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WELL CRAFTED: A SUSTAINABLE MODEL FOR PARTICIPATORY CRAFT-
BASED ACTIVITIES AT THE LIVING MUSEUM; IMPROVING WELLBEING
FOR PEOPLE LIVING WITH DEMENTIA

Jill Brewster BA. MA.

PHD

2021

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CRAFT-BASED ACTIVITIES AT THE LIVING MUSEUM; IMPROVING
WELLBEING FOR PEOPLE LIVING WITH DEMENTIA

Jill Brewster

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requirements of Northumbria University for the
degree of Doctor of Philosophy

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ABSTRACT

This practice-based research explores the role of participatory handcrafting as a strategy for promoting wellbeing for people living with early-stage dementia, addressing the difficulty of maintaining meaningful roles in the community after diagnosis. The three main themes were: **People;** to identify the needs and challenges in designing participatory engagement workshops for a specific group of participants, **Place;** to understand the unique opportunities and experiences of working in an immersive heritage environment, and **Practice;** to use design methods to develop a new sustainable service.

The research took place in a historically immersive environment at Beamish Open-Air Museum, the immersive characteristic of the setting was a significant actor in the narrative of the research, directly informing the activities and methods employed. Drawing on existing literature combined with firsthand observations to understand the value of a new intervention at the unique setting.

The study employed participatory craft workshops combining design research with hands-on making, by engaging key stakeholders to develop new ways for museums to support local communities. A social enterprise workshop model was tested, making handmade products to sell in the museum gift shop that challenged the assumption that a diagnosis of dementia is a barrier to participation and learning new and valued skills. Whilst craft and reminiscence activities have been a long-standing part of the wellbeing offer at Beamish for people living with dementia, this has been a different kind of engagement where people helped build a community of makers and became owners of the initiative alongside the design researcher. The commercialisation of the handmade products promoted a sense of independence, increased self-confidence and contributed financially to the sustainability of the activity. Beyond this, the research demonstrated the importance of design/craft practitioners and their unique contribution to museum activity and recognised that heritage organisations are well positioned to find new ways to support local artisans.

Declaration

I declare that the work contained in this thesis has not been submitted for any other award and that it is all my own work. I also confirm that this work fully acknowledges opinions, ideas and contributions from the work of others. The work was done in collaboration with the Health and Wellbeing Team at Beamish Open Air Museum – The Living Museum of the North (UK).

Any ethical clearance for the research presented in this commentary has been approved. Approval has been sought and granted through the Researcher's submission to Northumbria University's Ethics Online System / external committee Ref: 4641 on 31st May 2018.

I declare that the Word Count of this Thesis is 74040 words

Name: Jill Brewster

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1. INTRODUCTION

This practice-based research is part of the Doctoral Program in Design at Northumbria University and was undertaken with the Health and Wellbeing Team at Beamish Open-Air Museum, The Living Museum of the North (County Durham, England). There is an increasing recognition of the issues surrounding an ageing population and particularly supporting those living with dementia. This project sits within a growing body of research that is interested in the role that participatory creative practices can play in improving health and wellbeing. Beamish has a longstanding interest and practice in supporting older people through immersive heritage and already undertakes a range of participatory activities for older people.

1.1. Rationale

Dementia is a major public health problem and is one of the most devastating disorders we face, there is no cure, but there are things that can be done to slow progress and alleviate symptoms. In recent decades, efforts have been made to challenge the medical model of care in favour of socially orientated strategies for improving wellbeing in those living with the condition. Beamish Health and Wellbeing team already run an established programme of activities to support older people from an immersive themed 1940's cottage. The cottage is furnished in accordance with the era and is full of original 1940's artefacts, familiar sights, sounds and smells. This project builds upon existing research that Beamish has engaged in and the Museum's work in supporting people living with dementia, part of its arts and health practice (Kindleysides and Biglands, 2015; Alzheimer's Society, 2017; Hansen, 2017). A report involving studies at Beamish Museum and four other museums across Europe noted that open air museums are particularly beneficial environments for developing social meeting places, these environments provide a holistic experience, drawing on all senses, which has a positive effect on wellbeing (Hansen, 2017). As a practice-led, design-researcher I adopted different roles within the research: researcher, design/craft-practitioner, workshop facilitator, ethnographer and analyst.

1.2. Aims and Objectives

This design-led inquiry aims to understand the value of participatory making activities set in a living museum in the context of people living with early-stage dementia. The overarching questions addressed by the study are explored through fieldwork at Beamish Museum, to generate insights from the lived experiences of a particular group of participants with cognitive impairment engaging in craft making workshops. By immersing myself into the rich context of the living museum, with the aim to design bespoke interactions that are unique to the specific environment. However, the underlying principles, processes and understandings have the potential to be applied in other contexts. The objective to undertake a series of extended making projects with dementia friendly groups based at the museum.

1.3. Research Questions

- **How does participatory making activity support personhood and independence for people living with dementia?**
- **How does interaction within the unique context of the immersive heritage themed environment of Beamish Museum influence the emotional wellbeing of the participants living with dementia?**
- **Can a consumable service be designed and left in place that has a sustainable legacy locally and be disseminated to wider audiences?**
- **Are there particular characteristics of designer-maker practice that are uniquely suited to participatory making practices in this context and creating economically sustainable models?**

1.4. Thesis structure

This thesis is broken down into eight chapters. The introductory chapter provides a background for the study and introduces the research question. Chapter 2, the Contextual Review, frames the main pillars of the research, wellbeing, dementia and the museum context. Chapter 3 explains the research methodology and describes the design-led, Ethnographic, Action Research approach and introduces the methods used to carry out the research in more detail. Chapters 4 and 5 focus on the action research project in detail describing the implementation phases of the fieldwork followed by chapter 6 where I provide a rich description of the participants living with dementia, whose experiences are told through their personal ‘Crafting Stories.’ Chapter seven is a thematic analysis of the data generated throughout the extensive fieldwork period. Finally, Chapter 8 returns to the aims and objectives to draw out the insights that I have gained from carrying out this study.

1.5. Previous Experience

The motivation behind this research was inspired by my previous experience as a practitioner working in the creative industries from a workshop at my home in rural County Durham. For over two decades, I have been interested in the relationship between wellbeing and making, not only from a personal perspective but also from the perspective of enabling amateur makers in a community/social context. Alongside private and publicly commissioned work, I have engaged with groups of all ages and abilities across a broad spectrum of community, cultural and educational establishments. I have always felt especially drawn to working with elders, fascinated by stories and the wealth of knowledge that stems from a lifetime of experiences. The relationship between creativity and associated benefits to health and personal wellbeing is always at the core of my practice in the community (Figure 1.1).



Figure 1.1: Printmaking and reminiscence project

I had already undertaken several projects with elders in community settings, when I took the opportunity to work at a particularly inspiring day centre in the west of Newcastle. The Grange Centre had a reputation for providing exceptional opportunities for innovation and creativity in its day-to-day running, and the provision of remarkable opportunities for elders. They delivered a diverse programme of arts and outdoor activities including stained glass, silk painting, etching, digital, clay modelling, ceramics, woodcarving, printmaking, reminiscence and drama, along with archery, canoeing, abseiling and swimming. All of these ‘extra-curricular activities’ were only possible due to constant fundraising and external funding bids undertaken by the centre manager.

The Grange Day Centre has for several years been committed to offering elders the chance to undertake meaningful activities that they may not have had the opportunity to try in the past. We feel passionately that retirement should still be a time of discovery and challenge and that people should be offered the opportunity to try new things. Michele Wright, Day Centre Manager (Bailey and McLane, 2012, p. 6).

One of the aims of the creative work at The Grange was to leave a legacy; therefore, each project had an outcome that left a mark not only on the participants but also on their building. Participants made things alongside professional artists and craftspeople that were used for permanent display in their building for example, oak entrance doors (Figure 1.2), carved panels, stained glass windows, an external boundary fence, mosaic murals, ceramic pots and tiles, textiles, kites and various wall-based artwork. As a team of artist/designer makers we felt like we were working towards something that was greater than our own individual projects, it was a sense of meaningfulness, collectively contributing towards a bigger outcome.

At The Grange Day Centre, where we discovered that to ensure a meaningful process, professional finish and end product it was necessary to work with artists, who have the right skills and experience of working with elders (Day Centre Manager) (Grange Arts, 2015).



Figure 1.2: Elders carving solid oak doors for their day centre



Figure 1.3: Entrance doors at The Grange Day Centre

The installation of the completed work by the woodcarver into the main hall will ensure that the wider community will see the work and participants will feel their work is valued. This will also ensure that there will be a qualitative end product as well as working process (Grange Arts, 2015).

I have been saddened to learn that the creative work at the centre has been drastically reduced in recent years, due to nationwide austerity measures, cuts in budgets and the retirement of the day centre manager, who was essentially the driving force behind the initiative.

1.6. Personal reflections about dementia

My knowledge of dementia from a personal perspective has been shaped by the experiences of close family members and how the disease impacted on their lives. My first real encounter of someone with dementia was my maternal grandmother, who was diagnosed with Alzheimer's in the early 1990's. Until then, she had been living independently in her own home into her 80's. As she started to become more confused and simple daily tasks became a challenge for her, the inevitable decision was made that she needed full time support and care. She left her home to take up residence in a local care home, as a family we were cautiously confident that she was in safe hands and would be well looked after. At that time however, I was living away from home, studying for my undergraduate degree at Loughborough, therefore I was not in touch with her day-to-day routine. The first time that I visited her was during a university break with my mother. We entered the care home through the main entrance and paused in the lobby for a few minutes waiting to be welcomed by a member of staff, no one was around. While we waited, I noticed two members of staff at the end of a long corridor, each pushing a wheelchair carrying a resident from the home. As I watched, the two care staff members pushed the wheelchairs at some speed along the corridor towards us, apparently racing each other to the lobby. When they arrived at the lobby and realised that people were waiting, they stopped their race and pushed the wheelchairs containing the two ladies towards a wall and left them there to talk to us. One of the ladies was my grandmother; I walked over to find her facing the wall with her toes pushed up against it, she had a look of complete fear and bewilderment on her face. A look that did not change upon seeing me, she continued to look puzzled because she no longer recognised me straight away. I have been reminded of this incident after reading similar accounts of mistreatment or disregard in dementia care literature, unfortunately not unusual, it has been part of my motivation to work towards a greater understanding of a troubling problem.

My earliest memories of making things are with my paternal grandmother, she taught me the essential skills of for example, sewing, crochet, and macramé. She was especially prolific in the craft of crochet, not the customary granny squares of multi-coloured yarns. She worked with fine neutral, coloured cottons on small crochet hooks, making large-scale table covers,

placemats, intricate cushion covers and net curtains. When she was in her sixties she experimented with lacemaking after attending lessons at the local arts centre. As child watching her at work, her hands expertly moving with the thread and the hook, the action appeared effortless. The process of consolidating a motor action into memory through repetition known as muscle memory was evident in her skill with familiar materials and the mastery of her craft through continued practice. Eventually however, her abilities declined towards the end of her life, actions that had once seemed effortless, gradually became unmanageable, which in turn caused frustration. She was never diagnosed with any cognitive disorder associated with dementias, and by the age of ninety-nine, her incapacities or whatever it was that caused her to forget how to crochet were simply attributed to old age. In contrast to my other grandmother however she continued to remember faces, names and family members, it was the deterioration in her physical ability that was more evident.

These two vignettes highlight how incapacities in old age and dementia affect every person quite differently and underline the need to understand each person as an individual.

1.7. Beamish The Living Museum of the North: A Short History

Museums play an important cultural role in society, interesting places to visit, a safe public space, and a place to learn and are active participants in local communities (Hansen, 2017). Located in the North East of England, part of a 350 acre (1.4km²) current site, Beamish Open-Air Museum opened to the public in 1970. It was the vision of founder and first director Dr. Frank Atkinson; he had the idea after visiting Scandinavian folk museums in the early 1950's and was inspired to create an open-air museum for the North East of England. He wanted to preserve the industrial heritage of the region, coal mining, shipbuilding and iron and steel manufacture along with the ordinary stories of the local communities that served them. Preserving and vividly illustrating the daily life of ordinary people of the region he collected items of everyday history with a policy of 'unselected collecting' – 'you offer it and we will collect it.' Gathering commonplace objects from the local area his vision was of a museum, which told the industrial and rural story of the everyday recent past (Beamish Museum, 2020c).

The year 2020 marked the 50th anniversary since the museum opened and saw the museum grow thanks to a major investment supported by the Heritage Lottery Fund. The Remaking Beamish Project added to existing areas to create an 1820's area and a new 1950's Town (Beamish Museum, 2020d). The development of a 1950's period is a time within living memory for many visitors to the museum and helps to support its continued relevance for local people, a major part of the attraction for visitors is that they recognise familiar artefacts and make associations to their own personal histories.

'Beamish is a living museum that uses its collections to connect with people from all walks of life and tells the story of everyday life in the North East of England

3 Guiding principles:

- Putting the visitors first in everything we do
- Genuine community engagement – enabling participation in the making of the museum, creating enduring connections
- Self-reliance – an entrepreneurial spirit looking for new opportunities to grow and reach more people' (Beamish Museum, 2020c).



Figure 1.4: Beamish Museum 1900's Town

The museum's commitment to community engagement is reflected in their work towards becoming a dementia-friendly organisation (Alzheimer's Society, 2017). As a dementia-friendly organisation all museum staff are trained as 'Dementia Friends' by key staff in the role of 'Dementia Friends Champions'. 'Dementia Friends' is a nationwide initiative set up by the Alzheimer's Society to raise awareness and to help people gain an understanding of the issues faced by people living with dementia. The initiative works towards building age friendly environments where the difficulties that arise from dementia are recognised and understood in society. After receiving 'Dementia Friends' training staff are encouraged to wear a handmade knitted or crocheted version of the 'Dementia Friends' forget-me-not badge in keeping with their period costume. The badge acts as an indication that the person wearing it will have an understanding of the needs of a person living with dementia.

2. CONTEXTUAL REVIEW

This review considers the literature in the field of creative interventions for people living with dementia. By exploring the interconnected themes of wellbeing, making activity, heritage and localness in the context of living well with dementia, the review concludes with a rationale for the importance of expanding the evidence base on the role of handcrafting as a strategy for promoting wellbeing and social connectedness for people living with early-stage dementia. Contributing to the on-going conversations around living with dementia in society and how heritage organisations can work to support communities in meaningful ways through local interventions.

2.1. Wellbeing

The World Health Organisation describe wellbeing as more than just the absence of disease or infirmity which is crucial for complete physical, mental and social wellbeing (World Health Organisation, 2012).

Mental health is defined as a state of wellbeing in which every individual realises his or her own potential, can cope with the normal stresses of life, can work productively and fruitfully, and is able to make a contribution to her or his community (World Health Organisation, 2020).

Wellbeing is about 'how we're doing' as individuals, communities and as a nation, and how sustainable that is for the future. It is sometimes referred to as social welfare or social value. Wellbeing is personal and subjective, but also universally relevant, it encompasses the environmental factors that affect us, and the experiences we have throughout our lives (Pennington *et al.*, 2018).

'We can say our day-to-day personal wellbeing is closely linked to health and happiness and how satisfied we are with our lives and what we do with our lives is worthwhile' (What Works Wellbeing, 2018).

The ‘Measuring National Wellbeing Programme’ at the UK Office for National Statistics (ONS) surveys people across the UK about their quality of life, experiences and what matters most to them, to measure the personal wellbeing of the nation. They identified ten broad dimensions: the natural environment, personal wellbeing, our relationships, health, what we do, where we live, personal finance, the economy, education and skills and governance (ONS) (Self, 2014).

In 2008 the New Economics Foundation (NEF) Centre for Wellbeing was commissioned by the ‘Government’s Foresight project on Mental Capital and Wellbeing’, to develop a set of evidence-based actions to improve personal wellbeing. The (NEF) concept of wellbeing identified two main elements: feeling good and functioning well in the world. The findings from a broad evidence base were used to create a set of five actions (figure 2.1) to enhance wellbeing through intervention-based approaches to behavior change. The ‘five ways to wellbeing’ is a set of mental health messages aimed at improving the mental health and wellbeing of the UK (Aked et al., 2008).

