

Me Myself and Manet

Phase 1 Case Studies: The In Depth Projects

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Flow

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ASHMOLEAN

MUSEUM OF ART AND ARCHAEOLOGY UNIVERSITY OF OXFORD



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1 The Highfield Unit

The Highfield Adolescent Inpatient Unit is a state-of-the-art NHS facility built in November 2012, providing specialist inpatient services for young people aged 11 to 18 with acute mental health needs. The unit is based at the Warneford Hospital in Oxford and caters for males and females with 18 bedrooms, 'chill out' spaces and outdoor areas including a garden.

The unit also has a dedicated learning zone with well-equipped spaces for IT, art and music, allowing the young people to continue with their education in line with the national curriculum. The learning spaces and programmes provide stability and opportunities to achieve, ensuring that they do not fall behind in their studies during their time at the unit.

The young people who use the Highfield Unit are very vulnerable, and need 24 hour specialist care for mental and physical health needs. The unit provides this in a safe, secure and sociable environment where the young people are encouraged to communicate with each other and staff. While the unit offers time away for patients from their families, parents or carers, they are kept informed and involved at every stage.



Image right: A pupil 'modernising the scene' by giving Mlle Claus a new style

1 The Highfield Unit

About the 11 sessions

The sessions with the Highfield Unit ran from the beginning of January to the end of March 2015. There were 11 sessions attended by 15 participants in total. Due to the transitory nature of the care provided, and the unpredictability of some of the young people's illnesses, the sessions were designed to be 'stand alone' so that something could be achieved each week without any of the young people feeling they had fallen behind if they missed a session. The group sizes differed for each session, between around 7 and 10.

To make the link with the museum all of the activities used the painting as inspiration, both through having a full size replica of the painting in the unit for eight weeks, and referring to the Ashmolean in other ways, such as:

- Meeting an actress dressed as Fanny Claus so they could ask her questions, as well as sketching her and her clothes.
- Using the portrait to discover how portraiture has developed in the past and how it is used at present.
- Creating jewellery inspired by Mille Claus and for her to wear.
- Creating digital animation and art inspired by the portrait.
- Using the portrait to create a music collage of words and sounds.

The sessions were focused on art and creativity, and were used to help the young people to complete their Arts Awards. Eight of them achieving a Discover Award, and five achieved Bronze.

Staff at the unit also used the portrait between sessions across their curriculum. It was used during French lessons where they wrote diary extracts, and they produced videos about the project, which the students were involved in editing. These can be seen on the project blog and give an excellent overview.

This was a great opportunity for the staff to test an 11 week project, which is unusual for them to try because of the transient nature of the school. They were nervous but happy to see it work and feel they have learned from it, and will apply this to a five-week project in the Autumn with the Pitt Rivers museum.

Planning and development

The Highfield Unit has an existing relationship with the Ashmolean and the other Oxford University Museums through the museums outreach service, and Nicola has worked with them on projects before, but not for such a long period of time.

Tina and Nicola did a lot of planning, meeting regularly and talking through ideas. They tailored the sessions to fit in with the needs of the young people, such as:

- Fitting around the young peoples interests, involving music, film, animation – Tina was keen to focus on 'techniques' rather than 'art' so that students, especially boys, who didn't regard themselves as 'arty' would not be put off.
- Giving them choices, with different activities to choose from in each session, or allowing them to pick the subjects for their artworks.
- Having a clear focus throughout, which is important to the Highfield Unit in helping the young people to get better.
- Ensuring they don't feel constrained, giving them the ability to opt in and out of different activities.
- Each session was designed to be contained within itself so that individuals could make achievements even if they missed some sessions, but also with the ability to build up their skills throughout.

Tina had tried using the Arts Awards in a previous project with the museums outreach team focusing on dinosaurs which ran over five weeks and was a great success, this gave her the confidence to try it with this longer project.

1 The Highfield Unit

Session one: Museum in the hospital

The session began with a 'pop up museum', bringing the museum into the Highfield Unit via a virtual tour and handling objects. The students met Nicola who would be working with them for most of the sessions, and handled objects brought from the museum, which they also photographed. They also used images of the Manet portrait and other artworks at the museum to make a collage using PicCollage on iPads.

Some of the young people had been to the Ashmolean, but most were not from Oxford and had not heard of it before. An introductory visit to the Ashmolean had been planned as part of the project but the young people were too acutely ill to leave the Highfield Unit, so all of the sessions ran within their classrooms. This freed the participants from any anxieties about public spaces, and enabled the staff to concentrate on nurturing creativity rather than managing behavior.

“The young people really engaged well with the project, and the staff commented that having the museum come to the unit was hugely beneficial in helping people engage. They didn't have to worry about managing their behavior as they felt comfortable and could concentrate on being creative, not managing their behavior in public”. (Nicola)

Session two: Meet the Sitter

During the second session an actress posed as Mille Claus for the young people to ask her questions in character, and then to photograph and draw her. The actress is also a violinist and hospital teacher, so she was perfectly placed to work with this group and able to respond well to their questions, prompting them when they were unsure of what to say or do. A couple of the participants even tried playing her violin, which was noted as a highlight by one of the young people.

The group reacted to the activity in different ways. One young person tried to join in but couldn't, saying it 'wasn't for me'. Pupil B, who is very talented at drawing, found it difficult to concentrate on her very detailed drawing because of all the activity in the room. She completed her drawing a couple of days later from a photograph, and this piece was featured in the exhibition at the end of the project.

One young person, who hadn't engaged before got 'stuck in', taking photos and sketching the headdress from these. Her tutors and Nicola all noticed that she was participating more.

Those involved did engage well and ask questions about the character's clothes, life and feelings. Everyone wrote at least one question down, and some of them really enjoyed taking photos and printing them out. They all tried some sketching with graphite and lead pencils.

The most interesting session had to be 'Meet the sitter' when I learnt how to play the violin (young person)

1 The Highfield Unit

Session three: Paint and Pigments

In the third session the group was learning about the history of pigments, from neolithic times to the Renaissance. They experimented with paints and pigments, and all used a raw egg to mix their own paint, splitting the yolk from the white, and then mixing with pigments and water. This is a session that is run at the Ashmolean regularly and is very popular.

At the end of the session Nicola asked the students to think about celebrities they admire so that she could bring photos of them to work with the next week.

Pupil J had said in the first session that he hated art and museums. He skipped the second session but by the third he joined in and used the homemade paints to make a caveman-inspired canvas with spears and bow and arrows. He commented on how he found the fact that pigments came from rocks and minerals really interesting. He also asked questions during the session on the difference between paints and dyes, which was a really positive step for him according to his teachers.

