further copies for other parties can One copy for the Home and one for KVAT to be paid for from project overheads (£90) be ordered.

If relatives are interested (or even other homes?), they can order directly on line.

Ideally it is hoped a version would be available for 30th if deadlines allow as it would fabulous to share with residents.

Dates are tight for a further meeting, but we can be available Tuesday 20 Nov for an hour between 11.30 - 2.30pm

## Appendix IV

### Photo Permission Form (not used)

#### Elders Arts Project, Merlin Court

#### General Guidelines

It is recommended that a release be obtained when photographing or videoing a vulnerable adult. Relative/Guardians signatures are required – signatures of the vulnerable adult are not sufficient (unless in specific cases agreed by Merlin Court). When images are published Kennet Valley Arts Trust and their funders/providers in partnership with Merlin Court will take every measure to be respectful of the resident's, their privacy and the context in which the work will take place

I give permission to publish in print, electronic, or video format the likeness or image of my relative for the following purposes

Please tick your appropriate choice

- |  |     |    |
|--|-----|----|
| <input type="checkbox"/> A record of the project work that takes places during the Elders Arts Sessions  | Yes | No |
| <input type="checkbox"/> As part of internal monitoring and evaluation documents i.e. for funders, project partners as a record of the activities and the engagement that takes place during the project | Yes | No |
| <input type="checkbox"/> If it is agreed as beneficial for both the residents and Merlin Court – for press purposes i.e. for Gazette and Herald/local newspaper coverage of the project                  | Yes | No |
| <input type="checkbox"/> Only photos which do not contain faces are acceptable to inclusion in any of my above choices   | Yes | No |

Name of resident: \_\_\_\_\_

Name of relative/Guardian \_\_\_\_\_

**Date** \_\_\_\_\_

- Project Manager – Anna Sexton on behalf of Kennet Valley Arts Trust/Riverbank Arts Centre
- Providers – Jill Carter and Hilda Sheenan on behalf of Kennet Valley Arts Trust/Riverbank Arts Centre
- Funder – Wiltshire and Swindon Community Foundation.

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## Appendix V

### Pitch as part of Reclaim Our River (not taken up)

#### RECLAIM

FACILITATORS: Jill Carter, Artist  
(Photography, Film & Drawing)  
&  
Hilda Sheehan, Writer & Montessori Teacher  
(Storytelling & Music)

SUBJECT: Arts & Environment Scheme  
PROJECT: Elderly Community Creativity & Development  
LOCATION: Residence, Marlborough  
FORMAT: Research & Development  
Workshops  
Outcomes  
Evaluation

TIMING: A series of 4 x 3 hr workshops over 8 wks

**RECLAIM is a social engagement project in partnership with the Reclaim the River scheme and an Elderly Residence in Marlborough. The proposal involves engaging a group of elderly citizens in reflecting and reminiscing on their wealth of history, feelings, memories and times inspired by river environs. The aim is to stage and document creative activities which will explore multi-sensory and intergenerational aspects, acknowledging individual and community identity in order to stimulate well-being and confidence in past, present and future, through cross-art forms of visual arts/storytelling/music.**

**The idea is for artist & storyteller to work closely with a group of individuals to explore themes through discussions, stories and creative activities which may result in outcomes, for example, physical movements to water music with textiles and colour, the making of memory books which could be floated down the Kennet. Documentation could be through photography, short film and/or journaling, which could be presented as an installation at a local venue to be identified. (Further funding may need to be sought for production costs if applicable/timescales materials may have to be re-evaluated).**

**The format will involve setting up an introductory meeting to gather participants' initial feedback, followed by a series of 4 x 3 hour morning sessions (with provision of materials) to take place from April, documentation culminating in outcomes being presented as part of The Reclaim the River Festival 28 July 2007, with evaluation to be agreed.**

Jill Carter  
01793 731392  
jill\_healingarts@hotmail.com

Hilda Sheehan  
01793 887014  
hsheehan@btinternet.com

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# Appendix

DRAFT

## **Contract Elders Arts at Merlin Court**

Date: 5<sup>th</sup> October 2007

Parties:

- (1) The “Trust”: Kennet Valley Arts Trust, (a charitable company incorporated in England (Company No: 5188787 Charity No: 1055021)) whose registered office is B2 Wagon Yard, London Road, Marlborough, Wiltshire, SN8 1LH.
- (2) The “Partner”: Merlin Court, Hyde Lane, Marlborough, Wiltshire SN8 1JR

Recitals:

- (A) The Trust wishes the Project to be run for the Participants of the Partner
- (B) The Provider provides education and/or activities and/or entertainment for the “Participants” and has skill, knowledge and experience in that field.
- (C) The Partner wishes to engage The Trust to provide “ The Services” in reliance of that The Trust agrees to accept the engagement and recruit the Providers to deliver the necessary skills, knowledge and experience

Definitions:

The following words are more particularly described in the Appendix to this agreement:-

- (A) The Services
- (B) The Provider
- (C) The Project
- (D) The Period
- (E) The Participants
- (F) The Child Protection Officer
- (G) The Contribution

### 1. Commencement

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1.1 The agreement shall commence on 5<sup>th</sup> October 2007 (“the Commencement Date”)

**2 Services**

2.1 The Trust and/or the Provider shall make the Services available to the Partner from the Commencement Date to enable the Project to be run with care and skill during the Period subject to the express provisions of this agreement.

2.2 The agreement may be extended or renewed by mutual agreement.

**3. Obligations**

3.1 The Trust and the Partner shall take all reasonable steps to ensure that its employees or subcontractors (and their employees) are suitable in all respects to perform the Project.

3.2 The Trust and the Partner shall ensure that an appropriate representative is available to attend all scheduled meetings (before, during and after the Period). In the case of unavailability due to sickness or other emergency, the other party must be notified as soon as possible.

3.3 Both parties must sign off all publicity and promotional material before the Project commences.

3.4 Both parties will operate under the Area Vulnerable Adults/Elders Committee Procedures for Kennet District Council unless otherwise agreed. The Centre Manager will act as the vulnerable adult coordinator for the Project. In the case of complaint the Trust or the Partner (or their employee or subcontractor) will notify the Trust’s Director and Mandy Short, Centre Manager/ Head of the Partner immediately –

**4. Authority**

Neither party shall have the authority to commit the other to any legally binding commitments or contracts.

**5. Confidential Information and Intellectual Property Rights**

- 5.1 Neither party shall disclose or use any confidential information of the other or their sponsors or donors or any other non-public information relating to the affairs of the other except as required by law
- 5.2 All notes, computer disks and tapes, equipment (provided by the Trust) correspondence and records which relate to the Project will remain at all times the property of the Trust as will the copyright and other intellectual property rights unless otherwise agreed.

**6 Termination**

- 6.1 Either party may by written notice summarily terminate this agreement with immediate effect if the other party breaches any term of this agreement which, in the case of a breach capable of remedy, is not remedied within 21 days of a written notice from the other party specifying the breach and requiring remedy.
- 6.2 The Trust may terminate this agreement if the agreement between the Trust and the Provider is terminated. In this instance the Trust will use its best endeavours to find another provider.

**7. Personal Agreement**

- 7.1 This agreement is personal between the Trust and the Partner and neither may assign or transfer duties without prior consent of the other party.  
  
Nothing in this agreement is intended to confer on any person any right to enforce any terms which that person would not have had but for the contracts (Rights of Third Parties) Act 1989.

**8. Entire Agreement**

- 8.1 This document contains the entire agreement of the parties. It may only be changed by written agreement of both parties.

**9. Governing Law**

- 9.1 This agreement is governed by and to be construed in accordance with English Law and the parties submit to the exclusive jurisdiction of the English Court
10. Finance (to be deleted is not applicable)
- 10.1 It has been agreed that the Partner will pay The Contribution. Such payment Will be made to the Trust before the Project commences.

## **APPENDIX**

### **“The Services”**

1. The provision of a suitable venue for the Provider to run the Project during the Period at no additional cost to the Trust.
2. Promotion of the Project among the Participants
3. The Provision of a suitable nominated person to attend meetings with the Trust and/or Provider to set up the Project, to monitor its progress and evaluate it afterwards.
4. The provision of a suitably qualified person to assist the Provider in the actual running of the Project – where this is deemed necessary
5. The provision of sufficient information on the Health and Safety and other requirements relating to the venue of the Project to enable the Trust and the Provider to ensure the Project is conducted in a safe and proper manner.

#### Elders Arts Project at Merlin Court

- Venue – Merlin Court, Hyde Lane, Marlborough SN8 1JR 01672 512 454
- Participants – Residents of Merlin Court – men and women aged between 65 – 100 years.
- Person Provider will be working with – Noreen Padian, Merlin Court Activities coordinator

- The Provider must – hold an Enhanced Criminal Record Bureau Clearance and follow Merlin Court's policies on working with Vulnerable Adults/Elderly
- Project Planning – Jill Carter and Hilda Sheenan – project artists have met with Noreen Padian and Mandy Short, Anna Sexton and Louisa Davison 25<sup>th</sup> September 2007 to discuss a suitable project outline – taking into account the needs of centre. Jill and Hilda will work one to one with residents once the sessions begin to further discover individuals needs/wants
- **Project Content – see attached Project aims and objectives**
- Timing of Project – Project to be delivered on the following dates: 5<sup>th</sup>, 9<sup>th</sup>, X, X of October 2006.