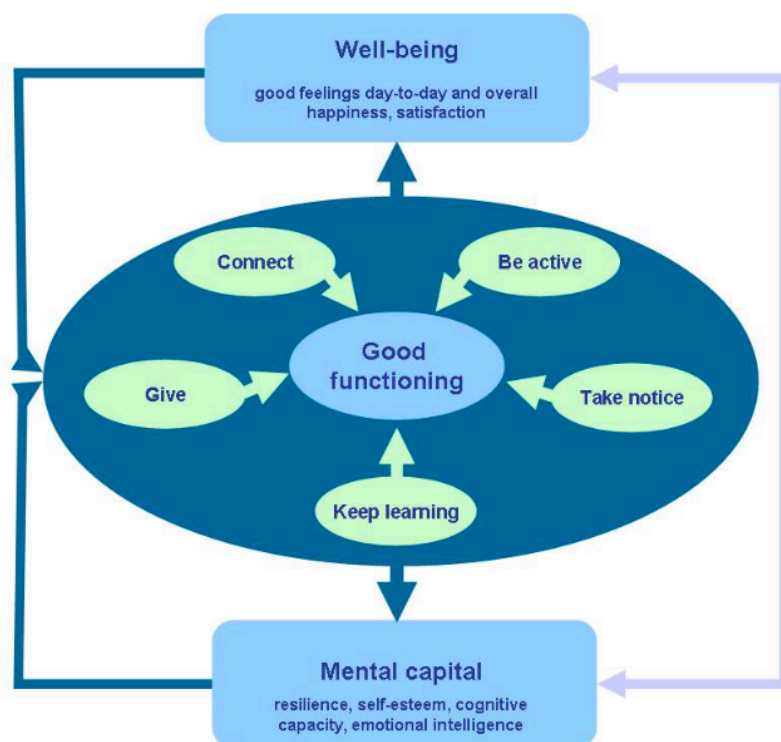


Figure 2.1: (NEF) Model describing five actions to enhance wellbeing

(NEF) recommends the ‘five ways to wellbeing’ approach to positive mental health, equivalent to ‘five fruit and vegetables a day’ for physical health, the actions proposed for wellbeing are: connect; be active; keep learning; give; take notice (Aked *et al.*, 2008). These states contribute to the psychological needs of all human beings expressed as a state of wellbeing (Nef, 2011). The report indicates that people with higher levels of wellbeing are more likely to be involved in social and civic life, behave in environmentally responsible ways, have good family and social relationships, and are more productive at work.

The ‘five ways to wellbeing’ public health messages give advice for individuals with a positive focus, suggestions regarding what they can do to make a difference, rather than telling people what not to do.

The five suggestions to improve mental wellbeing has been adopted by the NHS and guidance is presented on their website as follows:

- **Connect with other people**

Good relationships are important for your mental wellbeing. They can:

- Help you build a sense of belonging and self worth
- Give you opportunity to share positive experiences
- Provide emotional support and allow you to support others

- **Be physically active**

Being active is not only great for your physical health and fitness. Evidence shows it can also improve your mental wellbeing by:

- Raising your self esteem
- Helping you to set goals or challenges and achieve them
- Causing chemical changes in your brain which can help to positively change your mood

- **Learn new skills**

Research shows that learning new skills can also improve your mental wellbeing by:

- Boosting self-confidence and raising self esteem
- Helping you build a sense of purpose
- Helping you to connect with others

Even if you feel like you do not have enough time, or may not need to learn new things, there are lots of different ways to bring learning into your life

- **Give to others**

Research suggests that acts of giving and kindness can help improve your mental wellbeing by:

- Creating positive feelings and a sense of reward
- Giving you a feeling of purpose and self worth
- Helping you connect with other people

- **Paying attention to the present moment**

Paying more attention to the present moment can improve your mental wellbeing. This includes your thoughts and feelings, your body and the world around you.

Some people call this awareness “mindfulness”. Mindfulness can help you enjoy life more and understand yourself better. It can positively change the way you feel about life and how you approach challenges (National Health Service, 2020).

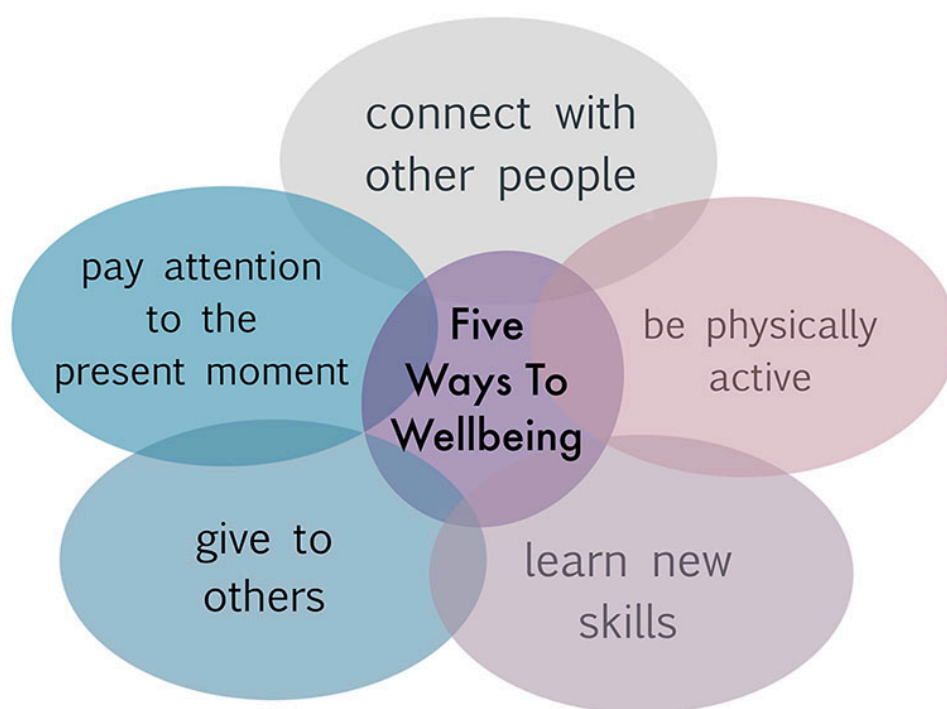


Figure 2.2: (NHS) 5 steps to mental wellbeing

2.1.1. Health and Wellbeing

The World Health Organisation (WHO) published a report in 2019 that synthesized global evidence from over 3000 studies recognising the role of the arts in improving health and wellbeing with a specific focus on the WHO European Region. The review considered worldwide literature on the links between arts and health in relation to specific health conditions in terms of prevention, promotion and broader determinants of health. A notable finding identified how the arts can provide a holistic lens to view conditions often treated as physical, complex problems that currently have no adequate solutions (Fancourt and Finn, 2019). There is a growing awareness of the link between health and psychological wellbeing along with the role of social determinants of health, a range of inequalities in the conditions of daily life have a significant impact on health and wellbeing (Marmot, 2010). Substantial reductions in health and social care budgets, an ageing population and increased incidence of life-long illness has put pressure on local government, NHS and voluntary and community sector organisations to cut resources for local services, which consequently negatively

impacts psychosocial wellbeing in populations. Marmot (2010, p. 18) states that wellbeing is more important than economic growth in addressing inequalities in health. According to Pennington et al, (2018) wellbeing inequality caused by variations in levels of wellbeing across the population are preventable, through strong networks of support in communities. A study conducted by Aked, Michaelson and Steuer (2010), on the role of local government in promoting wellbeing, suggests that designing local interventions with wellbeing in mind can have positive health outcomes, avoiding dependency on services (Aked, Michaelson and Steuer, 2010).

Mental health problems can affect anyone, 1 in 4 people will experience a mental health problem at some time in their life. 'No Health without Mental Health' (2011), the UK Government's mental health strategy to improve the mental health and wellbeing of the population, to improve outcomes for people with the aim to 'live well' with a good quality of life (Prince *et al.*, 2007). A reasonable ambition in a perfect world, we all hope for and strive towards a good quality of life, but as Marmot points out there are inequalities, disparities and barriers in society, which challenge these goals (Marmot, 2010).

The ways in which people relate to their social networks, quality of life, health and happiness have an impact on their wellbeing. There is a growing body of research concerned with the concept of wellbeing and how it impacts both positively and negatively in the fields of, for example, mental health, ageing well, health inequalities and living with long term conditions. In 2014 the All-Party Parliamentary Group on Arts Health and Wellbeing (APPGAHW) was formed to improve awareness of the benefits that arts and culture can bring to health and wellbeing (All-Party Parliamentary Group on Arts, 2017). Wellbeing is increasingly being used to measure how well individuals, communities and nations are performing (Atkinson *et al.*, 2017). How we measure subjective wellbeing and mental capital is open to broad interpretation by researchers, what constitutes wellbeing is at the root of many reviews (Aked, Michaelson and Steuer, 2010; Foot, 2012; Bagnall *et al.*, 2017).

For the purpose of this research wellbeing is considered in terms of the five themes suggested by NEF and adopted by the NHS as guidance: **connect with other people, be physically active, learn new skills, give to others, paying attention to the present moment** (figure 2.2).

2.1.2. Creativity and Wellbeing

When we think about the ‘arts’ we can include the visual arts, crafts, literature and the performing arts, dance, film, music, poetry, singing, digital arts the list goes on. We may think about ‘creativity’ to include gardening, baking or the culinary arts as some examples (All-Party Parliamentary Group on Arts, 2017). The concept of creativity as described by Csikszentmihalyi involves a process of discovery in creating or discovering something new; we are rewarded with feelings of happiness and a rush of wellbeing (Csikszentmihalyi, 1996). This aligns with Gauntlett’s perception that the creative act of making something in the material world is experienced emotionally, a process that evokes joy (Gauntlett, 2011). These interpretations underline how creativity and wellbeing are connected and underpins the motivation behind this research, making and wellbeing being the main themes in the context of living well with dementia. Killick and Craig (2011) postulate that as we grow older, creativity offers us a way to forge our identity, celebrate our uniqueness and make our mark on the world, through our pastimes, hobbies and life choices (Killick and Craig, 2011).

‘Another vital characteristic is that it must be expressive. Many people with dementia need constant reassurance that their selfhood is intact, and the exploration of feeling-states is helpful to that process. At the same time, and somewhat paradoxically, concentration on an activity can lessen self-consciousness. It improves focus and excludes distraction’ (Killick and Craig, 2011, p. 14).

The ‘Arts in Health’ movement (Arts Council England, 2007), advocated by the Art’s Council as a national strategy to improve health and wellbeing, offered a stimulus for subsequent schemes and are well researched and documented (Staricoff, 2004; Cayton, 2007; Clift, 2012; Fancourt and Finn, 2019). Engaging with the arts, in various forms has a significant part to play in improving mental health and wellbeing (All-Party Parliamentary Group on Arts, 2017). In Staricoff’s (2004) assessment of the ‘Arts in Health’ literature for Arts Council England, she acknowledged the diverse types of creative art interventions and an expanding evidence base, providing a theoretical understanding of how creative art activities impact wellbeing (Staricoff, 2004).

Anne Basting an established practicing artist believes that ‘cultural community development’ schemes have value to both the participant and to the staff and caregivers by providing methods of communication through creativity, which is a way for both sides to understand and to improve wellbeing together (Basting, 2018). Clift (2012) argues the usefulness of concrete case studies in qualitative research and the testimonies of participants and professionals in assessing impacts on wellbeing resulting from creative arts participation. Research through cultural practice adds weight to a robust body of knowledge, measurable in public health and wellbeing but it also helps to raise the profile of the creative practitioner as a valued professional in the field of research. Projects designed to explore the shift from practice-based research to evidence-based practice for a spectrum of arts-based interventions taking place in a variety of cultural settings and with a diverse range of participants (Clift, 2012).

Basting used her 2011 ‘Penelope Project’ as a case study to identify what she describes as the core elements of a ‘Creative Community of Care’. Her findings acknowledge: open systems; all activities are accessible; the arts are immersed into the environment of care; projects build on existing assets and rituals; projects evolve over long periods of time; and projects that have high cultural value/capital (Basting, 2018, p. 744).

2.2. Dementia

Dementia is one of the greatest challenges in society; attitudes towards people with dementia are often negative due to a lack of understanding. Dementia is an umbrella term for a cluster of symptoms affecting memory, associated to neurological changes including cognitive difficulties (Dementia UK, 2020). The number of people living with dementia is growing worldwide, according to the Alzheimer’s Society as of 2018, there are 850,000 people living in the UK with dementia. The World Health Organisation estimated 47 million people living with dementia globally in 2018, projected to increase to 75 million by 2050 (World Health Organisation 2018). Dementia is a key health and social care issue, as there is currently no cure, these figures are expected to increase as people live longer, putting pressure on services such as healthcare. There is an increasing recognition of the issues surrounding an ageing population and particularly those living with dementia (Department of Health, 2009). People face major life adjustments such as loss of previous roles and identity, which can negatively

impact on wellbeing. It is a progressive disease, however people living with dementia can experience a good quality of life especially if they are able to remain socially active (Kitwood, 1993) and maintain good mutually satisfying relationships with others (Sabat and Lee, 2012). It is a challenge not only for the person living with dementia but also for families, friends and caregivers seeking ways to help them remain active and encourage independence. Dementia will increase demand for primary health care and long-term care, require a larger and better-trained workforce and intensify the need for environments to be made more dementia-friendly (Department of Health, 2015). Raising awareness and reducing the stigma of dementia through partnerships at all levels of organisations, businesses, medical establishments and community organisations is needed to promote 'dementia friendly communities' (Alzheimer's Disease International, 2018). It is widely accepted that dementia is not a normal part of ageing, various diseases such as Alzheimer's disease, vascular dementia and mixed dementia are considered to be dementias.

Regardless of which type of dementia is diagnosed and what part of the brain is affected, each person will display different symptoms and experience dementia in their own unique way. It is a progressive syndrome that is caused by a variety of brain illnesses that can have an impact on memory, reasoning, communication skills and the ability to perform routine activities or simply concentrating on a task (Department of Health, 2009). Every person will have a different journey and will be uniquely affected; these differences are an important area for attention, to identify interventions for a broad range of outcomes.

Most people associate dementia with losses resulting ultimately in a 'loss of self', some of the losses can be social, associated with loss of an occupational role (Kitwood, 1990). A common issue facing a person living with dementia is a loss or lack of confidence after diagnosis, they might stop doing things that they enjoy because they think they can no longer do it or people around them think that they can no longer do things. Dementia can deprive people of important life roles; Killick and Craig (2011) maintain that engaging in acts of creativity or even simple routine daily actions can restore a sense of self (Killick and Craig, 2011). Dementia affects each person differently and manifests in the deterioration of brain tissue leading to memory loss, confusion and other impairments. For the most part of the twentieth century, research interventions for dementia focused on biomedical disciplines at clinical

settings. Negative attitudes towards dementia prevailed; it was considered a condition of ‘normal ageing’ ultimately leading to progressive decline. Dementia is an illness that makes people confused, negatively affecting their mental health, but there are ways that to alleviate symptoms (Department of Health, 2011).

People living with a diagnosis of dementia can still lead active lives, carry on doing things that they enjoy and maintain friendships, they can live well for many years after diagnosis and with the appropriate support contribute to society and have a good quality of life. Raising awareness through interventions at local level where people living with dementia can access appropriate care in order to ‘live well’ (Department of Health, 2009).

Mental health and wellbeing is as important as physical health for people living with dementia, a diagnosis can cause depression and anxiety. Reassurance that they are still valued and that their feelings matter, freedom from as much external stress as possible, appropriate activities and stimulation to help them remain alert and motivated for as long as possible, the opportunities to engage in activities that are meaningful and important to them and healthy social interaction and relationships with others (Alzheimer’s Society, 2020).

2.2.1. The foundations of personhood in dementia care

Kitwood’s influential work on dementia care in the 1990’s addressed the concept of personhood in dementia and raised awareness of the value of person-centred care, seeing the person beyond the disease. His interest in dementia care was borne out of a response to the treatment of someone he knew personally, at first he admits to taking for granted established mind-sets about the nature of the illness and how it was managed. The prevailing paradigm being, ‘there is no treatment’, only the basics of care need be offered, the person was labeled with a condition to which was attached a stigma of misunderstanding (Kitwood, 1997).