Pupil B was interested in session three, having never thought about the sources of paints and colours. Nicola describes her as “very artistic but struggles when she is not happy with what she draws or paints”. Pupil B overcame her struggles to help Pupil M who was finding it hard to join in to the extent that it was hard to even come into the room to mix her paints.

Pupil M eventually painted a geometric shape on her canvas, which one of the other girls (Pupil A) picked out as her favorite. This was a really positive experience for her as she has prohibitive issues with confidence, and she picked out Pupil A’s painting as her favorite in response.

I really enjoyed learning about the way paint was made “using just three ingredients and reflecting on how much this simple compound has evolved into an array of endless shades and colours”. (Pupil)



1 The Highfield Unit

Sessions four and five: Modernising the scene

Local artist Catriona ran sessions four and five, investigating portraiture. They looked at examples of images that are hung in the Ashmolean for a historical aspect, and then contrasted this with contemporary styles and sitters, looking in particular at the work of artist Emma Peyton. Catriona works at the Highfield Unit as resident artist so knows the group well, and planned the sessions so that everyone could work at their own pace, meaning everyone was able to achieve by creating a portrait. She gave the students a 'way in' by looking at Mille Claus as a celebrity of her time, and asked the students to compare her to contemporary celebrities of their own choice.

Everyone 'got stuck in' during week four, with most of the students coming prepared with ideas of celebrities from the week before. They all chose who to create a portrait of, and whether they would use collage or paint, depending on their abilities. At the end of the session they fed back on their work and talked about their plans for the next week.

Pupil C, who had found the previous week difficult because she couldn't think of anything to paint, came prepared and chose a shocking pink background to represent her chosen celebrity Lilly Allen.

Pupil JC researched Marilyn Monroe, Pupil L didn't feel confident to draw so traced her images instead, and Pupil B chose an image of David Bowie with spiky red hair. Pupil B approached the session at her own pace. Nicola described Pupil B as 'processing all the ideas'. In session 4, she started by transferring Fanny onto canvas, saying she would work on it during the week when it is quieter and she can concentrate.

Pupil J, who was only at the unit for a few weeks, was initially very resistant to the project and the idea of doing art. However during these sessions he started to enjoy

the painting he was doing and the staff were astonished at how he picked up. He was able to joke with the staff and other students that he had done more art in his two weeks at the unit than he had at school, and this enjoyment led to him achieving a Discover Arts award. He made a portrait of Fanny with a hat and a really dark background, which surprised Nicola and the other staff, making them look at the portrait differently. He was due to be discharged before the end of the project and asked his tutors if he could make sure he had finished all his Arts Award paperwork the following day (instead of completing his Physics work).

Some feedback from the students:

I'm surprised at how much art I have done. I've done more art in 2 weeks than I've done in all the years I've been at school. My portrait was what I had in mind from the beginning.

It's great to have someone come in with fresh ideas and different thoughts on a painting. It is helping us see the painting from all different angles and helping us understand it.

And from Catriona:

There was an energy in the room that I was delighted to be a part of. This was spurred on in no small way by all the staff in The Highfield who rolled up their sleeves and got on with making their own portraits alongside the young people. Also, a big thank you to Stuart who's excellent film of the workshops shows how much fun was had by all....Great sound track too! Thanks Stuart! I can't wait to see all the pieces hanging in The Ashmolean very soon!

1 The Highfield Unit

Session six: Music

This week Isabel and Arne from musical group Oxford Concert Party came in to the Highfield Unit with a selection of instruments from around the world. They played music in the style that Mille Claus may have listened to or even played, using the painting as inspiration. The students expressed their thoughts using words and sounds along with the music.

Alongside the activity organised by the Ashmolean, four students had been working on a music project across two weeks using the Unit's music studio. They started with a drum beat using a midi board which was the inspiration for creating a rap and accompanying music video. They found this very motivating and within an hour had several verses and a chorus. The lyrics were created by pairing words and phrases, and developing each others' ideas.

Arne and Isabel jammed over the rap playing the violin and accordion, and then the young people edited the rap so this became the backing track.

The group had a lot of fun doing this, and managed to include some clever cultural references, such as a nod to Kim Kardashian in the line: 'My corset is too tight, My bustle is too light' and a reference to the Eurovision song content.

This theme of celebrity has great relevance to the previous week's portraiture session, and the idea of interpreting Mille Claus' thoughts while sitting into a song (or as it turned out a comedy rap) has clear links back to the 'meet the sitter' session.

I think the musicians did a terrific job. It sounded incredible for an impromptu session! It was inspiring! It was great fun creating the rap!

Session seven and eight: Digital animations with Angus Dick

Over the course of two weeks the students worked with Digital Artist Angus Dick to create animations using their own drawings and found images. During the first session the young people created animated puppets of their chosen celebrities, playing around with the resulting images. In the second session they created their own drawings which they then animated.

Allowing the young people to choose their own subjects for this session enabled them to freely express themselves and they focused on many of the celebrities they had explored earlier in the project. One young person also made an image of Manet with a red nose, which was put up on the blog on the following day to celebrate Red Nose Day. (Friday 13 March).

At the end of the second session they watched each others animations which they all enjoyed.



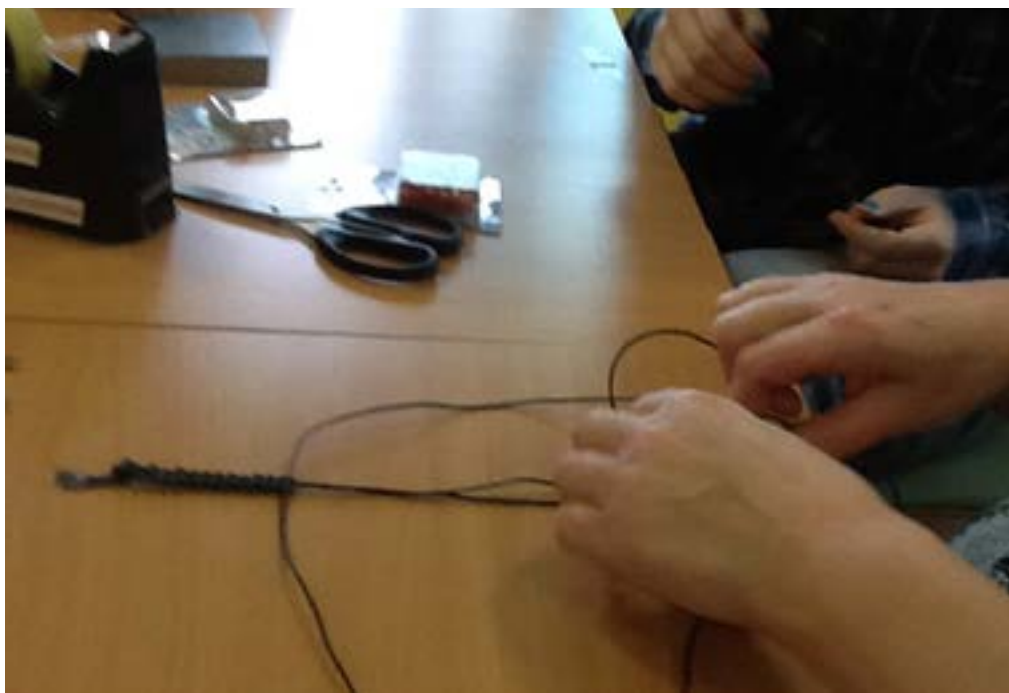
<https://soundcloud.com/nicola-bird-2/fannyrapa5>

1 The Highfield Unit

Sessions nine and ten: Jewellery

Kate Coker, a jeweller and artist, came to the Unit for two sessions to teach the group how to make jewellery pieces. They were tasked with creating pieces that Fanny may have worn, or that were inspired by the painting and fashion of the time.