Post project work required – meeting with Noreen Padian, Mandy Short, Anna Sexton and Louisa Davison to evaluate the project – discuss what the next steps are

- **Materials – Merlin Court agree to contribute £X towards materials**
- **Equipment** - List equipment is loaned to the project in-kind by Kennet Valley Arts Trust for the duration of the project – it will be kept by Jill Carter and Hilda Sheenan
  - 1 x Sony TRV285 DigiCam – property of The Trust
  - 2 x Ibook Laptop computers
  - 1 x tripod

### **“The Project”**

The Project is a series of creative workshops for the Participants with the providers acting as instructors.

### **“The Participants”**

The members of the Partner for the time being between the ages of 65 years and 100 years

### **“The Providers”**

The provider is **Jill Carter and Hilda Sheenan**

They will act as the instructors or leaders of the Project

The Project Manager is Anna Sexton on behalf of Kennet Valley Arts Trust

The Evaluator is Louisa Davison on behalf of Secret Agent Marketing

### **The Period**

Four sessions between 5<sup>th</sup>, 9th, X, X, October 2007 for not less than 2 hours per session

### **The Contribution**

The sum of £ X towards the cost of materials for the Project

IN WITNESS whereof this agreement has been executed on the date first before written by the undersigned parties:-

By:

Signed:

Trustee  
For and on behalf of  
Kennet Valley Arts Trust

By:

Signed:

For and on behalf of  
The Partner – Merlin Court

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## Appendix VII

### Riverbank (KVAT) Merlin Court arts workshops

Session no:

Date:

Time:

Number of participants at start	Number of participants at end	Gender		Age Range				Range of ability
		Female	Male	Under 80	80-89	90-99	100+	

**Please do not feel restricted to notes for the following: poems, sketches, descriptive ‘mood’ words – whatever suits.**

Particular needs of participants:

Observations at start of session:

Observations at end of session:

Any other comments:

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## Appendix VIII

### Example session by Hilda Sheehan

#### **A MUSIC AND MOVEMENT / RELAXATION / REMINISCENCE ACTIVITY FOR MERLIN COURT**

Developed from gardens theme / photos by Jill Carter and interests expressed by residents. For Noreen to keep and use for future sessions.

1. Active Listening songs / gathering time / discussion of memory
  - **SCARBOROUGH FAIR (1)**
  - **IRISH LULABYE (2)**
  - **AN OLD GARDEN (3)**
  - **TO A WILD ROSE (4)**
  - **GREENSLEEVES (5)**
  
2. Warm up with bells or shakers – **THE SALLY GARDENS (6)**. Goes fast then slow
  - Shake
  - Shake high
  - Shake low
  - Shake to left
  - Shake to right
  
3. Poem with exercise

#### **MORNING GLORY (learn)**

The morning glory starts so *low* (**hands reach to the floor**)

Then it begins to twist and turn (**twist hands round and round**)

And twist and turn

As it climbs high in the sky (**twist hands as high as you can**)

Open your petals wide (**open hands**)

Sun warms your face

Sun warms your face (**stroke cheeks, imagine warmth, look up and see the sun**)

Close your petals tight (**close hands together again**)

It's the end of the day (**close eyes, imagine the evening scents, the moon, the cool air**)

4. **THE IRISH TROT (7)** – Group circle dance. Chairs can join easily.
  - Go **ROUND** the Irish trot – if no wheel chairs hold hands and move slowly in a circle. If chairs stay in place and make hands go round.
  - Go **UP** the Irish trot – reach up in the air
  - Go **DOWN** the Irish trot – reach down
5. Quiet Time – **LONDONDERRY AIR (8)**
6. Mirror Dance **for self-expression/awareness/fun– BARCOROLLE (9)**
7. **MAPLE LEAF RAG (10)** – CAN, CAN for exercise and fun (gentle foot/leg lifts, clapping hands or tapping)
8. Active Listening or leaving time
  - **CAN YE SEW CUSHIONS (11)**
  - **SERENADE FOR MY LADY (12)**
  - **SWEET WATER ROLLING (13)**
  - **THE WATER IS WIDE (14)**
  - **WALTZ IN A- FLAT BRAHMS (15)**