Kitwood challenged the existing medical model, to which he referred as ‘malignant social psychology’ (Kitwood, 1997, p. 46) advocating the need to distinguish the person from the prevailing ideology. He recognised loss of self-esteem, loss of efficacy and social skill in the early stages of dementia, which leads to a sense of disempowerment in individuals. Further

losses over time contribute to neurological impairment and diminished sense of personhood (Kitwood, 1990). The neurological impairment that occurs in dementia is essentially irreversible however Kitwood argued that improvement to social psychology could be achieved through continued occupation and the preservation of personhood.

‘Personhood should be viewed as essentially social: it refers to the human being in relation to others’ (Kitwood and Bredin, 1992, p. 275).

Kitwood suggests that these basic requirements are more obvious in people living with dementia due to their vulnerabilities. He considers the characteristics of person-centred care in dementia, as a cluster of five interconnecting psychological needs under an all-encompassing need for love (Kitwood, 1997). The five needs outlined below can be related to the ‘five ways to wellbeing’ public health messages, important for everyone’s mental health (Nef, 2011) as discussed earlier.

In brief the psychological needs described by Kitwood are:

Comfort: a need for human contact, attachment and security in closeness.

Attachment: a need for bonding and sustaining relationships.

Inclusion: to be part of a social group.

Occupation: to be involved in the personally significant processes of life.

Identity: A sense of self and connection to past self

(Kitwood, 1997, p. 82).

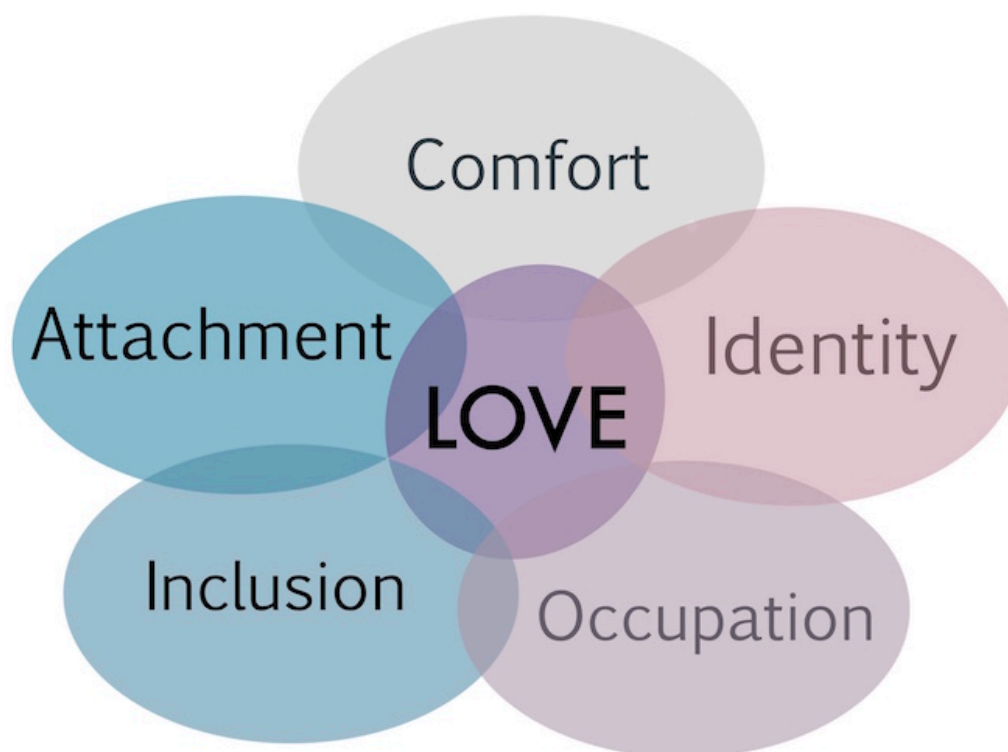


Figure 2.3: Kitwood's psychological needs

Kitwood's work on dementia strengthens the view that there is no typical person living with dementia; therefore there is no typical solution to his or her needs, 'person-centred care' is exactly that. There is now an expanding evidence base for the benefits of person-centred strategies for cognitive performance, language function and quality of life, which formed the basis of Cognitive Stimulation Therapy (CST) (Spector *et al.*, 2003). CST is considered to be a treatment for mild to moderate dementia and an alternative to drug therapies (National Institute for Health and Care Excellence (NICE), 2018). This holistic model of dementia has resulted in a better awareness of the significance of person-centred dementia care and has had considerable influence on policy and practice in the UK for example, 'Living well with dementia: A national strategy' (Department of Health, 2009). Valuing people as individuals is at the heart of person-centred care which is achieved through the building of authentic relationships (Brooker, 2006).

2.2.2. Person-centred approaches in design research

Kitwood's work on personhood has been seen as important in studies by many design researchers focusing on involving people with dementia in the design process (Wallace, Wright, *et al.*, 2013; Slegers *et al.*, 2016; Branco, Quental and Ribeiro, 2017; Rodgers, 2018). Killick and Craig vividly describe ways of enabling people living with dementia maintain their selfhood through engagement in creative activities in their book 'Creativity and communication in persons with dementia' (Killick and Craig, 2011). A design-led making activity is also considered beneficial to support personhood in dementia, having positive affect on self-expression, communication and occupation by understanding the relationships of participation (Wallace, Wright, *et al.*, 2013). Recognising the contribution and learning from people living with dementia involves placing them at the heart of the research process, adapting participatory techniques to enable involvement, focusing on what people can do rather than what they can't do (Hendriks, Truyen and Duval, 2013; Wallace, Wright, *et al.*, 2013; Branco, Quental and Ribeiro, 2017).

This approach emphasises the importance of relationship building over time, the importance of empathy in the researcher – participant bond to understand the uniqueness of people's experiences (Wallace, Wright, *et al.*, 2013; Hendriks, Slegers and Duysburgh, 2015; Branco, Quental and Ribeiro, 2017). When interventions are tailored to a person's self-identity they become more involved and socially connected, furthermore engagement is increased when activities reflect past hobbies and interests (Cohen-Mansfield *et al.*, 2010). Through this restoration of self the point of view of the person is considered as important in the research, the voice of the person with lived experience of dementia is regarded as relevant to describe his or her own needs and experiences (Brooker, 2019). There is a wealth of opportunity for researchers and designers to involve people living with dementia in design projects, however a one-size fits all approach is not suitable in person-centred care to accommodate the many different types of impairments and needs (Hendriks, Truyen and Duval, 2013).

2.2.3. Engagement

Engagement described as ‘the act of being occupied or involved with an external stimulus’ such as structured activities have been found to improve social interaction for people living with dementia (Cohen-Mansfield, Hai and Comishen, 2017). The evidence indicates that cultural activity can play a significant role in the wellbeing of those with dementia and their informal caregivers by supporting social inclusion, inspiring creativity therefore lessening symptoms (MacPherson *et al.*, 2009; Mittelman and Epstein, 2009). This has been the foundation for research into non-pharmacological, non-clinical ways to improve the lives of people living with dementia in the community (Sabat and Harré, 1992; Craig, 2001; Killick, 2001). Creative activity can include a broad range of recreational interest has been empirically shown to promote communication, improved quality of life and nurtures relationships in a co-productive environment (Zoutewelle-Morris, 2009; Basting, 2018). Windle *et al.* (2016) states that there is currently no evidence to suggest that one art form is more appropriate or beneficial than another for people living with dementia, illustrating the need to expand the evidence base for highly specialised exploratory studies (Windle *et al.*, 2016).

‘Each art-form has its own language, and many of these do not require words for their expressive functioning, and we have found that many people with dementia fall upon these languages with a new sense of purpose’ (Killick and Craig, 2011, p. 20).

‘Environmental-Stimulus interaction’ has shown to be a beneficial method of engaging a person living with dementia in appropriate activities; studies suggest that certain stimuli can affect engagement and behaviour. Specific setting characteristics, the introduction of an object (Pöllänen and Hirsimäki, 2014; Camic, Hulbert and Kimmel, 2019) or in some cases a pet (Cook *et al.*, 2013) can influence a person’s level of attention and promote wellbeing. Stimuli can be selected on the basis of a person’s preferences or self-identity for example related to professional roles, hobbies, social roles or families (Cohen-Mansfield, Jiska, Marx, Marcia S, Regier, Natalie G, and Dakheel-Ali, 2009; Cohen-Mansfield, Hai and Comishen, 2017). Craft related objects used as memory triggers have been shown to help participants with dementia acknowledge their own past life experiences and help to position themselves in time and space. Where sessions are based on previous crafting knowledge and skills a participant can assume the mantle of expert (Pöllänen and Hirsimäki, 2014). Person-tailored

environmental-stimuli methods are closely aligned with a person-centred methodology (Kitwood, 1993) in designing group engagement activities, which also addresses the issue of diversity and complexity of impairments of people living with dementia (Hendriks, Slegers and Duysburgh, 2015). Cohen-Mansfield, Hai and Comishen (2017) describe a framework for group engagement (figure 2.4) for people living with dementia:

It asserts that a participant's engagement with a group is affected by (a) environmental attributes (b) personal attributes; and (c) stimuli attributes/group activity content, as well as interactions between these factors (Cohen-Mansfield, Hai and Comishen, 2017).

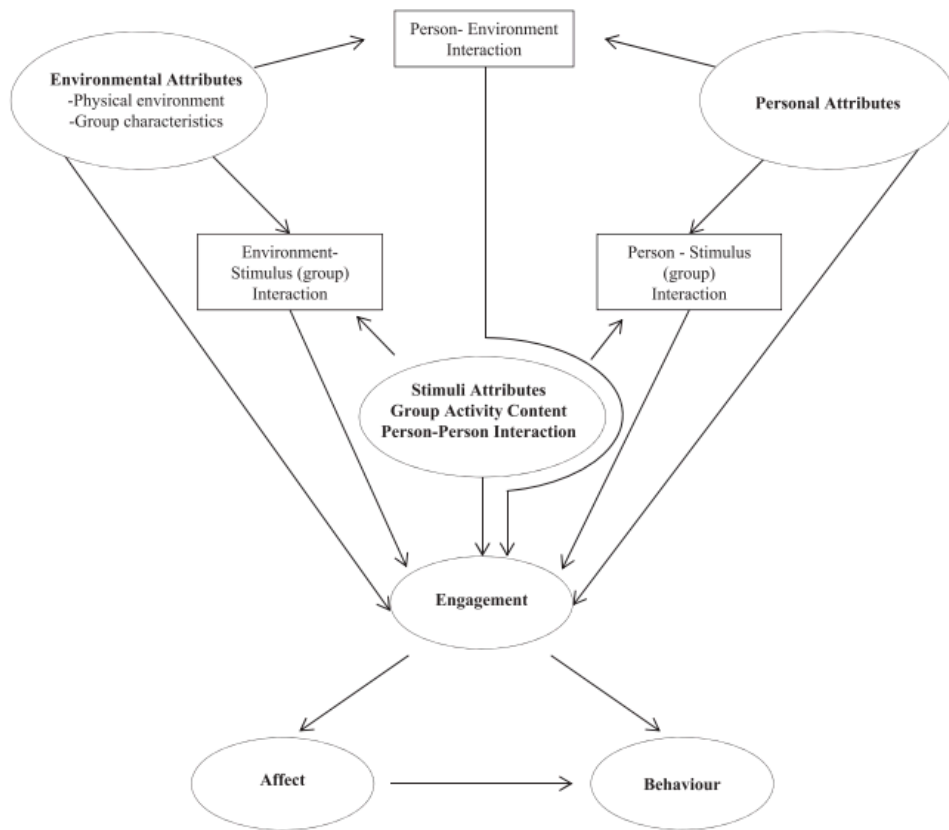


Figure 2.4: The Comprehensive Process Model of Group Engagement (Cohen-Mansfield, Hai and Comishen, 2017)

2.2.4. Reminiscence

Reminiscence is the deliberate use of prompts, for example photographs, smells, music and questioning, to promote the recall of pleasant memories. The focus of reminiscence work is to stimulate the person, provide enjoyment and foster a sense of achievement and self-worth. The anticipated outcomes of reminiscence work are enhancement of the person's quality of life, behavior and mood (Hansen, 2017, p. 42).

Dementia programming in the community has traditionally centred on memory-based initiatives such as reminiscence and life story work, (Chatterjee and Noble, 2009; Wallace, Wright, *et al.*, 2013; Dempsey *et al.*, 2014; Hansen, 2017). However, Cook (2017) argues that reminiscence activity can cause anxiety in some people and may cause confusion, they may not recognise people, places or surroundings; a multi-sensory method places the focus on participant's imagination and ideas (Cook, 2017). 'Creative Age' is an age and dementia-friendly programme developed by Equal Arts in Gateshead, UK (Equal Arts, 2020), that offer participants the opportunity to actively engage in a varied range artwork facilitated by professional artists. 'TimeSlips' (2013) is an example of a storytelling programme developed for people with dementia, that aimed to show the value of creative expression and to shift the emphasis of activities from memory recall to playfulness and imagination (Basting, 2013). A study exploring the benefits of crafts as memory triggers in reminiscence sessions for women with advanced dementia at residential settings in Finland used craft materials and craft tools to explore both verbal and non-verbal communication. Participants were chosen who had an earlier craft hobby background and objects chosen in the study were familiar to them from their previous crafting experience (Pöllänen and Hirsimäki, 2014).

'Reminiscence, when it did occur, was not discouraged, but we did not want to create a group environment that was primarily focused on memory recall but rather allowed the possibility for learning, curiosity, intrigue and humour' (Camic, Hulbert and Kimmel, 2019, p. 791).

Various creative practices can remove the emphasis on memory recall in favour of a multi-sensory approach that focuses on the ‘in the moment’ experience, through a doing or making activity. ‘You do it for the moment’ summarizes the sense that an activity is worthwhile even if it gives benefit only whilst it is running (MacPherson *et al.*, 2009). This approach puts emphasis on the process and the content of the activity rather than any output, the value being enjoyment, improved mood and wellbeing (Windle *et al.*, 2016; Cook, 2017; Tischler *et al.*, 2019). Winton (2019) argues that value can also be derived in the output of an activity; co-designing and making sessions with participants with dementia showed benefits both in the moment and also through public exhibition of their designs (Winton and Rodgers, 2019).

‘Observations have revealed a clear willingness on the part of the people living with dementia to be involved, to take control of their own design output, and to lay claim to authorship/ownership of the creative outcomes produced. Through their demonstration of creating their designs, the people living with dementia regularly displayed independence in thinking and acting, and the importance of personal preferences’ (Winton and Rodgers, 2020, p. 374).

Working in historically immersive environments, such as Orchard Cottage at Beamish Museum allows the participant to experience reminiscence without knowing they are doing it. ‘Spontaneous reminiscence’ can naturally stimulate conversation and stories in the group; themed objects can be used to inspire conversations around a particular theme (Hansen, 2017). Jamtli, an open air museum in the north of Sweden run reminiscence sessions for people with early signs of dementia. Comparable to Beamish the sessions take place at a 1940’s themed Swedish farm environment with authentic sights, sounds and smells of the era, the emphasis of the reminiscence activities is to provide social inclusion and enjoyment. The programme at the museum was only possible through external funding, Hansen (2014) made a recommendation that future projects develop into ‘commercial activities – not in order to make money, but to sustain the activity’ (Hansen and Zipsane, 2014, p. 140).

2.2.5. Meaningful making practices

Designers have demonstrated an interest in designing for meaningful outcomes for people living with dementia (Wallace, Wright, *et al.*, 2013; Kenning *et al.*, 2017; Winton and Rodgers, 2019). Meaningful making practices and social experiences are hard to define, yet according to Basting, are key to programming for participants. A Think Tank (2009) comprising Basting and group of specialists from the field of community engaged arts practice and the fields of ageing and disability in the USA, considered the problem, ‘how to radically transform activities in long-term care?’ The Think Tank acknowledged elements of ‘meaningfulness’ to transform activities that capture the interest and respect the capacities of participants. Furthermore, they express the characteristics of meaningfulness as follows:

- Foster individual expression
- Have a greater sense of social consciousness
- Are part of something bigger
- Have a connection to a larger group in some way
- Be purposeful, with an out come in mind
- Provide pleasure (Basting, 2018, p. 748).