Alongside this task the students were also putting the finishing touches to their Arts Awards folders, and session two of the Jewellery project became an opportunity for them to share a skill by teaching someone else how to do something they had learned, which would count towards this award.



Session 11: Completing Arts Awards folders

In this final session the teachers set up various work stations giving the young people the chance to try different skills including knitting, collages, digital art (using skills taught by Angus Dick) as well as getting the young people to complete their arts folders. Nicola, who is a trained Arts Awards advisor, spent the session ensuring the young people's portfolios were complete and had the required comments for the different awards.

"I think we should highlight how positive it is for young people to achieve the Arts Awards in this setting. Whilst in hospital the young people not only miss their mainstream education but are also surrounded by 'being in hospital'. The Arts Award has Oxford University Museums on the certificate and the young people are leaving hospital with a recognised accreditation. That is a really positive outcome and has nothing to do with being in hospital or their illness." (Nicola)

"As I look back over the last amazing 10 weeks with the Ashmolean I marvel at what we have achieved! Staff and pupils have all learnt new skills. There has been a real sense of teamwork and sharing as pupils have taught staff new techniques for their arts award. Most pupils have managed to submit a portfolio for an Arts Award which is a fantastic result." (Tina, the Highfield teacher leading on the project)

Image left: A pupil shows tutor Tina how to make a braided bracelet

1.1 Highfield: Evidence of Learning

Evidence of Comfort and enjoyment

For the participants

- The Pupils were free to experiment and have fun, they made a 'red nose day' image of Manet, and experimented with images of Mlle Claus in some unusual ways! (pictured right).
- The activities took place within a familiar place, and plenty of support and choice was offered, so their confidence and achievements could grow throughout the sessions:

“The variety of activities provides opportunities for young people to feel comfortable and increasingly confident about their skills and abilities in an extremely supportive environment.” (Lyn, a teacher at the Highfield Unit)

- The atmosphere of calm immersion, mixed with a sense of 'specialness', helped persuade reluctant participants to have a go:

“It is wonderful to see staff sitting side by side with the young people, immersing themselves in the session, working on their own 'masterpieces'. This staff involvement encourages the more reluctant youngsters in the group to start their own pieces of art.” (Lyn)

For the Unit staff

- The painting was used as stimulus for other regular activities at the Unit, beyond the core Art and Music activities within the 11 planned sessions. The staff were so involved in the core sessions that they felt able to apply it to lessons such as French and Music. These outcomes were also celebrated in the exhibition at the end.
- Holding the sessions in a familiar space, with familiar people, and with a lot of planning and direction enabled the young people and unit staff to concentrate on creativity rather than managing behavior.
- The knowledge and experience of the team of external experts involved meant the project could include subjects the unit staff could not have taught themselves.



1.1 Highfield: Evidence of Learning

Knowing why: Feelings and attitudes

For the young people

- All of the students gained from the experience, but a few of the students made real progress and clearly had a personal engagement with the project, asking to be given extra time between sessions to complete their folders to achieve their Arts Awards.
- Some of the successes of the project were felt most keenly at the exhibition, where the young people attending reported that they were feeling well, and spoke about their plans for the future, which included using their Arts Awards in applications to music college and art college.
- Pupil B commented at the exhibition how pleased she was that the range of activities had allowed all of her classmates, even the boys, to take part.
- Attendance to the exhibition itself was extremely positive, and showed a feeling of pride felt by the students and parents about their achievements through time in the unit.

Knowing what: facts and context

For the young people

- The session exploring paints and pigments was very hands-on and allowed the young people to discover for themselves how paints were made, and their comments and questions reflected their learning.

“I really enjoyed learning about the way paint was made using just three ingredients and reflecting on how much this simple compound has evolved into an array of endless shades and colours”. (Pupil)

- The additional activities in other subjects (creating the ‘Fanny rap’ and Fanny’s diary extracts in French) showed how the students had taken on and expanded their knowledge to the wider contexts of language and culture, both past and present.

1.1 Highfield: Evidence of Learning

Knowing how: skills, how to take action

For the young people

- The skills the group learned through the Digital Animation sessions were used in later sessions and in their own time. These simple activities enabled them to achieve a result in a relatively short time frame.
- The jewellery sessions became for many of them an opportunity to share a skill as part of their Arts Awards. The students enjoyed learning new things and many of them taught these new skills to others.
- They did this on different levels, with the coaxing and support of their teachers. One student was quietly making friendship bracelets on her own, a skill she had picked up from watching YouTube videos in the past, when a tutor asked to be shown how to do it. She was later persuaded to fill in the Arts Awards paperwork. Another student, who was very reluctant to be involved in the group, planned her 'share session' on her own at home and came prepared to teach her skill the next week.

Some feedback from the students:

"I'm surprised at how much art I have done. I've done more art in two weeks than I've done in all the years I've been at school. My portrait was what I had in mind from the beginning."

"It's great to have someone come in with fresh ideas and different thoughts on a painting. It is helping us see the painting from all different angles and helping us understand it."

For the Unit staff

- The staff at Highfield learned a great deal about the Arts Awards and working with museums. This will enable them to be more confident when using the Arts Awards in the future.

As I look back over the last amazing 10 weeks with the Ashmolean I marvel at what we have achieved! Staff and pupils have all learnt new skills. There has been a real sense of teamwork and sharing as pupils have taught staff new techniques for their arts award. Most pupils have managed to submit a portfolio for an Arts Award which is a fantastic result. (Tina, the Highfield teacher leading on the project)

For the Ashmolean

- Nicola learned how to engage with the young people on an individual basis, having worked with them as a group previously.
- Helen was particularly pleased that they were able to show the video from the Highfields Unit's work in the exhibition space, as this had not been done before.