Empirical research strongly suggests that a creative making activity can have a positive therapeutic value for people living with dementia, such as increased confidence, self-esteem and social participation (Craig, 2001; Wallace, Wright, *et al.*, 2013). Revisiting lost skills and making with the hands via meaningful occupation has been shown to promote wellbeing and self-confidence, help provide opportunities for older people to explore their creativity in various ways (Treadaway and Kenning, 2016; Cook, 2017; Kenning *et al.*, 2017).

The use of an object or objects to provoke dialogue and gather insights from participants has been used by designers as a qualitative research tool and can act as a stimulus for meaningful engagement. Gaver (1999) developed the concept of ‘Cultural Probes’ where objects are used to establish conversations with groups (Gaver, Dunne and Pacenti, 1999). Wallace (2013)

used design probes (Figure 2.5) as mediators for communication in her intimate inquiry with a woman living with dementia and her husband as a way of posing questions to generate insights and personal meanings. Wallace used the artefacts followed by a hands-on approach to craft where she involved the person with dementia in a design process creating meaningful jewellery for the wearer (Wallace, Wright, *et al.*, 2013).



Figure 2.5: Design Probes (www.jaynewallace.com) (Wallace, 2020a)



Figure 2.6: Dress Brooch (www.jaynewallace.com) (Wallace, 2020a)

‘Our methodology is to work with individual people, to learn from them things that are personally meaningful and reflect elements of these meanings back to the individual in the form of pieces of jewellery. We seek to make pieces that resonate for an individual, extend meanings already shared with us and become something that fits and invigorates these meaningful aspects of the individual’s life and relationships’ (Wallace, 2020b).

Wallace brings together handcrafted artefacts with new technologies that reflect back aspects of the life stories of the user often incorporating sound, video and image; the pieces are a celebration of the individual. Figure 2.6 shows a brooch designed to echo the outline of a favoured dress with an interchangeable remnant of fabric taken from an old dress and figure 2.7 shows ‘Jewellery Box’ which houses the pieces.

‘We were able to use the box as a site where Gillian and her family could record sound associated with each of the dress pieces. Evoking the age-old context of the jewellery box as a site where stories are told whilst jewellery objects, often originating from different generations of a family, are handled and explored’ (Wallace, Wright, *et al.*, 2013, p. 2622).



Figure 2.7: Dress Brooch and Jewellery Box (www.jaynewallace.com) (Wallace, 2020a)

Human-computer Interaction, (HCI) studies the design and use of computer technology with a focus on how people as users interact with different forms of technology and how they work together. Design for dementia in HCI addresses the need for inclusivity and accessibility in the design and development of new technologies, interfaces, services and tools (Brankaert and Kenning, 2020). Broadly speaking the focus of HCI falls into the design of assistive technologies within categories such as safety devices, adapted interfaces, task

prompts, fitness and robot carers (Dylan, 2017). Examples of approaches to participatory engagement in dementia research have also been shown to support people by engaging directly with potential users to gain their input into the design and development process (Wallace, 2014; Treadaway and Kenning, 2016). Wallace uses crafted digital artefacts in her research practice to support personal meanings for people with enjoyment and wellbeing at the heart of her design process (Wallace, 2014). Treadaway and Kenning (2016) explored design and technology through the use of ‘Sensor e-textiles’ with embedded electronics in artefacts to support wellbeing for people with dementia in residential care. The designs incorporated favourite music, smells and colours to provoke an emotional response in the user. These innovative and playful approaches by design researchers support our understanding of the personal experiences of dementia through meaningful interactions.

2.2.6. **Hands-on making**

The type of tacit and procedural memory used in repetitive craft activities is retained in people living with dementia and they are still able to enjoy craft activities such as knitting, sewing, woodwork (Cohen-Mansfield *et al.*, 2010; Treadaway and Kenning, 2016; Kenning *et al.*, 2017; Winton and Rodgers, 2019). Embodied learning through hands-on-making extends the experience of new learning and participation beyond cognitive processes and recognises the significance of the body in learning (Robertson and McCall, 2018).

There is growing interest in our understanding of dementia and embodiment, can your body remember what your mind has forgotten, and can regular re-occurring routine stimulate recall? For example, the influence of music on people living with dementia has been shown to be beneficial, some specific studies show that musical skill is retained in spite of the development of the disease (Morrissey *et al.*, 2016). Kontos (2007) further illustrates this phenomenon in the following vignette taken from observations of cognitively impaired residents at an Alzheimer Support Unit.

‘A resident who has no recollection of her ability to weave repeats ‘I cannot’ as a program instructor brings her a canvas to weave, but once a threaded needle is placed between her fingers she proceeds to weave with proficiency’ (Kontos and Naglie, 2007, p. 5).

The use of participatory making methods allows people living with dementia to be included as an active participant in the study rather than as the object of the study. The principle being, the voice of the person is acknowledged and that they are able to communicate their thoughts and feelings (Cowdell, 2006). A ‘designing with’ perspective, where the person living with dementia is not viewed as a ‘subject’ but rather as an active participant in the project. The role of making artefacts in practice incites people to share their stories about what they made or share their own personal meanings about it (Sanders and Stappers, 2014). A methodology for collaborative, co-produced social learning through creative making practices was developed and tested in The Arts and Humanities Research Council (AHRC) funded Co-Creating CARE Project (2013). CARE stands for ‘community asset-based research and enterprise’, whose ethos is in socially engaged practice with a focus on learning through doing between team members. The project involved intergenerational ‘buddy’ partnerships consisting of an older Creative Practitioner and a younger Creative Respondent, sharing and learning from their personal making stories (Hackney, 2013). Cassim (2018) explored meaningful making through a co-design project in Japan, involving people with learning difficulties, support staff and designers to design goods that were sold as mainstream products. The ‘Challenge Workshop Model’ provided opportunity for groups to work as design partners in a design process, the designer for example, in one scenario worked with members to help generate high-quality visual graphic designs (figure 2.8). Cassim noted the importance of the designer to explore creative opportunities for different contexts and for future products, turning creative activities into final products (Cassim, 2018).

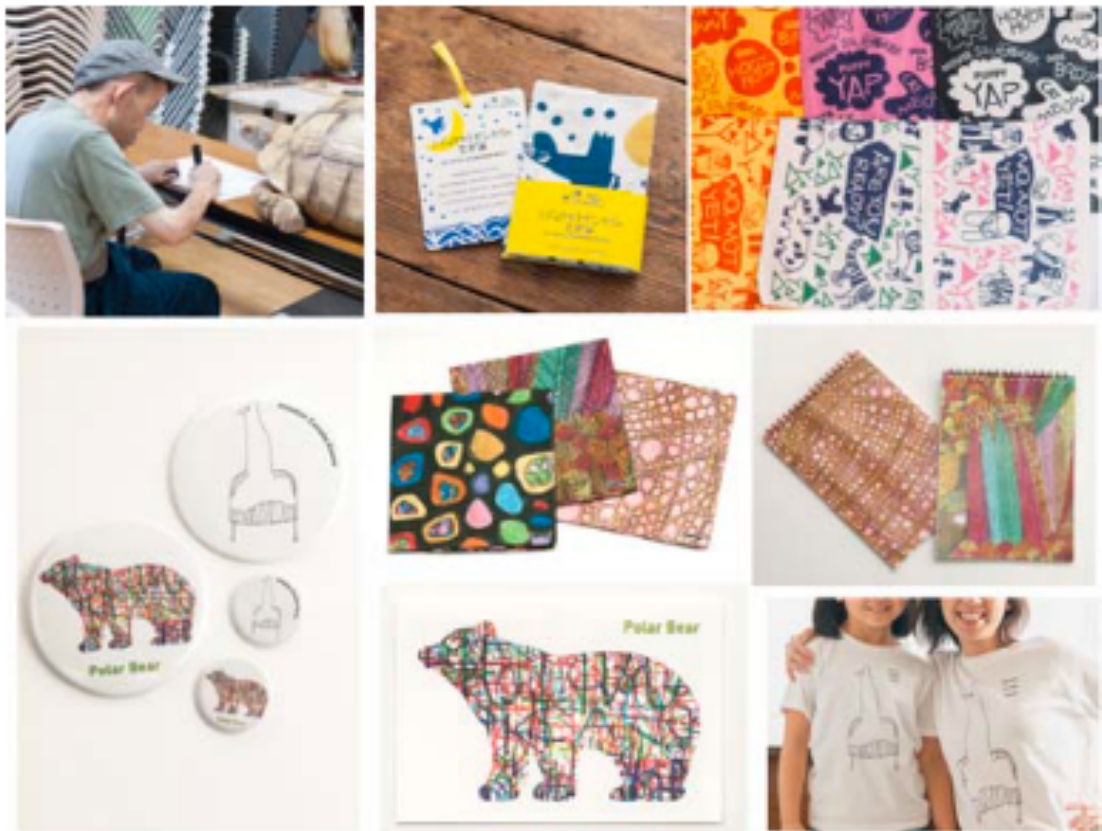


Figure 2.8: Sendai Zoo Merchandise (Cassim, 2018, p. 6)

Another example of a social enterprise model, ‘Senior Design Factory’ (Biffi and Moser, 2012) began as a thesis project and developed into a long-term business with a concept store in Zurich, their aim, to build bridges between generations and contribute to living happy healthy lives into old age through design workshops (Honigman, 2015). Young designers work with and are inspired by older adults who have craft skills (figure 2.9), ‘the shop then markets the products they have created’ (Generations United, 2015).



Figure 2.9: The interior of Senior Design Factory, a concept store in Zurich (Generations United, 2015).

2.2.7. Supporting people living with dementia in the community

Visual arts programmes have proved to suggest that aesthetic response is preserved in dementia and participants positively engage and maintain social interactions through creative participation (Kinney and Rentz, 2005). A study at The National Gallery of Australia involving people with mild to moderate dementia in discussing and interacting with artworks found that participants responded positively to the activity and valued the gallery experience (MacPherson *et al.*, 2009). In New York, The Museum of Modern Art's (MoMA) Alzheimer's Project, 'Making art accessible to people with dementia' has been an influential resource for creative practitioners and researchers. 'Meet me at MoMA project' (2009), invited individuals with dementia and their carers into the gallery-based environment to engage in viewing and discussing art. Participants responded positively to the environment and expressed positive mood and valued learning new things as a result of the cultural experience (Rosenberg, 2009). This was one of the first reported studies to include a caregiver as a participant to share the experience alongside the person they care for. MoMA has a long history of educational

programmes founded in facilitating community access; furthermore, these new interventions present a commitment on behalf of the organisation to serve diverse and challenging audiences in innovative and meaningful ways. The main findings included; the importance of the facilitator; intellectual stimulation; shared experiences; social interaction; a safe and accepting environment; positive mood and a desire to return (Mittelman and Epstein, 2009).

Well-funded and high profile, flagship initiatives like ‘Meet me at MoMA’ raise awareness and generate momentum for practitioners to reflect on and to build on, and in this case have global influence. Such interventions aim to slow or arrest decline in the early stages of dementia to enrich quality of life by offering opportunities for intellectual stimulation, new learning and social inclusion in cultural settings (Camic, Baker and Tischler, 2016). Models of good practice inevitably are scrutinised, shared and replicated. Maintaining quality often depends on local assets, watered down interventions can lose their impact. In other instances, they evolve and develop in new and innovative ways.

The evolution of this process can be seen in ‘Let’s get together’ at Beamish, their programme of inviting people living with dementia along with a caregiver to experience the museum, through weekly sessions (Alzheimer’s Society, 2017). A long way from an art gallery in New York, staff at Beamish consequently developed a model to suit their own specific requirements at the museum setting. Findings from these programmes indicated a strong desire by participants to continue with the sessions after the programmed schedule had ended, suggesting that further work was needed to address the short nature of the intervention. Typically, regular routine is preferred in dementia programming, routine and consistency promotes the development of roles within groups leading to mutual support and genuine respect in a safe space (Kindleysides and Biglands, 2015).

‘Create a ‘failure-free’ experience, one that is safe and that builds confidence, and be ready to adjust if needed to accommodate differences in ability and interest. Show patience with your words and your tone, use humour, and share personal stories to set an informal mood. Participants will be empowered by viewing their own and others’ creations’ (Rosenberg, 2009, p. 141).

2.2.8. Slow

A long-term approach to planning and developing projects was considered vital in a report 'Museums as spaces for wellbeing' in the context of building relationships; to develop links, build trust and for collaborative reflection and sharing (Desmarais, Bedford and Chatterjee, 2018).

'This long-termism extended to reflection on the overall lifespan of projects. Respondents acknowledged that it was problematic when short-term projects raised participant expectations and then left them feeling stranded, and that it was therefore essential to consider the project's legacy' (Desmarais, Bedford and Chatterjee, 2018, p. 45).

Dylan (2017) describes the importance of a prolonged period of study by means of embedding the designer in the research field to gain personal experiences and research insights that are informed by the unique position.

'To really experience dementia and gain a sense of how we might design in this space I have embedded myself in contexts of care over a period of two and a half years befriending and nine months in adult day care' (Dylan, 2017, p. 72).

A long-term approach allows time to try things out and develop opportunities in unexpected directions, sometimes referred to as slow practice in design thinking (Hemstock and Spencer, 2019). Allowing time for a design evolution to take place, not just in the development and prototyping of artefacts but also in planning of the workshop activities.

Pöllänen discusses the unhurried nature of craft and the connection to wellbeing in her study of craft as leisure-based coping, she asserts that engaging in craft for some people, imposes a slow pace through the complete absorption in a repetitive activity, consequently reducing stress (Pöllänen, 2015). This absorption in a repetitive activity is referred to as a sense of 'flow', a state that people report when they become completely involved in an activity to the point of losing all sense of time (Csikszentmihalyi, 1996).

‘A flow activity not only provides a set of challenges or opportunities for action but it typically also provides a system of graded challenges, able to accommodate a person’s continued and deepening enjoyment as skills grow’ (Csikszentmihalyi, 2014, p. 244).

Engaging in a flow activity such as handcrafting promotes routine and concentration ‘in the moment’ of the activity, which is considered beneficial for people living with dementia (MacPherson *et al.*, 2009).

This section has explored the field of research regarding creative practices in the context of dementia with a specific focus on wellbeing. In the next section I will review how the context of the living museum sits within this research more broadly to understand the unique opportunities of working in an immersive heritage environment.

2.3. The Museum Context

Living museums vividly bring the past to life through the immersive nature of the experience, heritage is staged and performed as if life still goes on there, the entire space constitutes a historic object (Naumova, 2015). Heritage institutions have a double role within their communities, not only are they visitor attractions and custodians of historic collections, they are also providers of services and learning (Hansen and Zipsane, 2014). Research shows us that our historic places, assets and stored collections have an impact on community wellbeing. A report commissioned by the ‘What Works Centre for Wellbeing’ (WWC-WB) reviewed 75 heritage and community engagement studies in the UK, conducted between 1990 and 2018 and concluded that the historic places and assets were the key elements for the observed impacts on people (Pennington *et al.*, 2018).

2.3.1. Heritage-based intervention

The relationship of the arts and humanities in healthcare has been recognised as beneficial to health and wellbeing through the development of supportive therapeutic environments at non-clinical settings such as museums (Chatterjee and Camic, 2015; Camic, Baker and Tischler, 2016; Basting, 2018). In the UK ‘social prescribing’ or ‘community referral’ schemes aim to reduce demands on primary care services by integrating primary care with ‘non-traditional providers’ in the community, thus developing local solutions to suit local need (Foot and Hopkins, 2010) which is underpinned by the person-centred care principle (Kitwood, 1997; Brooker, 2006). A review of social prescribing schemes by Thomson *et al.* (2015) explored a range of community referral schemes that fostered non-medical interventions at unconventional locations such as Museums and Art Galleries across the UK. Key findings from a broad evidence base noted increases in mental wellbeing, social connections, acquisition of new learning, new interests and skills along with reduction in symptoms of anxiety and negative mood (Thomson, Camic and Chatterjee, 2015). Social exchanges and routines that develop within particular settings contribute to a sense of place and belonging to a community and promote positive aspects of life such as wellbeing (Yen *et al.*, 2012). An important implication drawn from this is the usefulness of museums and their

collections for a range of multi-sensory health improvement interventions to target populations with specific problems, such as dementia.