1.1 Highfield: Evidence of Learning

Key factors in sustaining learning for the future

For the young people

- Taking the time to reflect and celebrate achievement at every stage during the project enabled the students to see their own progress and encouraged them to carry on. This was enabled through the inclusion of the Arts Awards, using the blog to record and reflect on progress, and working toward the shared goal of the exhibition.

*“The Arts Award has Oxford University Museums on the certificate and the young people are leaving hospital with a recognised accreditation. That is a really positive outcome and has nothing to do with being in hospital or their illness.”
(Tina)*

- Planning the sessions to offer a wide range of activities, and allowing the young people to approach them at their own pace. Tina was keen to focus on ‘techniques’ rather than ‘art’ so that students, especially boys, who didn’t regard themselves as ‘arty’ would not be put off.
- Time spent planning and adapting sessions to the setting, thinking of the risks but managing them rather than eliminating them, for example counting jewellery tools, such as hammers and pliers, in and out.

For the Unit staff

- The 11 week project format allowed the Highfield unit to test new approaches such as using the Arts Awards. They found that the best approach for each session was to focus on the achievements of the day rather than concentrating on the end goal of a certificate or a higher level of award.

For the Ashmolean

- Nicola has been visiting the unit for three years so felt comfortable with the dynamics of the group. However she commented that this project has helped her understand how to improve the way she works individually with the young people.
- The work of the Community outreach team has become more visible to the rest of the Ashmolean team through this project, especially through the exhibitions and launch event.
- The exhibition area outside the education studio has been tested and developed through the project.

1.2 Highfield: Key Points Arising

A clear direction and focus

Nicola found some of the students struggled with creative ideas at the beginning of the sessions. This was echoed in Tina's observation that some of the young people's illnesses meant they were able to follow directions, but not necessarily take control of their own learning. Nicola overcame this by bringing examples to show, such as jewellery or art works, or by introducing the next week's theme at the end of a session and asking them to prepare a task, such as finding images of celebrities for session three.

The time that Nicola and the other facilitators spent preparing for and facilitating each session was noticed and valued by the staff at Highfield, and the young people were able to engage more fully. Lin, one of the teachers wrote:

I have observed the attitudes of young people changing from non-involvement to participation, thanks largely to the gentle and sensitive coaxing and encouragement of the two presenters. The variety of activities provides opportunities for young people to feel comfortable and increasingly confident about their skills and abilities in an extremely supportive environment.

An example of this was Pupil C, who had enjoyed the 'meet the sitter' session during week two, which had a clear brief and outcome, but found she struggled with the paints and pigments session in week three and asked to leave the room because she couldn't think of anything to paint. Having been told at the end of week three to think of a celebrity for the next session she was able to come prepared to week four

and created a canvas of Lilly Allen on a shocking pink background.

Pupil A, who had struggled with ideas in session two, also chose a celebrity for session three (Adam Gilchrist the cricketer, pictured below) and he prepared lots of materials, including magazine cuttings.

At the end of each session the young people were brought together to share what they had achieved, with each one talking through their work, and the others being invited to respond. Tina identified that this clear focus would be important in helping the young people to get well.



1.2 Highfield: Key Points Arising

Taking time

This project differed from the usual outreach projects that the Highfield Unit is involved with in that it was spread over 11 weeks rather than four or five. This gave the group time to get to know Nicola and get used to the concepts explored through the project.

These young people have very complex issues, which cause anxieties and difficulties engaging on very basic levels. By the end of the third session Nicola found they were starting to engage with her more, telling her what they had found interesting during the session and making more eye contact.

Nicola has been visiting the unit for three years so felt comfortable with the dynamics of the group, but commented that her experience of working with them this time was helping her to understand how to work with them as individuals better. She found that by carrying on with the sessions despite an apparent lack of feedback from the young people gave them the time to engage at their own pace.

The group member's individual and complex anxieties meant they took very small steps during each session as a group, but some individuals did make some real progress.

Planning for unpredictability, and sensitivity to complex needs.

There were many factors that could not be controlled by the project team, due to the nature of the unit and the care the young people were receiving for extremely complex needs. The participants' reactions were unpredictable and could be affected by any number of things including their treatment, medication and the behavior of others outside the group.

The sessions took place after lunch which for some of the young people with issues surrounding food could be a traumatic time.

Thursdays, the day for the sessions, also became 'weighing day' for young people with eating disorders. They would be taken out of the sessions for a short meeting where they could be told to change their diet, or have rewards such as home visits reduced. This had a marked effect on some of the young people's ability to enjoy or even join in the sessions.

Pupil A, who had been the most engaged in previous sessions, taking photos and printing them, was so distressed after her 'weighing' that she did not even want to hold the camera.

During the second session they were using the computer room, which caused problems as one young person thought they could use the computers. The resulting sounds of distress could be heard from outside, which disturbed the group.

1.2 Highfield: Key Points Arising

Arts Awards

Tina was cautious about introducing an added pressure to vulnerable young people - some of whom were in the Unit as a result of exam stress - and about working towards one end goal over a long period of time with a very transient group. Her concerns were that anyone who was discharged early, or unable to join in all the sessions, may feel they haven't achieved if they didn't get the certificate at the end.

However she was encouraged by the success of a previous project with the Museum Outreach team, and was very careful to plan and communicate the project as a series of achievements, with a possible certificate at the end as an added bonus.

The Arts Awards element relied on this week by week build up of photos, techniques, skills, and the variety of activities to keep them interested. This approach allowed the young people to get involved at different levels, and to choose their own activities. Some of the young people chose to teach each other hair braiding techniques as their skill share, which was not able to count towards their Arts Awards but still gave them an opportunity to get involved.

Using the Arts Awards as a focus for their work gave the students a sense of purpose and achievement. They could see their folders building up and their teacher Tina reported that they started to ask for them during the week to carry on with their work. The award tied the different activities together and helped to make sense of the project.

The structure of the Arts Awards and the emphasis on sharing skills was really helpful for these sessions as it helped the group to interact with each other and the staff. This outcome was relevant to both the Ashmolean and the Highfield Unit's aims for the project. Having an accredited outcome to the project gave the students an opportunity to achieve something positive during their time away from home.

Pupil M was very unhappy at school and came to the Unit having been diagnosed with Autistic Spectrum Conditions (ASC) and able to make very little eye contact. As she started to build up her folder for her Arts Award she started to feel that she was achieving, and Tina felt that she was starting to realise that she was enjoying the art projects. She took work home with her to do and brought it back in, she planned her work between sessions and designed the cover for the groups Three Little Birds song. She achieved a Bronze arts award, which she is planning to use in her application for art college.

The Highfield Unit will continue with the Arts Awards as it is a good way of working with young people who are unable to take control of their own learning (i.e who can take directions but not think for themselves). They do however need to reflect on the Manet project to find better ways of collating the material as it was hard work for the staff involved.



1.2 Highfield: Key Points Arising

Co-creation for co-delivery

By planning the sessions alongside the teachers, and building on the relationship that Nicola and her team already had with the Unit, the partners were able to ensure the project would meet mutual aims. These were:

- For the Ashmolean, to support the young people to engage with the portrait and art in a wider context as well as with museums in general.
- For the Highfield Unit, to use education and creative learning to support recovery in mental health.

By ensuring everyone had input at the beginning, both institutions felt ownership of the project and all staff were to be involved with the sessions in a hands-on, proactive way.

One of the teachers, Lin, commented:

Although teachers are not delivering these sessions themselves, they are very much involved, not only in helping to set up each session and ensuring that they run smoothly, but in using their knowledge about individual learners to integrate them into each session. It is wonderful to see staff sitting side by side with the young people, immersing themselves in the session, working on their own 'masterpieces'. This staff involvement encourages the more reluctant youngsters in the group to start their own pieces of art.

This integration also comes through in the way the teachers used the painting in other areas. For example, in French lessons young people created imagined diary extracts for Fanny in French. In Music, four of the students had clearly been inspired by the music session about the painting, as well as the ongoing theme of celebrity. While the 'co-delivery' of the project allowed staff to engage with the young people in a different, more informal way, it also allowed them to step in when issues arose that the visiting artists and facilitators were not able to deal with themselves.

One such incident took place when the behavior of one young person, who had been told they could not attend the session due to an earlier incident, caused the rest of the group to be late to the session, and when they did arrive they were all very distressed. Nicola explains:

This is also where the partnership really works: the teachers automatically set up different work stations, giving the young people different things to do in different rooms and they managed to get everything to calm down. The session then continued and the young people managed to achieve quite a lot during the session. As a facilitator, it was essential I had this support as I would not have been able to manage the group dynamic and turn it around into constructive and positive engagement without the staff.

1.2 Highfield: Key Points Arising

Using the blog – Me Myself and Manet

The blog was a really useful tool for the project and was used in a number of ways:

- At the beginning of sessions to remind and reflect on what they had achieved, checking each week to see what has gone up.
- To keep momentum going through the week, Tina encouraged the group to look at the blog between sessions to see what had been posted, either documenting their work or as an extra such as the for Red Nose Manet.
- Allowing the young people to talk about the project in their own words, such as the post written by Pupil B about her experience of creating the rap.
- Parents used the blog to see what their children were doing away from home, giving them an insight into their lives and something to talk to them about.

Me, Myself and Manet



I'll always think of Manet as 'Le Homme'

Posted on July 2, 2015 by 300248



September 2018

Mo	Tu	We	Th	Fr	Sa	Su
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30				

The blog will be a permanent record of the project for the young people and staff, and shows how their element of the project fits in with the other community projects and wider campaign to save the painting. Tina commented how her whole team now know the words 'me myself and manet'.

The Film and 'Fanny Rap' which are available on the blog are also going to be put on the new school website which will be launched in September, and might be played in the reception area so new parents can see what their children could be involved in.

Wrap up – the Exhibition

The Exhibition launch event took place on a Saturday from 10:30 to 11:30, it was a really important factor and Tina was thrilled with the event. Six students who had been discharged came along with their families, which was just under half of the group. This included one young person and his family who the staff were not expecting to come, and others who traveled from as far as London. The exhibition was on display at the Ashmolean long enough for Tina to bring the students who were still at the unit to see the their work in a more private and controlled atmosphere.

The young people and their families clearly valued the project and the impact it had on their recovery. Their attendance showed self motivation and positive engagement with a period of their lives which otherwise could have been a painful memory. Tina feels that the experience will have helped them to feel proud of themselves, which will be a first step to 'hook' them back into learning and into school.

Tina was really proud that they received their Arts Awards certificates from the director of the Ashmolean, and a highlight for her and the other tutors who attended was hearing from the young people that they were now feeling well, a stage in their recovery that they rarely get to witness.

1.2 Highfield: Key Points Arising

The below feedback is from people involved in planning and delivering the project.

Nicola

Carol, a tutor at Highfield:

I feel truly privileged to have been involved in this project. Right from the beginning Nicola, Catriona and all of the other guest facilitators injected an irresistible enthusiasm into each of the sessions and really engaged everyone. Their organisation was meticulous throughout and they were amazing with the young people, navigating some tricky and difficult moments with such sensitivity and understanding.

The activities were such that all of the young people felt comfortable and confident to get involved, have a go and try new skills in an extremely supportive environment. Their resilience and honesty still amazes me and makes me look at things in ways I've never even thought of! It was lovely to see how proud they all were of their work.

A special mention goes to my fantastic colleague Tina whose organisation, enthusiasm and nagging is indefatigable and, now, legendary. She has the enviable ability to quietly motivate even the most reluctant participant. I am really looking forward to visiting the exhibition.

For one young person at the Highfield Unit, the project was considered her 'success' whilst in hospital. This young person was unable to speak to anyone or look at anyone but by the end of the project, she was talking to me and other staff members, telling me what she had done, teaching staff members how to make bracelets as part of her Bronze Arts Awards. This was considered a huge step forward in her recovery.

Tina

We have had amazing people in to support us, all brilliantly organised by Nicola. Special thanks to Kerry, Catriona, Isobel, Arne, Angus and Kate who planned sessions meticulously so that we were all able to participate and enjoy.

Stuart and the young people have enjoyed creating a rap song on Mademoiselle Claus and the Highfield staff have supported, cajoled, taken part, had fun! We have all looked forward to Thursday afternoons. Above all I feel that we have had a lot of laughter. We've learnt an astonishing amount about Manet and discovered skills and techniques along the way that we will use again. I have surprised myself by learning new stuff in animation and jewellery making and am personally proud of the bracelet that I made. (Thanks to one of the pupils who taught it me for her skills share - I was a bit slow but I was able to follow her instructions!)

2 Young Dementia UK

Young Dementia UK is a charity focused on providing one-to-one support for people under the age of 65 with early onset dementia, including frontotemporal dementia (including the condition formerly known as Pick's disease). Types of dementia affecting younger people can change behaviour, affect language, mobility or eyesight - it doesn't just affect memory.

After diagnosis there may be some years when people are not so reduced in capacity that they need 24/7 care, but they are progressively lacking in confidence and capabilities to go out, socialise or try activities. The dementia sufferers are supported by one main worker, or sometimes by a friend or family member. They usually meet once a week in their own homes from where they might make a trip out. YDUK organises additional activities such as evening dinners or garden visits throughout Oxfordshire. Individuals can be accompanied by family members or the main support worker, so while they may come to know each other by meeting at various activities they are not a fixed group. However for this project they formed a group of 24 people (a core of about 20), half of whom are support workers.