Social prescribing schemes offer activities of interest and seek to match the participant to community-based interventions to promote positive social interactions and challenge misperceptions of dementia such as capacity to learn new skills and knowledge (Chatterjee *et al.*, 2018; Thomson *et al.*, 2018). Social prescribing schemes connect people to community groups and have been recognised as important to national wellbeing and have had a major influence on policy. The initiative works for people with long term conditions, mental health problems, at risk of isolation and other complex social needs (NHS, 2020). The following examples indicate the scope of highly tailored possibility:

‘Arts on Prescription; Books on Prescription/Bibliotherapy; Education on Prescription; Exercise Referral/Exercise on Prescription; Green Gyms; Museums on Prescription; Sign Posting/Information Referral; Supported Referral; and Time Banks’ (Chatterjee *et al.*, 2018, p. 98).

Participants comprising of vulnerable older adults took part in a ‘Museums on Prescription’ programme at seven museums across London and Kent, rated their experiences as ‘absorbed’ and ‘enlightened’ as a result of the sessions. Furthermore, they described a sense of privilege to visit parts of the museum that were closed to the public, they valued handling objects that were usually behind glass and valued spending time with experts such as museum curators (Thomson *et al.*, 2018). The living museum is the setting for multi-sensory interactions and is ideally suited to offer community-based programs to support the psychological wellbeing of people with dementia (Camic, Hulbert and Kimmel, 2019).

‘Object-centered institutions are uniquely equipped to support creative and respectful community dialogue. Interpersonal interactions around content can strengthen relationships among diverse audiences. Participatory activities can provide valuable civic and learning experiences. Most importantly, the idealistic mission statements of many cultural institutions—to engage visitors with heritage, connect them to new ideas, encourage critical thinking, support creativity, and inspire them to take positive action—can be attained through participatory practice’ (Simon, 2010, p. 351).

2.3.2. Museum Collections and Heritage

Research has demonstrated that museum spaces and their collections provide opportunities for social benefit such as calming experiences, learning new skills, inspiration, increased self-esteem and opportunity for meaning making (Thomson *et al.*, 2018). The multiple assets of museums include, staff, partners, visitors, expertise, location, subject matter, indoor and outdoor spaces as well as stored collections. The museum is well placed to make use of their collections, stories and settings to inspire less traditional health promoting activities (Desmarais, Bedford and Chatterjee, 2018). In Kidd's (2018) article for *The Museum Review* she acknowledges the uniqueness of the immersive museum experience as a seductive draw, offering cultural encounters that are out of the ordinary.

'By interweaving immersive heritage with digital and physical resources the key defining characteristics are; it is story led, audience and participation centred, multimodal, multisensory and attuned to its environment' (Kidd, 2018, p. 1).

A house in the 'Old Town' of the open-air museum of Urban History and Culture, in Aarhus Denmark was the setting for a study examining the effects of autobiographical memory retrieval in participants with dementia. Conversations were stimulated by the immersive house setting (experimental condition), prompted by objects from everyday life, associated with the time period. The same activity was carried out at a neutral everyday setting with modern day counterparts (control setting), for example, old-fashioned phone – modern mobile phone or old-fashioned coffee pot – modern thermos. The use of memory aids in reminiscence therapy at the heritage setting was found to facilitate the retrieval of autobiographical memories and promoted more spontaneous memories and greater levels of detail than in the control setting (Miles *et al.*, 2013).

2.3.3. Heritage object

Museums are the custodians of our heritage objects either as stored collections or on display for visitors to see, traditionally touching objects in museum settings was considered taboo, and objects were kept in cabinets or behind glass for their protection. Living museums however, present staged spaces in historic buildings that represent historical periods where the object sits in context with its surroundings. Naumova reasons that multi-sensory spheres such as living museums foster bodily awareness of space, time and materiality of objects by employing touch, vision, smell and hearing (Naumova, 2015). The materiality of objects refers to the embodied engagement of physical objects; interaction with museum artefacts allows the handler to unlock meaning through lived experiences and associations. Latham (2011) describes touch as a form of communication, it is receptive, expressive and can communicate empathy, and hands-on manipulation of objects can enhance learning and imagination.

This deep connection with the object in the museum stems from the moment where the visitor encounters the object through the medium of the exhibit or display. The moment of observing an artifact provides opportunity to simultaneously experience our own perceptions of the object, as well as that time, place, and shared story that the object represents to the visitor (Latham, 2011, p. 52).

The 'Heritage in Hospitals' pilot project (UCL 2009) took objects in 'loan boxes' from museums into hospitals and care homes to assess whether handling objects had a positive impact on patient wellbeing. Observations during the sessions noted the different types of touch demonstrated by patients such as:

- Stroking/tracing
- Hesitant/cautious
- Pulling the object close to oneself
- Working the object/imaginative touching
- Unconscious or absent-minded touching while looking elsewhere
- Exploratory touch, really getting the feel of things
- Grabbing, rough handling
- Playful

(Chatterjee, Vreeland and Noble, 2009, p. 169).

The outcomes for wellbeing from ‘Heritage in Hospitals’ demonstrated two overarching themes and seven sub themes:

- Personal/reminiscence
 - Nostalgia, Meaning Making
 - Impersonal/educational
 - Tactile, Visual, Museological, Learning, Imaginative/Creative
- (Chatterjee, Vreeland and Noble, 2009, p. 172).

Participants given the opportunity to handle museum objects in this way perceived it as a privilege, to be trusted with important items, breaking the ‘do not touch’ taboo. The tactile activity evoked a connection to the past and contributed to wellbeing (Chatterjee, Vreeland and Noble, 2009). This study reported the benefits of object handling at hospital settings with the use of museum loan boxes containing heritage objects; further work has explored the impact of ‘object therapy’, ‘object effect’ and ‘facilitator effect’ at museum sites.

2.3.4. Localness

Objects carry memory through generations; studies into interaction with artefacts in museums suggest that they enhance wellbeing and trigger emotional and sensory responses (Ander *et al.*, 2013). Objects and the practice of making may also have local significance as a symbol of community and of personal identity associated to local traditions, people and places. We may associate an object or occupation to a particular geographical region (Kouhia, 2012; Twigger Holroyd *et al.*, 2017). For example, the self-made miner’s cracket (figure 2.10), a small stool associated with mining heritage of the North East of England. The ‘Cracket’ is thought to have originated in the coalmines of the North, usually made by a miner from found or scrap pieces of wood, it was used as a headrest in the narrow seams while he was digging for coal underground. Beamish visitors can see examples in Francis Street in the 1900’s Pit Village. The stools transitioned into miner’s homes as multifunctional utilitarian objects and often remained in families as treasured heirlooms with personal significance. Another example of a handcrafted product with regional significance, knitting sheaths (figure 2.11) used by hand-knitters also in the North of England and Scotland. ‘A knitting sheath is a device, traditionally carved from wood that is held with a belt against the right side of the knitter. It’s made to support the right-handed knit needle. With the working yarn in the right

hand, knitters ‘play’ the stitches off the left needle and down onto the right’ (Roving Crafters, 2016).



Figure 2.10: Miner's Cracket at Beamish Museum (Pit Village)



Figure 2.11: Collection of Knitting Sheaths at Beamish Museum (Stored Collections)

Craft may be regarded as meaningful, rooted in the self-reflective act of doing and making, as self-made objects or made by someone else to be received as gifts or purchased. Traditional crafts carried out through generations function as modes of contextualized knowledge conveying stories, personal histories and a sense of folkloric ideology (Kouhia, 2012). Traditional craft products and processes may be considered outdated or overly time-consuming in comparison with modern mass-consumption and mass-production. Twigger Holroyd (2015) argues that the significance of traditional crafts that are linked to local, regional and national communities and are integral to cultural heritage in terms of identity, wellbeing and sense of place. Twigger Holroyd proposes strategies to revitalize traditional crafts through a combination of amateur making and design-led activities developed by experienced craft practitioners (Twigger Holroyd *et al.*, 2015).

‘This vernacular refers to the authentic, natural voice of a community, unselfconsciously communicated through everyday things that people have made’ (Gauntlett, 2011, p. 47).

Living museum collections tell a story of a community and local people which is what makes them distinctive and uniquely positioned to make use of heritage objects to connect people to place (Mendoza, 2017). Museums are increasingly being used as venues for novel health and wellbeing promoting activities where participants can find inspiration and articulate their own stories (Ioannides, 2016). There is a growing body of research related to museum-based activities for older adults (Hansen and Zipsane, 2014); this philosophy of museums reaching out to local communities in original ways is reinforced by Camic (2019) who recommends looking at the specific geographical location to discover nuances in cultural activity to guide future initiatives.

‘Creative workshops in museums have the potential to democratise creative production, since they invite participants to be makers or wordsmiths as well as spectators, and provide opportunities to showcase creative work alongside permanent exhibitions’ (Desmarais, Bedford and Chatterjee, 2018, p. 22).

2.3.5. Dementia Programming at Beamish Museum

The Health and Wellbeing team at Beamish work with a range of organisations across the region, such as Alzheimer’s Society, local NHS support groups and care homes to provide a programme of activities for people living with dementia. Activities take place at Orchard Cottage (figure 2.12), which is furnished in the 1940’s era and is a treasure trove of period objects (Beamish Museum, 2020b). Staff members facilitate the sessions as ‘museum engagers’ with experience in health and social care, wear period costume in keeping with the setting.



Figure 2.12: Orchard Cottage at Beamish Museum (Exterior and Interior)

Beamish Museum's Health and Wellbeing Team worked in partnership with Alzheimer's Society to plan, deliver and evaluate 'Let's get together' at Beamish', a 12-month pilot project (2015/16). The programme, similar to those at Jamtli in Sweden and Aarhus, Denmark, offered three-hour sessions every week, in six-week blocks for a consistent group of 6-8 people living with dementia and their caregivers. Beamish's Orchard Cottage, located in the 1940's farm area, served as the meeting place each week, where the session activities drew heavily on the museum setting, such as baking, arts and crafts, reminiscence and exploring the Museum's stored collections' (Alzheimer's Society, 2017). The project, which was facilitated by museum staff members and a representative from the Alzheimer's Society, aimed to be participant-led with specific activities chosen by the group depending on their interests and abilities. This approach relies heavily on the knowledge and skills of the staff and volunteers who inevitably guide the activities subject to their own individual knowledge and strengths.

Another intervention, that was piloted at around the same time as 'Let's get together' by the Health and Wellbeing Team at Beamish, was aimed at men at risk of social isolation, mental and physical health issues, including but not restricted to dementia. The 'Men's Group' facilitated by museum staff along with an occupational therapist, incorporated methods of Cognitive Stimulation Therapy in the activities. Ensuring a regular simple routine and graded tasks that matched the skill level of each person in the group was an important aim, along with active and meaningful participation and revisiting lost skills towards a valuable work like purpose. The results from the pilot suggested that the men were confident doing familiar tasks such as woodworking and enjoyed the museum experience, however they were ready to learn new and more complex skills (Kindleysides and Biglands, 2015). This is a significant outcome, which is discussed by Killick and Craig (2011) who recognise that often, men with dementia who have spent a lifetime in manual occupations take pleasure in working with the 'hard stuff' (p.78) as an acceptable meaningful making activity. 'Working with the hard stuff is not for everyone. However, it is for some' (p. 82) encapsulates the need for greater personalisation (Killick and Craig, 2011).

2.4. Summary

The key themes of this research (Figure 2.13), as set out in the introduction comprise People, Place and Practice under the overarching theme of making and wellbeing in the context of living well with dementia. The literature review informs the research and builds on relevant examples of participatory methods by considering the unique site as a strategic feature in planning for the engagement activity.

Research Themes

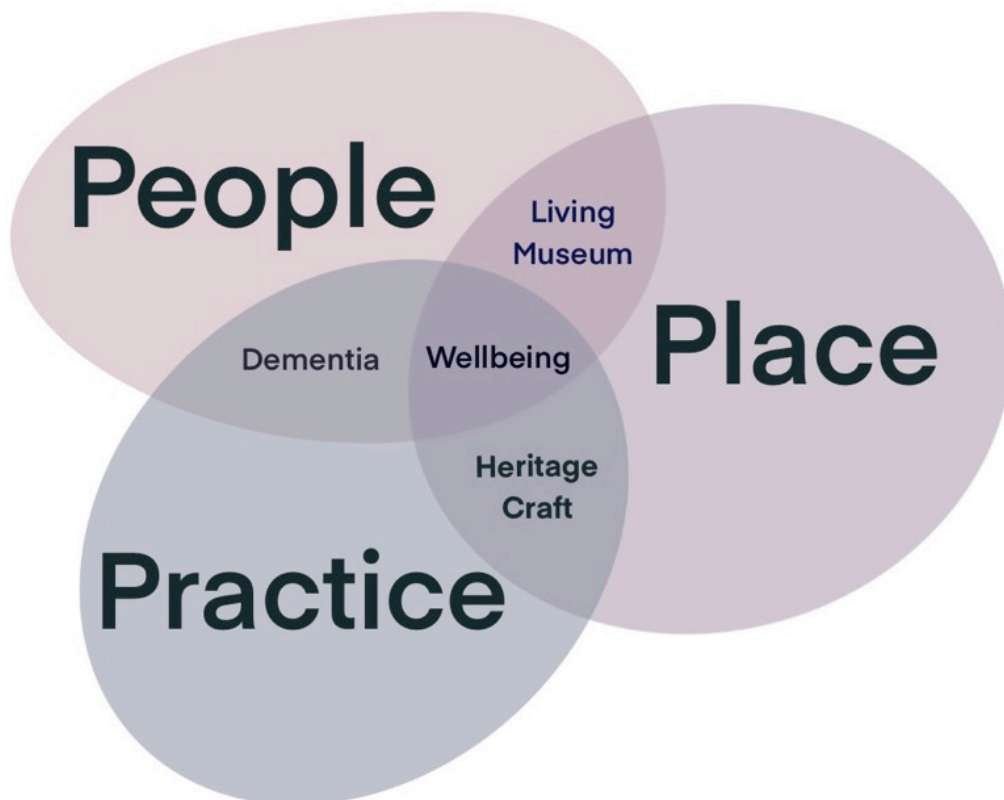


Figure 2.13: Research Themes

People: to identify the needs and challenges in designing participatory engagement workshops for a specific group of participants.

An issue in designing for dementia care is the complexity of symptoms and impairments that calls for designer/ facilitators to plan for and deliver greater personalisation for people living with dementia (Wallace, Wright, *et al.*, 2013; Branco, Quental and Ribeiro, 2017; Hendriks, Slegers and Wilkinson, 2017). Creative non-pharmacological solutions show us that craft-based engagement can improve mental health and wellbeing and help with the management of long-term health conditions and promote healthy ageing (Pöllänen and Hirsimäki, 2014; Kenning *et al.*, 2017). Research to assess the impact of the museum experience in the context of making with dementia, could lead to innovative partnerships between heritage, health care and researchers as advocated by Clift (2012) to support evidence-based practice. This research explores the need to recognise the individuality of the participant at the outset in relation to specific needs and preferences, as already having an interest in an activity has been shown to enhance engagement (Cohen-Mansfield *et al.*, 2010). Create a safe space where participants can learn new skills and gain confidence in a socially supportive environment.

Place: to understand the unique opportunities and experiences of working in an immersive heritage environment.

Exploring the value of the setting and making use of the museum and its collections builds on the work of Camic to support innovative interventions for people with dementia (Camic, Hulbert and Kimmel, 2019). However, in Camic *et al.*'s (2013) earlier study, participants who visited art gallery settings and engaged in art making activities remarked that they intended to continue to visit galleries, but did not intend to continue to make art; suggesting further work may be necessary to correctly pitch the activity to the participant. This study extends research into the value of the museum by building on the experience of the unique setting and historic collections, creating new artefacts that have meaning for participants and the museum. Here the artefact will be explored through tailored workshop activity inspired by the museum, collections and immersive experience that subsequently informs the design process (Twigger Holroyd *et al.*, 2017; Cassim, 2018).