2 Young Dementia UK

About the five sessions

This project, compared to the others, was all based at the Ashmolean Museum. A group of around 24 people, including members and their support workers, came to the museum for five sessions between April and May 2015.

The sessions were very simple and focused, with an introductory visit, a two week art project and a two week music project. The short-term outcomes, or 'take outs', from each session were designed to be instant so that if anyone missed a session they wouldn't be left behind. In the music sessions the theme of 'holidays' was chosen to evoke happy memories through music. This gave instant gratification and enabled participants to associate a feel-good factor with the Ashmolean, which as a longer term outcome would encourage them to visit again.

A longer term and wider reaching outcome for the project was to enable staff from both YDUK and the Ashmolean to feel more confident bringing challenging groups to the Ashmolean, so that they are more likely to continue without Nicola's input.

The work produced by the group was recorded in a blog and through observations, and the art piece was shown at the exhibition at the end.

Jan, Jim's wife, said:

"We had a great time. It was really good to meet so many new people. I thought the activities were well thought out, and stimulating."

Planning and development

Mandy Blair is the one-on-one co-ordinator for Young Dementia UK. She has been in post for 18 months and this was the first time she has worked on a project with a partner in this way, but she was keen to be involved as it offered a new opportunity for her clients.

YDUK runs 'Likeminds groups' where members can get together and Nicola took the time to attend them in the run up to the project so people could feel as familiar with her as they could. She brought in artefacts from the museum, and seeing these objects really helped to engage people. Mandy commented that this activity itself attracted new people to the Likeminds sessions.

The relationships for the project have been building over several months, Nicola and Mandy had two planning sessions to choose activities, artists and to plan the outcomes. They wanted the group to be together, and feel connected.

2 Young Dementia UK

Week one – exploring the museum

The participants walked through the Ashmolean, up to the gallery in which the portrait hangs and then back through the museum to the education studio. Each person had a camera and took photos of artworks they enjoyed seeing. Once they were in the education room, their photos were printed so they could take them home, which was really important to ‘re-jog’ their memories and give them the opportunity to share the experience with family and friends.

Nicola had disabled the flash on everyone’s iPad or camera, but they kept going off. Some of the members took a lift and ended up in the wrong place where photography was not permitted. This could have turned into an issue for the group and hindered their ability to feel comfortable for the whole project, but the gallery staff were really ‘gentle and helpful’ which Nicola felt was very important and was a positive way to start the project. This was a really positive reflection on the gallery staff as they clearly recognised this was a group of supported adults.

This was deliberately quite a quiet and slow session. The aim was to make people feel comfortable and welcomed. They wandered through the galleries and through to the Education studio. They also saw the founding collections of the museum and were interested in the long history of this particular museum. This meant they saw all parts of the museum they would be using across the sessions. They were surprised and delighted by the lunch, which Nicola described as the ‘cherry on the cake’.

People felt welcomed and that they were ‘part of the museum’ and equal to the other members of the public there. The session helped to get rid of any potential ‘unknowns’ by visiting all the spaces they would use on future visits, and by week two everyone managed to find the education studio.

Liz Greenlaw (One-to-one worker for Liz) said:

“We had a really good time. Liz’s eyesight is poor and she wasn’t sure if she would be able to enjoy the museum because of the dim lighting, but she loved the sculptures (and the lunch!) and was keen to return. Coming back the second time she said she now feels more confident about visiting other museums.”

Ian Thomas said:

“Really enjoyed my visit to the museum shame I will miss the second session but look forward to the others. I think it is really worthwhile and something different to do.”



2 Young Dementia UK

Weeks two and three – creating a collage

At the start of week two the group met in the Education studio where they were introduced to the artist leading the collage activity, Emma Reynard. The participants were encouraged to think about the sitter, what she was feeling, what she was wearing, and what she could feel. They worked individually (supported by their carers and YDUK staff) on sections of a collage which, by the end of the two weeks, would come together to complete the portrait.

In addition to the art activity Colin Harrison, the curator of Western Art, gave the group a 10 minute introduction to the painting to help them understand the context of the artwork.

Nicola described the collage activity as happening at quite a slow pace. However, YDUK member Jacqui described it in her blogpost like this: “We created a collage collectively, so many ideas at work all at once, individual expressions in two sessions that went so quick because it was so much fun.” So it seems the pace was right for the group.

The artist Emma Reynard was supportive of the group to help them complete their sections themselves, and Nicola felt this resulted in a really representative piece to include in the exhibition. While many of the members enjoyed it, it was not as inclusive for members whose sight has been affected by their form of dementia (PCA).

Colin Harrison’s input was greatly appreciated, especially as he didn’t dumb things down, but spent 10 minutes giving the group the ‘bare bones’ about the painting. The group really appreciated and valued having this input from someone representing the museum, who is an authority on the painting. He commented afterwards:

“I have been living with people with dementia since I was 12 years old (beginning with my grandmother), and firmly believe that treating them as normally as possible is the only way. Of course, some will inevitably get lost, but most (I hope) will understand at least something, especially if they have experience of the subject under discussion from their past.”(Colin Harrison)

Jacqui wrote a blogpost about these two sessions, describing how much she enjoys doing art and how good it was to see everyone’s individual contributions coming together to make a whole. Similarly, Nicola felt this complete image from parts was a “personification of the group itself: how we all approached it individually but created a cohesive group”.



2 Young Dementia UK

Week four – Music session one

This was the first of two sessions with Isabel and Arne from musical group Oxford Concert Party. They played Parisian street music from the time of the painting, and introduced their musical instruments to everyone, handing them out to the group. An ocean drum which makes a sound like the sea was used to start people talking about memories of holidays, and at the end of the session they recited the poem 'The Owl and the Pussycat'

The musicians involved have worked with Nicola twice before, previously with young people. This time she felt their work came into its own and for this particular group the music activity was extremely successful.

They shared many personal memories, for example:

- One woman spoke about sitting on a jetty with her younger brother fishing in Ireland, describing her feelings and how she doesn't often think of her brother any more.
- Another remembered monsoons in Singapore and Borneo.
- A strong memory from a woman in Canada being pulled out to sea by the current when there was no-one on the beach.
- One participant described really wet camping holidays in Norfolk.

These memories were very personal, and everyone listened and spoke with real openness. Even the carers joined in – with the partner of one member offering the camping memory. Nicola felt it made a special environment which really cemented the group together.

The Owl and The Pussycat was a great choice for this group as it was something everyone would have heard or learned in the past. Nicola noticed that people started to smile as they went through the poem, and the rapport in the room became stronger and stronger as they went through, reinforcing the feeling that everyone in the room was equal.