'Develop projects that draw on traditional practices and processes, that are reflective of the immersive nature of the living museum appeal to contemporary tastes, use available tools and materials' (Twigger Holroyd *et al.*, 2015, p. 6).

Practice: to use design methods to develop a new sustainable service.

Craft is fundamental in this research, as a method to make connections and provoke conversations, a thinking through making process. Team working in the unique museum context empowers participants to be creative through a making activity with the aim of showing the value of the things they make. This research builds on the concept of a social workshop model proposed by Cassim (2018) towards meaningful outcomes that contribute financially and psychologically to the sustainability of the group (Cassim, 2018). The designer in this process is a strategic team member guiding the group of co-workers comprising, people living with dementia, researchers and museum staff (Cassim, 2018; Winton and Rodgers, 2019). The designer brings a holistic approach to creative interventions that facilitates an iterative exploration between people who can identify opportunities and draw on their existing knowledge to design tailored solutions for participant involvement. Participants involved in the programmes at MoMA (2009), NGA (2009) and Beamish (2015) valued taking part at cultural settings and expressed the desire for sessions to continue beyond the planned timescales. Responses from participants, suggest the need for longer timescales, offering more opportunity for greater personalisation, relationship building and regular routines to be established.

Existing research supports the view that handcrafting may have elements that could usefully be adopted in craft-making sessions to support personhood. However, evidence relating specifically to craft making in living museum settings and with older people with symptoms of dementia is under researched. This study seeks to address some questions regarding the implementation of craft-related workshops that challenge the perception that a diagnosis of dementia is a barrier to new learning. There is an opportunity for the designer-maker to find ways to challenge this ideology balancing the activity with the outcome and find carefully developed design-led solutions, through 'commercial activities – not in order to make money, but to sustain the activity' (Hansen and Zipsane, 2014, p. 140).

This chapter has explored the field of research regarding creative practices in the context of dementia with a specific focus on wellbeing. This review of existing literature in the field has helped to identify gaps in the context of the research and has helped to define the key themes, (people, place and practice) related to the research questions. Additionally, this review of existing work and thinking in the field has helped identify a rationale that taken as a whole and trialed in this particular context has originality. Chapter 3 will explain the methodology to the research and the methods used to develop and test an approach to answer the research questions.

3. METHODOLOGY

The purpose of this chapter is to introduce my methodology and describe the design-led approach using Ethnographic practices to get to know the context and participants as a first stage, followed by Action Research with people living with dementia all within a craft ethos framework. The methodology was informed by the review of literature (chapter 2) and further evolved through insights gained as a result of undertaking a pre-study at Beamish Museum. In the following sections I will outline the different components of this to explain my methodology. I will then use this chapter to explain how participatory work is conducted in design research more generally and how my methodology sits in contrast to this. I will conclude by asserting the contribution that my methodology makes to the wider thesis.

3.1. Collaborative Creativity and Craft Practice

In the context of this study I position the research as collaborative creativity, a specific instance of the wider collaborative design practices in which people express themselves through making something (Gauntlett, 2007). This research is situated in the participatory and collaborative process of making and craft activity by empowering people with dementia in decision-making processes and gradually building up their abilities and confidences over time (Wallace, Wright, *et al.*, 2013; Cassim, 2018; Winton and Rodgers, 2018). Collaborative practices also promote community identity and allow participants to shape their own activity. Gauntlett describes collaborative creativity as follows:

‘Methods in which people express themselves in non-traditional (non-verbal) ways, through making something. So this is a very basic interpretation of creativity – that it involves creating a physical thing’ (Gauntlett, 2007, p. 25).

Sanders and Stappers (2008) state that ‘all people are creative but not all become designers’, creativity depends on the level of expertise and desire shown by the individual. They describe four levels of creativity dependent upon a person’s knowledge or interest as:

- Level 1: Doing – getting something done
- Level 2: Adapting – making things my own
- Level 3: Making- make with my own hands
- Level 4: Creating- express my creativity

(Sanders and Stappers, 2008, p. 12).

This grading of action offered me ways to engage people with dementia in a making process that facilitated participation at any point on a taxonomy of creativity that best suited their own level of interest, proficiency or capability. An individual may start at level 1, simply by ‘doing’ something and then move through the levels of ‘adapting’ or personalising, ‘making’ on their own or ultimately ‘creating’ something new. Principles of person-centred care, contributed to planning or adapting an activity to differentiate for the diversity of interest, capabilities and needs of each person. Participants having an existing interest in a making activity supported the person-centred philosophy where activities based on interest provide meaning for the person (Cohen-Mansfield *et al.*, 2010). The knowledge gained through craft practice and the act of making a handcrafted product was considered essential in the context of the research (Mäkelä, 2007). The practice of making with people rather than for people opens a mutual dialogue and connected me to their personal stories through shared experiences. I sought to gain an understanding of the participant’s experiences through their involvement in a collaborative creative process. Involving people with dementia as active participants in the research process, not just passively engaging in pre-designed activities enabled them to be fully involved in decision-making. Working closely with people over a prolonged period of time was a way to really get to know them. I will now explain how ethnographic methods of exploration felt appropriate in order to gain a deeper insight into their lived experiences.

3.2. Ethnographic Methods

Ethnographic research grew out of the discipline of anthropology, the study of human beings, their lived experiences and their cultural practices, researchers use ethnography to understand experiences of daily life (Crouch and Pearce, 2012). 'Ethnography combines two ancient Greek words: ethnos, which meant 'tribe, nation, people,' and graphein, 'to write'. Literally, writing about and describing people and cultures, ethnographers live alongside communities for prolonged periods of time (Tracy, 2013, p. 29). Some scholars argue that ethnography should be reserved for studies of human culture in the purest sense through a sustained immersion into the area of interest. Atkinson (2005), for example, maintains the need for adhering to clear ethnographic methods in order to achieve validity and a sense of order through formal methods of analysis. However, the diversity and complexity of particular kinds of social activity require strategies to fit the situation and are essentially defined by the features of what is being studied.

When engaging directly in ethnographic fieldwork as a researcher I was immersed personally in the workshop activities with the group. I identified a focused form of ethnography as a practical solution which is applied to social settings and is characterised by relatively short-term field visits that are part-time rather than permanent (Knoblauch, 2005). I considered focused ethnography an appropriate method to gain insights and an understanding of the experiences of people with dementia by positioning myself as a team member. Ethnographic methods were given structure through the writing of field notes, critical reflections and triangulated with informal conversations recorded during the workshop activity. Longitudinal ethnographic methods were applied to participant observation over the period of the fieldwork (24 months), which assisted in relationship building by establishing a close rapport with museum staff and participants. Gauntlett (2007) describes methods of creative research where the participants themselves make statements about their own experiences through the material they produce. The researcher takes on the role of teacher and observer; he explains the process as follows:

‘The study was a kind of activity-based ethnography, then, or could be called ethnographic action research: the participants were given something to do, and were observed in the process of doing it; but also it was a visual sociology study, in which participants were asked to produce images to articulate what they wanted to say’ (Gauntlett, 2007, p. 96).

The advantage of this method for my study was that it allowed me to gently explore and interpret the experiences of the group by gaining an insider perspective on the situation by collaborating as an equal partner with participants in a shared making activity. A focused ethnographic method was a way to form bonds with people, at the specific setting, by exploring shared practices and meanings through the lens of craft activities. Trust building occurred gradually over time, as I was continually negotiating relationships with people involved. I consider this research to be practice-led because of my history as a designer-maker with a particular set of skills and experience in participatory-based methods under the umbrella of a craft ethos.

3.3. Practice-led

As previously discussed in Chapter 1, this research was shaped by my background as a designer in the UK Creative Industries and is characterised by the process of working as a designer-maker in collaboration with communities and stakeholders. I was consciously bringing in prior experience as a maker and facilitator of craft groups to this research, for this reason the term practice-led felt to be the most appropriate descriptor. The choice of methodology was a consequence partly of existing knowledge and of creative practice described as ‘community arts’ or ‘participatory arts’ that involves working with people in social and community contexts. Gray and Malins provide the following helpful definition of participatory practice:

Practice as a collaborative activity, involving other practitioners, participants and professionals from other disciplines, and/or external bodies, for example industry, commerce, voluntary sectors, and so on. This approach could involve making, facilitating, disseminating, as well as negotiating, fundraising, and so on (Gray and Malins, 2004, p. 104).

Prior experience helped shape the methodological approach and recognised my previous knowledge, values and beliefs as an important starting point, Tracy (2013) describes this as personal curiosity by way of initial positioning in the field of research. Practice-based research where the researcher makes things related to his or her practice in order to answer the research questions. However, to answer my particular research questions, I needed to extend my own practice of making to accommodate collaborative making practices, using specialist knowledge to facilitate the co-production of artefacts within group settings, rather than being the sole creator. By designing and facilitating workshops to help others build on their own skills and capacities. Locating design practice in research and the everyday practices of what designers do (Crouch and Pearce, 2012), was my reason for embarking on this research journey. The novel opportunity presented by the unique setting at a living museum along with the participation of a specific group of people is what made this research distinctive and personally significant as real world research. Real world research as described by Robson (2011) refers to applied research projects that are typically small scale, examining personal experience, social life and social systems in order to understand the lived reality of the problem affecting people's lives. The experiential act of doing something through interacting with other people is as important as the outcome; the craft environment provided a method for a sense making process to take place. Honebein (1996) argues that problems in the real world rarely have a single approach or a correct solution, multiple perspectives must be explored to construct meaning in social experience. Craft, as ethos and practice, was fundamental in the making workshops and provided the atmosphere in which reflective practice was central to the process of interpreting how individuals make sense of their world, indicating the importance of the experiences and perspectives of the participants (Adom, Attah and Ankrah, 2016).

This approach relates directly to a constructivist theory of learning through doing, through the experiences of the individual and of the practitioner/researcher within a mutual learning context (Kolb, 1984). Kolb's 'Experiential Learning Cycle' (figure 3.1) states that knowledge occurs through the transformation of concrete experience followed by reflection on experience, followed by meaning making and planning new actions. This definition implies that knowledge is experienced through a cyclical process of scaffolding knowledge and building on learning. In practice this means being guided by the practitioner's own perspective and reflections, as Twigger Holroyd (2013, p. 35) discusses in her practice-based enquiry into

folk fashion, ‘it is a process of continually and consciously acknowledging and interrogating personal and professional experience’.

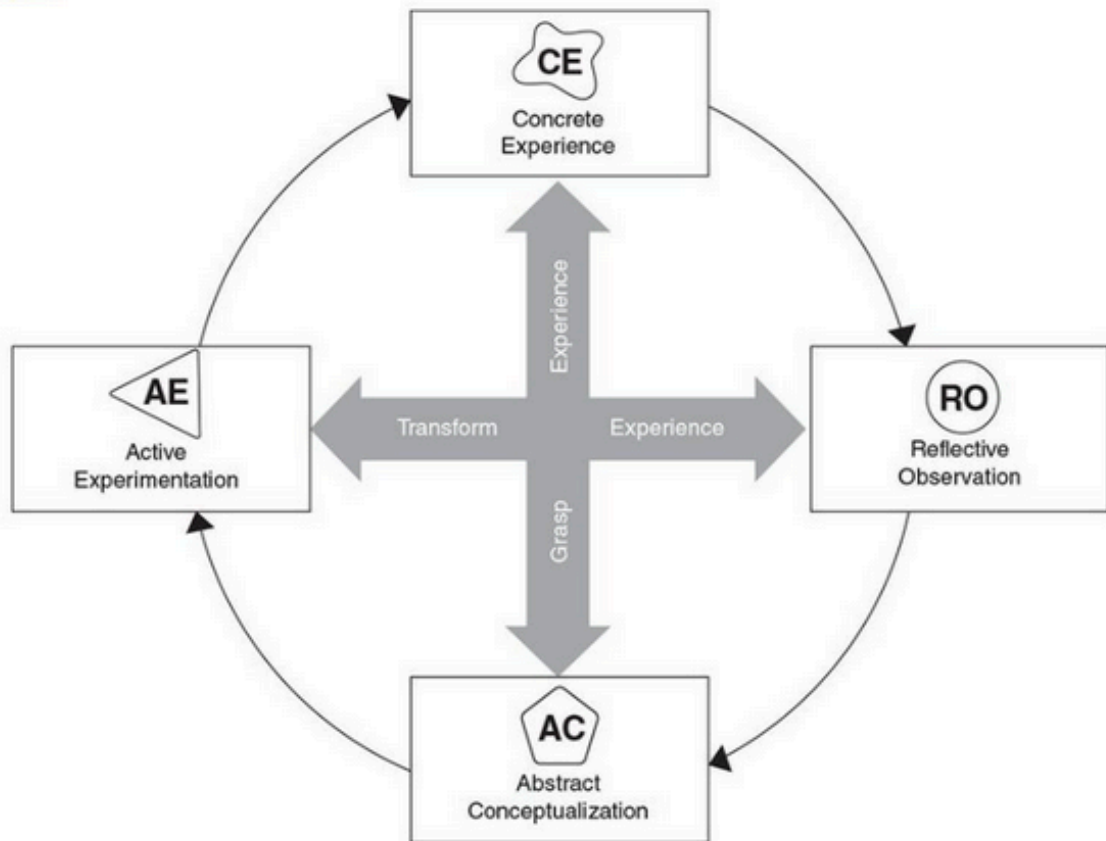


Figure 3.1: The Experiential Learning Cycle (Kolb, 1984, p. 92)

This methodological approach felt appropriate for this study and to document and revisit the aims and key questions this research was asking, reflective practice became key and will be described below.

3.4. Reflective practice

This research is informed by practice, Schön's (1983) theorising on the nature of reflective practice has been influential for design professionals engaging in design research that is grounded in their own current practice and realised in projects. The concept of reflective practice is often used as a theory to consider how designers engage in a design process, a way of thinking about the creative production process. Drawing on tacit knowledge to make decisions in the moment, it is a continual process of reflecting through doing. Schön (1983) describes reflection-in-action, as what professionals instinctively do in their day-to-day practice, tacitly making judgements about quality and performance. He refers to this as knowing-in-action, as we try to make sense of the situation, we intuitively modify our actions in the moment, we automatically reflect-on-action (Schön, 1983). Reflection is fundamentally connected to practice, it is the constant dialogue between problem and solution in the design process (Cross, 2006, p. 55). Reflection in order to learn from practice to develop and apply knowledge is an essential part of design practice, it is a concept that closely aligns with Action Research where the practitioner/researcher is an integral part of the situation to be studied (McNiff and Whitehead, 2006, p. 144). The key principle being that design practice is not fixed, a problem can be understood through a dynamic process of reflection and examination in order to find a solution to a problem or to initiate change (McNiff and Whitehead, 2002; Crouch and Pearce, 2012).

Reflective practice was embedded in my planning and iterative design process, but this alone was not enough, an awareness of the experiences of the people living with dementia was essential to construct knowledge derived from the particular setting. For example, at times when a participant was struggling to carry out a specific action, having a close working relationship with the person enabled me to identify a problem in the moment and adapt the activity to support personalised contributions. Often, remarkably simple solutions transformed an activity to enable tailored participation; this knowledge of an individual was carried through in each session, new perspectives were then applied in the planning stages. In the next section I will explain how this relates to Action Research.

3.5. Action Research

I adopted an Action Research approach to conduct this study to allow a deep insight into the experiences of people living with dementia engaging in meaningful work-like activity. Action Research involves researchers working with participants to understand a situation, through a series of steps comprising of planning, action, observing and evaluating the effects of that action (Rowe, 2020). Archer (1995, p. 6), describes Action Research in the field of design as ‘systematic investigation through practical action calculated to devise or test new information, ideas, forms or procedures and to produce communicable knowledge’. McNiff and Whitehead (2002) define a basic Action Research process as follows:

We review our current practice, identify an aspect we want to improve, imagine a way forward, try it out, and take stock of what happens. We modify our plan in the light of what we have found and continue with the ‘action’, evaluate the modified action, and so on until we are satisfied with that aspect of our work (McNiff and Whitehead, 2002, p. 71).