YDUK member Jacqui's blogpost gives this feedback about this session:

"[The musicians] were very experienced in what they do, so inclusive and intuitive, engaging all of us to remember parts of us that perhaps were long forgotten, rhymes from childhood, holidays in the rain and camping. Poems were also created, simply from individual words and comments, so emotive. Then there was singing, so simple, so effective and very enjoyable, something I thought I would never do or enjoy. So very grateful for helping me to remember to be open always".

2 Young Dementia UK

Week five – Music session two

Week five started with 'The Owl and the Pussycat' again and the group was given instruments to put music to the poem, introducing different sounds for each animal.

The musicians then performed different styles of music linking to the memories collected the week before, such as an Irish jig and a Caribbean song, designed to evoke different levels of memories and emotions.

Nicola felt this session was really effective and that the group dynamics had been cemented by the end of the project.

Everyone responded extremely positively to both music sessions. One person explained how she hadn't been looking forward to the music elements but how it had helped her rediscover the pleasure of music. She talked about how much she enjoyed it and how listening to live music was a really enjoyable and positive experience for her. While on the way to lunch, she explained that she had forgotten the power of live music due to her dementia and this had helped her rediscover this pleasure. In her feedback she also wrote how she was seriously considering taking up a musical instrument.

One member of the group, Jacqui, contributed a blogpost describing her response to the project, on this link <http://www.ashmolean.org/ashwpress/manet/> Her final paragraph sums up the feeling by the end of the project:

"The final day was a total culmination of all that we had learnt, felt, and sung, with music, and rhymes, each playing an array of wonderful instruments, everyone smiling and having fun. I did not know all the people in the group, but the final day seemed as if everyone had become one, a happy family, a wonderful memory, feeling thankful, excited to see our finished collage and all the lovely people I met once again."



2.1 YDUK: Evidence of Learning

Comfort and enjoyment

For the YDUK members

- Activities were simple and focused with short term, immediate outcomes such as instant photos, joining in a song, completing a simple collage. The activities were well suited to the group, offering an opportunity for them to be challenged and stretched, while in a safe and welcoming environment. This enabled everyone to join in and feel included.

“Everyone was made to feel included and welcome” (Jacqui)

- The first session was all about getting to know the space, exploring and meeting each other and staff. This enabled the members to concentrate on the activities in the later sessions rather than worrying about getting to a new location or meeting new people.
- The gradual build up of the sessions and consistency of format helped the group to feel comfortable and welcomed at the Ashmolean, and that they were ‘part of the museum’ equal to other members of the public.
- Logistical elements such as blue badge parking, providing budget for transport and a private workshop space helped to eliminate potential basic but essential barriers to engagement.

- Having lunch together each time added an important social element. As the project progressed it became clear that this was a key factor in helping the group to bond.
- The group’s experience of meeting the Ashmolean staff was positive at all levels, from the gallery staff who were very sensitive to their needs, Nicola’s attentiveness and delivery skills, to Colin Harrison the Curator’s talk, and Director Xa Sturgis opening of the exhibition.



2.1 Young Dementia UK: Evidence of Learning

Knowing why: feelings and attitudes

For YDUK members

“The final day was a total culmination of all that we had learnt, felt, and sung, with music, and rhymes, each playing an array of wonderful instruments, everyone smiling and having fun. I did not know all the people in the group, but the final day seemed as if everyone had become one, a happy family, a wonderful memory, feeling thankful, excited to see our finished collage and all the lovely people I met once again.” (Jacqui’s quote from her blog post)

- The clear focus of each session gave the group an end goal, and sense of achievement. Ian said of the collage activity: “It’s great to have an end goal... You don’t know what it’s going to look like when you’re working on your part but then you see it when it all comes together.”
- Some of the members have since spoken about going back to the museum themselves, including Bernie who hadn’t been to the Ashmolean before but is now keen to return.

Knowing what: learning new things

For YDUK members

- Helping this group learn new things was less of a focus than tapping in to their knowledge of themselves, and drawing out enjoyment through new creative activities. Liz Greenlaw (One-to-one worker for Liz) said:

“We had a really good time. Liz’s eyesight is poor and she wasn’t sure if she would be able to enjoy the museum because of the dim lighting, but she loved the sculptures (and the lunch!) and was keen to return. Coming back the second time she said she now feels more confident about visiting other museums.”

- Colin Harrison’s talk about the painting gave the group context without ‘dumbing down’ the content. They enjoyed the talk and the feeling that someone was giving them the time. Colin has family experience of dementia and was keen to be involved.
- The music sessions centered around happy memories of holidays past which they shared as a group, and one of the YDUK members commented how the music elements had helped her rediscover the pleasure of music.
- They enjoyed seeing new works of art and exploring the Ashmolean, which was a new place for some.

“I will feel more comfortable coming to the museum on my own, as I feel that the staff outside of this room too are helpful. I would love to be involved with another project some time.” Jacqui

2.1 Young Dementia UK: Evidence of Learning

Knowing how: skills, how to take action

For YDUK members

- The art sessions helped the group to rediscover old skills and interests. For example the collage activity was a new activity to many, but they were able to access old techniques of cutting and gluing.
- Reciting the Owl and the Pussycat poem gave the group an instant sense of achievement.

“Jos felt like she returned to ‘the old me’ during sessions – How Lovely!” (Carer on behalf of Jos Morris)

“I would never normally sing, and my curiosity for playing instruments more has increased. I enjoyed the artwork side of the project too, I look forward to the exhibition.” (Jacqui)

Sustaining learning for the future

For YDUK members

- Many of the participants have said they would like to do more art or craft based activity in the future.

For YDUK staff

- This project has highlighted the importance of providing opportunities for carers to socialise with each other.

For project staff

- Overall the Museum’s outreach team had an unexpected outcome in their work with community groups, in the discovery that support staff and group leaders can gain as much as the participants as they reignite or even start a new interest and enjoyment of museums and art.
- This project has helped in building confidence for all parties, and YDUK members, staff and the Ashmolean staff all feel more prepared for future activity.

2.2 YDUK: Key Points Arising

The importance of relationships, and time in setting up

Nicola had not worked with YDUK before, but had a link through a friend who is a support worker. Nicola had arranged in the past to meet this friend with her client in the Ashmolean, but after several cancelled meetings she realised that the museum is an 'unknown' and can feel intimidating to people like the YDUK members.

This insight has informed the approach to this project. In the run up Nicola took the portrait replica to the various 'Like Minds' group across Oxfordshire (along with objects from Oxford University Museum Partnership) over several months to 'sow the seeds'. She also gave out an information sheet on two occasions, and asked people to book to express interest with Mandy, the one-to-one support coordinator.

Nicola spent time working with the group to make them feel welcome. While visiting a social group in Banbury, two women met with Nicola in a garden centre where she told them more about the project. One of the women felt that she would not be able to get involved due to losing her confidence, but having talked it through she felt more positive and the two women came together on the train.

The importance of lunch!

Part of this project was a lunch in the Ashmolean café each week. The group felt very special having lunch provided for them. This also helped the group, including the support workers, to socialise and relax together. Nicola observed that having lunch together each week helped to cement the group quickly and effectively, and Mandy commented that social time is highly valued by the members and support workers alike.



2.2 Young Dementia UK: Key points arising

Having a clear focus while offering a variety of activities

Mandy felt the sessions were empowering and gave members a feeling of independence. It was an opportunity to try new skills or rekindle old ones.

She commented that some members will take any opportunity, while others were more interested in this project than other activities they had been offered. At the start Liz said she was unsure if she would be involved, but came to every session as well as the exhibition at the end.

The Music sessions in particular were a great success and very inclusive. Mandy cited the input of the musicians as an important factor in the success of the project.

The art/collage session was a challenge for the members with Posterior cortical atrophy (PCA), which can affect eyesight. The session was more difficult than they had expected as each member needed one on one support and this proved to be very challenging for the support workers. However Mandy still felt this session was valuable and worth the effort as it was so important to offer a variety of activities, and that any visual art project would have been tricky.

Owning the space

Because everyone in the group was in the same situation they felt more relaxed and comfortable than if they had been taking part in a public activity. This was also supported by the use of private space in the education studio, which they revisited every time, including for the exhibition launch event.

Mandy mentioned that she has lived in the area for many years but hadn't been to the Ashmolean before, and that many of her members would have been unsure about coming to a new, unknown space before the project.

Some of the members have since spoken about going back to the museum, including Bernie who hadn't been to the Ashmolean before but is now keen to return.

YDUK is keen to keep the relationship going, and has been inspired to try similar projects, and to expand its current offer. It is already in talks with a history museum.

Support staff also need to get together

One of the support staff fed back that the project, and especially the lunches together, helped them. The people with dementia and the people giving them support can both experience feelings of isolation, so this helped people at all levels come together and enjoy each other's company. Overall the Museum's outreach team has discovered an unexpected outcome for community groups that support staff, and group leaders are reigniting (or even starting) an interest and enjoyment of museums and art.

YDUK generally offer its members one three hour session per week. For some of the members this may have been an extra session for them, offering them extra contact time which is extremely valuable.

2.2 Young Dementia UK: Key points arising

Logistics for inclusivity

All sessions took place at the Museum, partly because YDUK does not have a base. This worked well as it provided consistency of one meeting place and it is a place full of rich resources. There were some logistical considerations, such as the fact that many participants had to travel from outside Oxford, and that it could take time to get up to the galleries from the Education studio.

There were times when Nicola noted being too busy with support tasks, such as printing off photographs or accompanying parts of the group in lifts up to the galleries, to give as much support as she would like. This project might have benefited from the support of a volunteer to help on these occasions.

There were also some very practical but essential factors for the success of the project including:

- Blue badge parking – Mandy had been worried about getting to the sessions as had many of the members, but for those who drove they were able to park right outside using their blue badges.
- Private space – being able to have the learning studio to themselves helped the group to relax and take part in the activities. Mandy commented that the space was ‘just for our benefit’ while they were there.
- The group itself – members were all keen to take part, and while they could have good or bad days they were able to engage with the project.
- Budget – by paying for transport and lunch the Ashmolean both encouraged and enabled more people to come, and YDUK was able to cover the costs of the support workers’ time. Both of these factors made the project possible.

Sensitivity of staff not directly involved with the project

An incident occurred which illustrates the Ashmolean staff’s capacity to support diverse groups of visitors, described here in a note of thanks from Nicola to the Museum security team:

Last week we had 25 people being led by myself through the museum up to the portrait. The group is Young Dementia UK. Some used the lift and ended up (by mistake) in Modern Art, still thinking they could use their cameras. Of course, the gallery staff explained to them they couldn’t but members of my group said they did this so kindly and gently that they didn’t feel it was a negative, just clear explanation. The gallery staff also approached me and I felt they had full understanding of the group’s misunderstanding and they felt really approachable for me. The flashes on the cameras also kept going off (despite my switching them off!) and again, the gallery staff were really respectful and kind in how they dealt with us.

I just wanted to say a big thank you to the staff - this made the experience so positive for the group and increased their confidence as museum visitors. It also was great for me, as a staff member, to know that the staff knew and understood my group’s needs. It would be great if you could feed this back to the staff and explain what a positive influence it had on the visit.

This sensitivity was observed from people throughout the team at the Ashmolean, from the people they met on the ground, to the quality of information offered by Colin Harrison, to the opening welcome and speech by Xa Sturgis

2.2 Young Dementia UK: Key points arising

Feedback

The following feedback is from people involved in planning and delivering the project, and a few quotes from the participants. This will be used to illustrate points throughout the case study.

The project had helped one person feel 'like the old me'. Every Tuesday she felt as if she had a reason to get out of bed and felt more confident.

Paula (One-to-one worker for Sally) said:

“Thank you for your lovely energy and fine organisation last Tuesday, I felt that it was very successful, Sally was a bit distracted and sadly feeling a bit unwell, she said that she had very much enjoyed the morning but I noticed signs of unusual behaviour for Sally, I felt it best to not attend this week to see how she feels, I do hope we can rejoin the group in a few weeks as it offers such a valuable opportunity. Thanks and see you soon.”

Mandy Blair, the One to One co-ordinator said:

“Thank you so, so much for the opportunity to work with you. It has been a fantastic project and I know our members have learnt and gained so much. You have been organised, very welcoming and accommodating and very understanding of the group’s needs. I know people have enjoyed the range of activities (people with PCA found the music a little easier but still enjoyed the art work) and an opportunity to be together, feel part

of a group (and feel comfortable and confident within that group). And the lunch was delicious and a lovely opportunity for people to relax and socialise. I think we are all going to be a little lost next Tuesday without our trip to the Ashmolean!”

Sarah (Andy’s wife) said:

“Andy really enjoyed the events at the Ashmolean – and I’m sorry that I only made it to two of the weeks. That said, I’m glad he was doing something alone, since he comes into work with me and we are therefore together all day – it was nice for Andy to have something different to tell me about. I’m surprised that Andy was so enthusiastic and willing to attend on his own, to be honest, as this sort of event is not normally his ‘thing’ – but I’m really pleased that he got so much out of it and hopefully it will encourage him to join in some other things.

Thank you for making all the arrangements to make it happen – it is very much appreciated.”

Anna Eden, Support Services Manager said:

“Thank you so much for the whole of the Me, Myself and Manet project that you have been running with YoungDementia UK. It has been a great success and I know that the people involved have enjoyed themselves hugely – both at the Ashmolean and in the sessions around the county beforehand.”