This research was carried out through the method of practitioner activity (Archer, 1995), where I became a full participant as an experienced practitioner in a field of study. The key benefits of this approach are that participants actively engage with the researcher in the process and new learning can be acted upon in the process. In this research setting the participants included museum staff members, volunteers, service users, people living with dementia, family members and researchers. The research was pursued through practitioner reflection-in-action in and on real world happenings and new understandings were implemented for the duration of the fieldwork. Each of the three stages of the fieldwork was planned, carried out and the next stage revised as needed (Figure 3.2). The three stages of the research consisted of a preliminary observational study (Pre-study) to gain a broad understanding of the setting and the people, followed by a pilot study to test potential workshop methods and finally a longer study to test and evaluate a social enterprise model. Action Research provided key ways of reflecting throughout the process, knowledge and understandings emerged from action and collaboration.

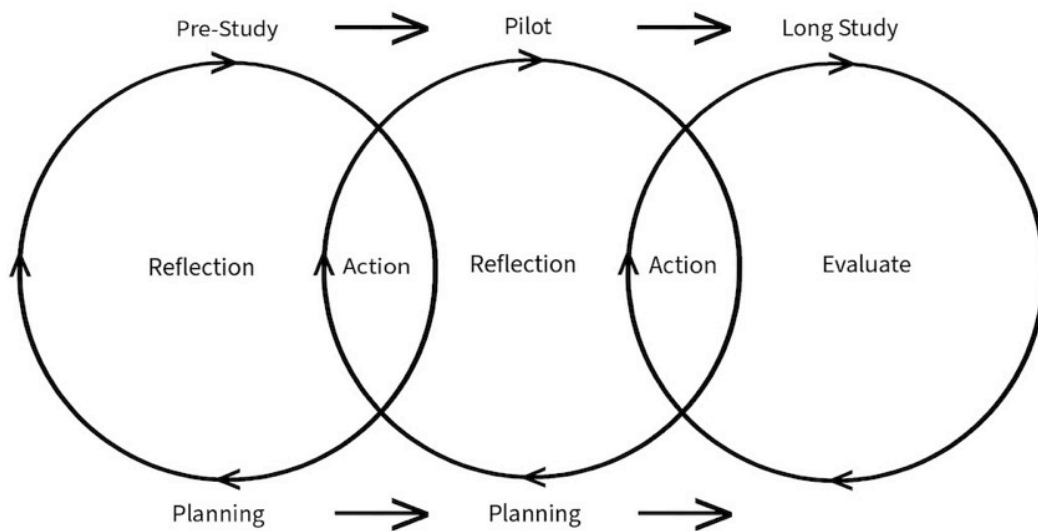


Figure 3.2: The Action Research Process that I used for the research.

3.6. Design Research

My approach to this research described so far has addressed aspects of Creative Collaboration informed by Ethnographic, Action Research, this section will discuss participatory methods in design research more broadly and how they relate to my chosen methodology. Design research is a relatively new area of research consequently there has been no universally agreed methodological guidance to follow, Gray (2004) refers to this problem as a lack of a map to reach a meaningful destination. A need for core theory and discipline-specific research practices is the challenge for the field of design (Rowe, 2020). The complexity of design research issues and the often collaborative and interdisciplinary nature in this field of study demonstrates the expansive scope of the challenge. In recent decades the designer has taken an active role in contextualising the creative process through practice-led research ‘essentially qualitative, naturalistic and reflective, it acknowledges complexity and real experience and practice – it is ‘real world research’ (Gray and Malins, 2004, p. 72), that calls for a pragmatic approach tailored to the individual project. Zamenopoulos (2018) describes design as an evolutionary practice, having a distinct way of thinking, framing and making sense of problems by developing solutions in a present situation to shape a better future. Therefore, designers are well placed to address complex

problems that have no single solution, such as health and wellbeing issues. Rowe (2020) notes the shift in design practice in the twenty first century, a move away from traditional specialisations and disciplinary boundaries where designers were classified by the processes employed (e.g. graphic design, fashion design, furniture design). He identifies technological advances in developing new forms of practice and new ways of working such as interaction design and user experience design that focus on user-centred rather than designer-centric approaches (Rowe, 2020, p. 53). Co-design, for instance involves people whose life is affected by a certain change, co-design uses methodologies that promote interdisciplinary practice enabling people to engage and collaborate in a design task towards shared goals. In co-design practice the role of the designer is as facilitator and equitable participant, each person in the design group is seen to have equal value. The flow of knowledge and lived experience is bilinear, an exchange of knowledge between people collaborating (Sanders and Stappers, 2008). Designers learn from the user group valuing their knowledge of a particular problem as co-designers (Zamenopoulos and Alexiou, 2018). In recent decades designers have moved away from designing for people to designing with people, valuing their knowledge and lived experiences by facilitating collaborative processes that allows them greater agency. See (Wallace, Wright, *et al.*, 2013; Hendriks, Slegers and Duysburgh, 2015; Treadaway and Kenning, 2016; Branco, Quental and Ribeiro, 2017; Winton and Rodgers, 2018) for examples of ‘designing with’ in the context of dementia. Zamenopoulos and Alexiou (2018) point out the many related terms under the umbrella of co-design to describe different practices such as participatory design, user-led design, community-led design, co-creation, collaborative design, cooperative design, collective resource approach or socio-technical design.

‘Overall in co-design, people collaborate, cooperate or connect their knowledge, skills, or resources in order to engage in a design task’ (Zamenopoulos and Alexiou, 2018, p. 13).

Participatory Design is driven by social interaction where users and designers learn together through shared experiencing and reflection (Simonsen and Robertson, 2012). It uses methods that enable people with impairments to actively experience the designer’s perspective

empowering them in a process to enhance the person’s capability for taking control of their own agency (Van Dijk *et al.*, 2016).

‘This includes being recognised as true participants and being able to take up position in social interaction with other project members, such as professional designers, engineers, researchers or institutional representatives’ (Van Dijk *et al.*, 2016, p. 1).

Sanders and Stappers (2016) set out the intricacy of the participatory design research territory in figure 3.3.

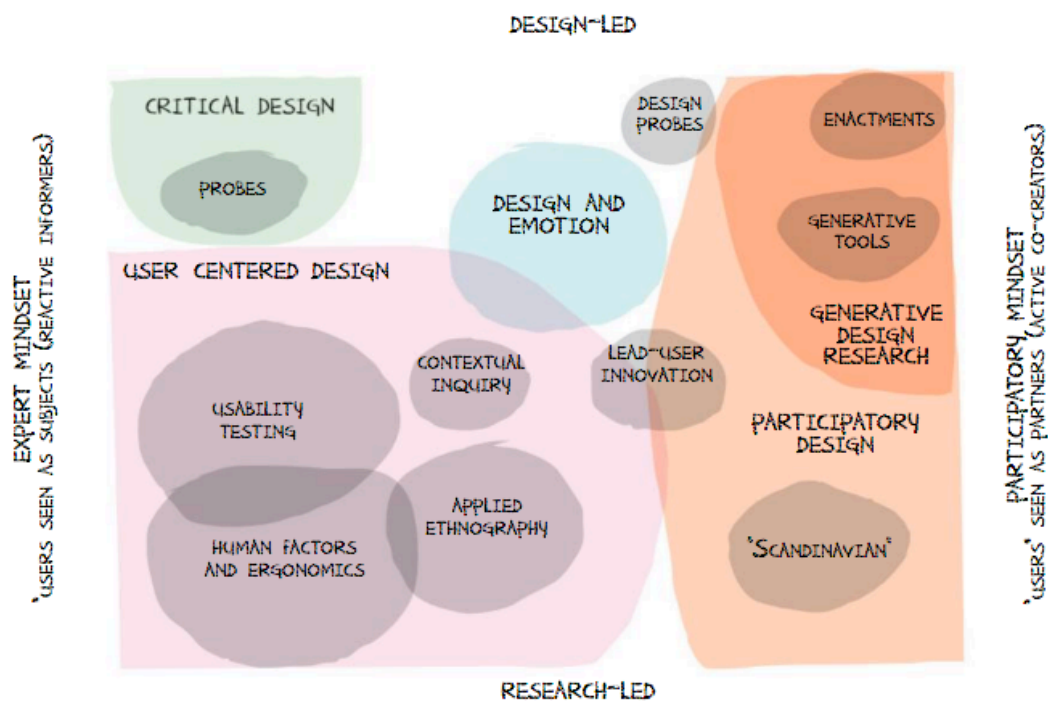


Figure 3.3: The emerging landscape of design research approaches and methods (Sanders and Stappers, 2016, p. 19).

The participatory mind-set, where the participant is seen as an active collaborator and valued as expert of their own experiences is located on the right side of the design research landscape (figure 3.3) described by Sanders and Stappers (2016, p. 21). There are aspects

participation that can be applied to the design process as set out in the landscape of design (figure 3.3) but there is no mention of craft within the field of design. I position this research as collaborative creativity within craft practice supported by informal learning in a social context. Figure 3.4, shows an adapted version of the ‘Landscape of Design Research’ (Sanders and Stappers, 2016) with collaborative creativity framed within the wider participatory design research methods. A craft ethos relates to making things with the hands, facilitated making sessions enabled people with dementia to take part in a project that builds up their abilities and confidences over time.

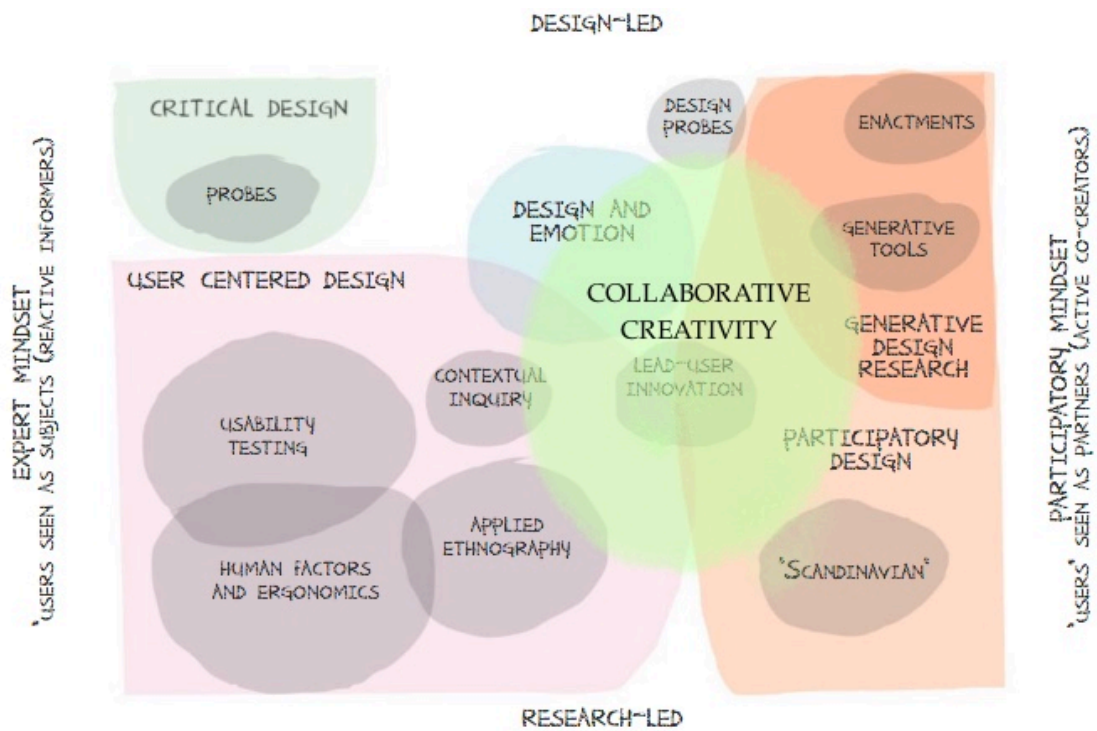


Figure 3.4: Collaborative Creativity shown in an adapted version of Sanders and Stappers (2016), Emerging landscape of design research.

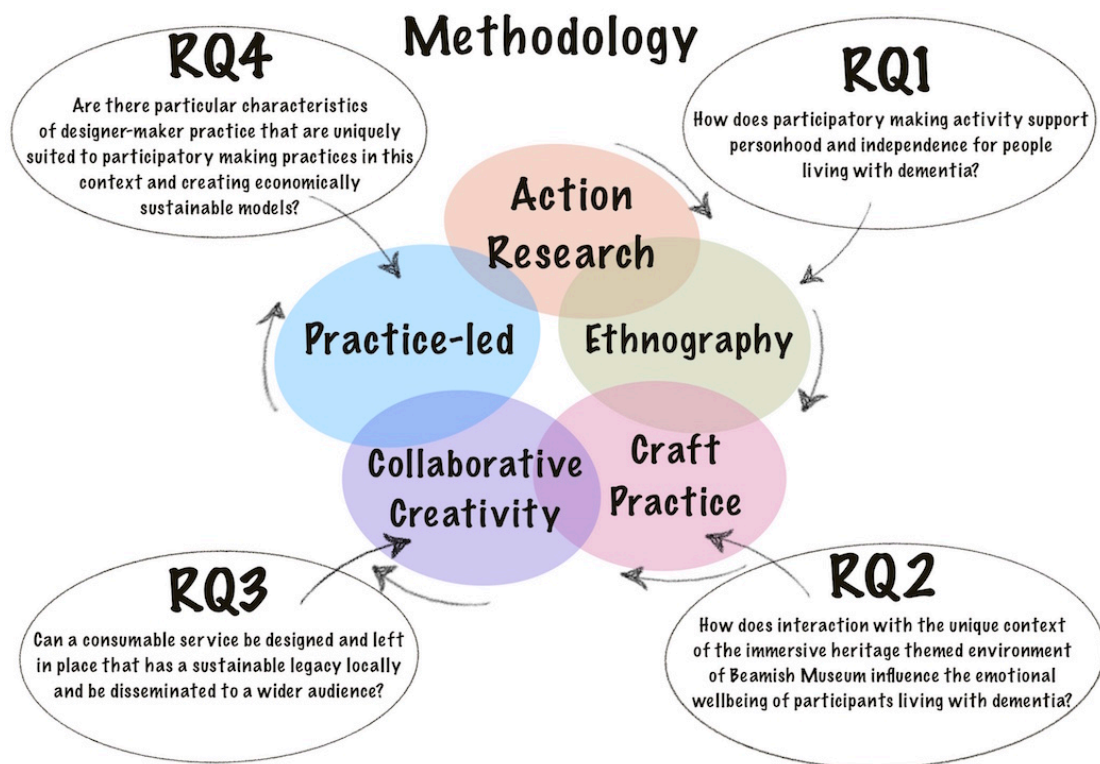


Figure 3.5: Methodology.

Figure 3.5 shows the elements that I have described in this chapter that makes up my methodology and seeks to answer the research questions.

In this chapter I have described the cumulative components that in this particular combination and context is what makes this research unique and a valuable contribution to knowledge. The way in which they sit together provides the framework for knowledge to emerge. For people with dementia it is more than just passively engaging in activities; craft is the scaffold, a social activity that empowers them in new and meaningful ways. I have used participatory crafting methods as an approach to explore my research questions and to develop critical understandings of in the moment making with people with dementia. In the following section (3.7.) I will describe the methods that I used to develop and test ideas through immersion in exploratory fieldwork at the specific museum setting.

3.7. Methods

The methods described in this chapter set out the combination of practical procedures and techniques used to acquire multi-perspective qualitative data from each stage of the fieldwork. The research was carried out at Beamish Museum over three distinct phases spanning a two-year period. Planning for the fieldwork was undertaken during the first phase, a pre-study where I was embedded at the museum, working closely with staff to identify opportunities for enquiry. The aim was to consider the existing activities, assets and resources, what was already happening, how it happened and the potential to develop a new intervention specifically designed for this distinctive context. The pre-study phase is discussed in more detail in chapter 4. The second phase, a 10-week pilot study, developed as a result of observations from the pre-study, aimed to test the collaborative workshops with a small group of participants, is presented in chapter 4. The third phase presents the final stage, a social enterprise model, which is discussed in chapter 5. Existing theory suggests that the successful and sustainable development of community centred strategies is based on their strengths, resources and potentials, strengthening community networks and supporting local expertise (Foot and Hopkins, 2010). The available assets or features within community networks can guide potential activity; asset mapping identifies the knowledge and skills of the individuals involved and the context in which the project sits. Asset mapping acknowledges the valued resources and places, strengths, knowledge and skills of people at the outset (Foot, 2012; Hackney, 2013).

3.8. Asset Based Approach

Planning for an asset-based research project seeks to identify significant assets at the specific setting, in practice this means finding out what is already available, what is working and build on it (Foot, 2012). Using the available resources, as functional assets at the outset proved to be a valuable tool in developing a methodology for this research reinforcing a pragmatic approach to planning the potential activity. The heritage venue was considered a significant asset which research suggests can have an impact on sense of place and wellbeing in communities (Pennington *et al.*, 2018).

‘A sense of place and belonging are important health assets, interventions that improve the resilience of a place and value its role in the resilience of individuals and families are important areas for action’ (Foot, 2012, p. 45).

An initial scoping review identified key people, skills, concepts, features, resources and assets as illustrated in figure 3.6.



Figure 3.6: An Asset Map identifying the resources strengths and attributes involved in the research.

People

People living with early-stage dementia and family members

Participants were specifically chosen who were at an early stage of their dementia journey. This approach builds on the work of Mountain and Craig (2012) to develop self-management skills and support them in maintaining independence for as long as possible after diagnosis.

‘If these skills could be developed and retained whilst people were cognitively able to do this then there was a possibility that they might be enabled to effectively re-design their lifestyle and the broader environments in which they live to accommodate and respond to the challenges that dementia might bring’ (Craig and Fisher, 2020, p. 2).

Evidence suggests that staying active and engaging in programmed activities can have the effect of stabilising or slowing deterioration (Kitwood and Bredin, 1992). Supporting a person with dementia involves finding ways and offering choice to overcome the social and emotional difficulties that people with dementia face on a daily basis Craig (2001, p.3). Dementia should not be a barrier to learning new skills or contributing to society in meaningful ways, in this process the participants become collaborative partners in the design team, making decisions and actively contributing to the making process as described by Winton and Rodgers (2019). Acknowledging the principles of constructivist learning theory the participant plays an active role in the activity helped by the instructor/facilitator through experimentation and doing (Adom, Attah and Ankrah, 2016).

Staff

Staff members have a wealth of experience at their own specific workplace and their input was relevant in understanding the service that they provided. Two of the staff members from the health and wellbeing team had been instrumental in developing the existing service of providing programmed activities for people living with dementia. They had been involved in the early development and planning stages when Orchard Cottage transitioned into a venue for heritage-based intervention for older people. The knowledge and expertise of staff

members with experience in health care was beneficial, acting as critical friends in my research, to reflect on progress and guide planning for person-centred care and for group activities. The core team of 3 health and wellbeing staff based at Orchard Cottage were more than just ‘museum engagers’ due to their expertise and additional training in working with people with dementia. At least one member of staff attended each session, sometimes actively collaborating, sometimes passively observing.

Volunteers

According to the National Council for Voluntary Organisations (NVCO) 24 per cent of people volunteer formally through groups and organisations at least once a month. The cohort of volunteers at Beamish Museum makes up an important part of their casual workforce contributing to all areas in a wide range of diverse roles. Volunteers in the heritage sector are also considered an additional element to the museum’s audience with motives for attending similar to that of visitors. Subject matter has the most significant impact on the type of people who choose to volunteer at a particular site based on the respective collections (Holmes, 2003). Specific examples of historic themes that attract volunteers to Beamish are:

- The Tramway and the fleet of trams, buses and trolleybus
- Rowley Station, and the Colliery Railway
- The Drift Mine and Pit Village
- Architectural restoration
- Heritage engineering
- Music and period instruments
- Costume
- Health and Wellbeing

The reasons a person might choose to volunteer include, sharing skills and knowledge, a desire for a leisure experience by pursuing a subject interest with like-minded people (Orr, 2006). Orr (2006) describes this as career volunteering by using their free time as ‘serious leisure’ to extend their interests and share their knowledge. Research has shown that volunteers are highly motivated to learn and to help others to learn, gaining immediate

feedback from visitors and staff (Holmes, 2003). Volunteers contributed to the running of the workshops by helping to facilitate and support sessions, often sharing their own acquired knowledge and skills from their own amateur and hobby activities, they proved to be a vital part of the design team.

Place

The unique setting inspired and informed the stages within the project, the living museum, provided the immersive environment where the phenomenon was explored. In addition to being repositories and custodians of knowledge and heritage, museums are safe, accessible spaces that can contribute to people's wellbeing and play an important role in the lives of people with varying needs. A significant feature of this research was the novel experience of interacting with the physical immersive environment, which was integral to the workshops and which I considered to be a principal actor in the inquiry. Inspiration for the workshop activity was motivated by the heritage surroundings to naturally initiate conversations to inform the making activity. Heritage was the primary source of design inspiration. Pennington *et al* (2018) provide the following useful definitions of 'Heritage' and 'Heritage-based intervention':

Heritage

'Inherited resources, which people value for reasons beyond mere utility'

Heritage based intervention

'Designing, modifying and/or delivering historic places or assets as a key element of an activity that has an observed impact on people'

(Pennington *et al.*, 2018, p. 6).

The significance of the artefact for the workshop activity was twofold, first as a treasured historic object informing a design process and second as a new handcrafted object that has been inspired by the first. Heritage artefact engagement was used as a central focus of the workshop activity; methods of working involved the exploration of the museum site and museum collections (Camic and Chatterjee, 2013). Participatory craft workshops were devised with a traditional heritage focus in observance of the era represented at the immersive venue (Twigger Holroyd *et al.*, 2015).

Figures 3.7 and 3.8 show examples of woodblock carving and printmaking workshops inspired by the heritage objects at Orchard Cottage.



Figure 3.7: Craft workshops inspired by heritage objects at Orchard Cottage (Mantel Clock).



Figure 3.8: Craft workshops inspired by heritage objects at Orchard Cottage (Sewing Machine).

Practice

The collaborative making workshops aimed to provide opportunities to carry on or even to learn new skills, to challenge the perception that a diagnosis of dementia is a barrier to new learning. Initial sessions established methods of co-supportive, practical and meaningful work like activity rooted in community identity and distinctiveness of the setting. Invoking a person-centred approach (Kitwood, 1997) to participatory making with people living with dementia by understanding specific impairments or difficulties and individually adapting to each participant based on their abilities rather than their disabilities (Kindleysides and Biglands, 2015). This approach addresses the diversity and the complexity of disabilities of people living with a specific impairment such as dementia (Hendriks, Slegers and Duysburgh, 2015). Really getting to know the person is key to this to gradually build relationships and mutual trust. The activities were devised to stimulate creativity through hands-on making in a supportive context to promote the participants' sense of personhood and identity. The concept of person-centred care is the prevailing paradigm for engaging with and supporting the needs of people living with dementia, respecting the person as an individual, (Kitwood, 1997) embedded in relational working methods to build respect and trust (Wallace, Wright, *et al.*, 2013; Hendriks *et al.*, 2018).

Embedding myself as a designer maker in this scenario has the effect of inspiring and motivating participants by sharing specialist skills in a mutually nurturing environment. Activities need to offer relevant experiences to facilitate people's creativity at all levels and in ways most conducive to their ability to participate (Sanders and Stappers, 2016). Getting to know the person with dementia personally enabled me to gain a deep understanding of their capabilities in order to tailor activities to best suit their needs. People with dementia engaged in a handcrafting activity that facilitated conversations and relationship building over weeks and months, thus establishing the value of the workshop activity as an important device for reflection. Projects were planned to capture the attention of the participants who had already expressed a prior interest in handcrafting (Cohen-Mansfield, Jiska, Marx, Marcia S, Regier, Natalie G, and Dakheel-Ali, 2009; Killick and Craig, 2011; Pöllänen and Hirsimäki, 2014). The aim to understand the experiences of the participants through the making activity, is described by Mäkelä:

‘In this process, the final products (the artefacts) can be seen as revealing their stories, i.e. the knowledge they embody’ (Mäkelä, 2007, p. 157).

Heritage craft skills such as woodworking, woodcarving and printmaking were used in the workshops reflecting my particular skill set; participants were inspired by the museum collections and responded to the locally significant historic themes to produce prototype products. Craft knowledge played a key role in the making process and the development of handcrafted prototypes and ultimately final products. Activities guided by the existing skillset and knowledge of staff and volunteers facilitated communication, as Craig (2001) suggests the skill of the facilitator lies in adapting ways to meet the needs of the person and as Windle (2018) recognises variations in the skills of the facilitators, the nature of the setting, the content of the activity and the characteristics of the participants will inevitably have an influence on the management and outcomes of a research project.

A Social Enterprise

‘To be a person is to have the status of a sentient being, to be recognised as having value, and to hold a distinct place in a group or collective of some kind’ (Kitwood, 1990, p. 185).

A nine-month study took place between March – November 2019 (Figure 3.8) where participants developed prototypes that they worked on during the pilot phase into handmade products for sale in the museum gift shop.

One of the aims of the making workshops was to connect the outcomes of the work-like activities to real-life set in a distinctive location, with the aim that participants feel relevant to the museum and their contribution is valued. Social enterprise combines social activity with an enterprise approach and can benefit wellbeing and pride in a community. An example of a socially motivated scheme is ‘GreenShed’ (Munoz *et al.*, 2015), which supports work-like activities in spaces that are perceived as safe. ‘GreenShed’ can be compared to ‘Men’s Shed’ which originated in Australia providing older men with male oriented activities (Ballinger, Talbot and Verrinder, 2009; Golding, 2015). A meaningful reason for participating, to

improve the quality of people’s lives through engagement in participatory and collaborative activity, support social inclusion and provide learning experiences.

Cassim’s Challenge Workshops Model (CWM) was shown to provide opportunities for disabled or socially marginalised groups to work as design partners along with designers during a design process. In her study she noted that many organisations desired the knowledge to develop in-house products but lacked the expertise in their existing skill base (Cassim, 2018). In the CWM a percentage of the profits from sales of items went to the beneficiaries. In our model the participants do not receive financial reward, the profit from sales was used to buy tools and materials to develop new products. Cassim recommended that designers explore opportunities within the unique context of an organisation to drive future products, by creating in-house locally relevant products to generate financial revenue through sale of products. The value of the designer-makers input was essential to the success of the workshop activities. By facilitating the development of achievable, high quality saleable design outcomes. Our model aimed to develop a template, or reference, for non-profit groups and/or the museum sector, to create their own co-design projects that provide some financial sustainability and social inclusion benefits that value the contribution of the socially motivated interventions with commercial opportunity as a valued asset, achievable through well-considered design solutions.

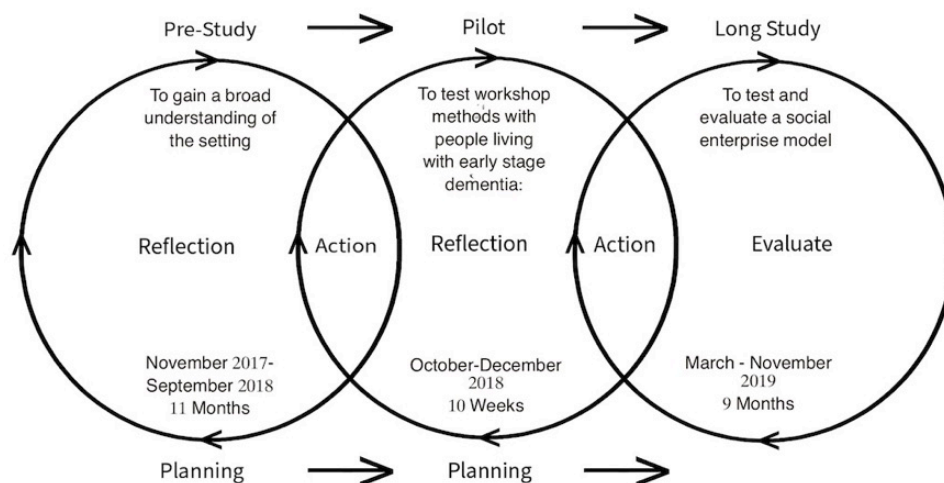


Figure 3.9: The action research timeframe for the three phases of the research

3.9. Data Collection and Documentation

Methods of data collection for this study aimed to record the experiences of the people taking part through their stories, narratives and experiences. Their stories helped to paint a richer picture of what happened over a period of time and are particular to the specific context of the research.

‘Stories are a powerful source of evidence for providers as well as commissioners. They enable a more rounded understanding of what is happening and what the connections are, in contrast to a tick-box or needs assessment exercise’ (Foot, 2012, p. 70).

Data acquisition and generation involved:

- **Participant Observation:**
 - Photography, audio, creative work/artefact, crafting stories
- **Researcher Reflection:**
 - Sketchbook, reflective journal, audio reflection/transcription

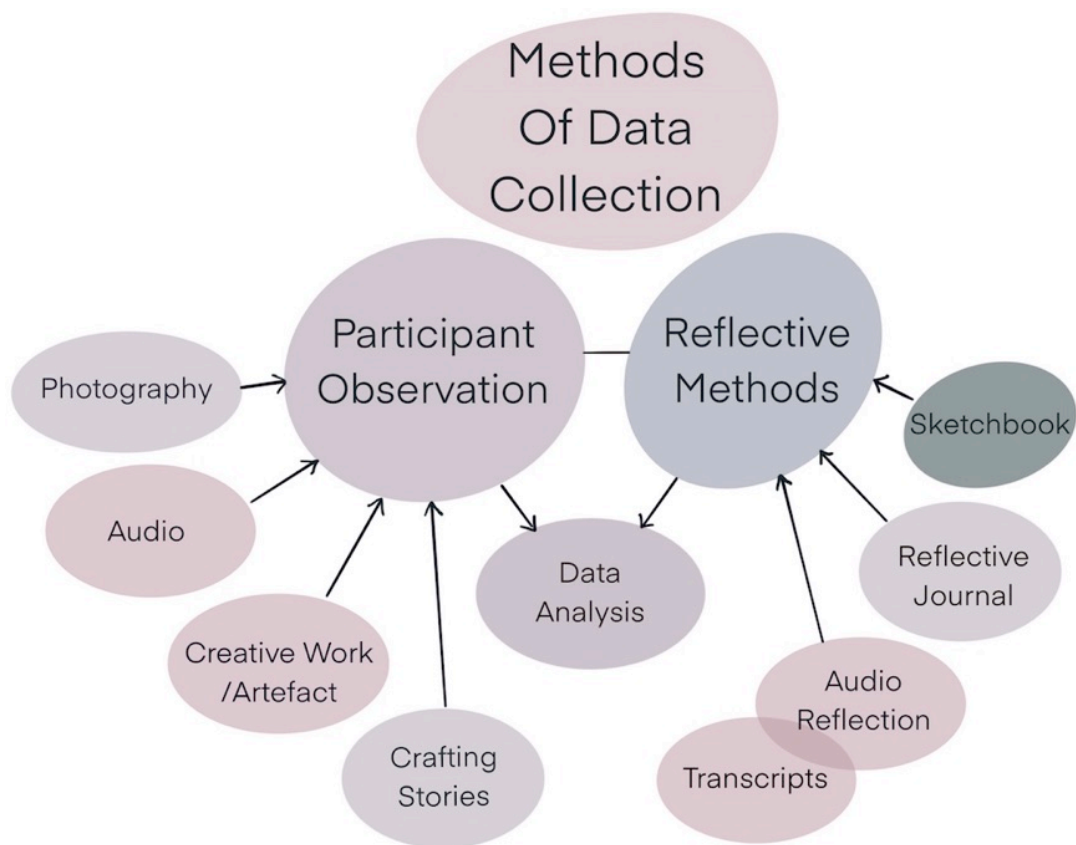


Figure 3.10: Shows the methods of data collection used for this research.

Participant Observation

To watch something/someone/an environment/situation closely and accurately record in some way the activities/situation in order to capture data relevant to the research project issues (Gray and Malins, 2004, p. 106).

Directly participating in the action, embedded as a team member, I undertook participant observation to obtain a record of each session and so generate data (Tracy, 2013). The vulnerabilities of the participants shaped the methods of data collection, a gentle approach guided by the observer/researcher with an insider perspective aimed to prompt conversation through the action of the making activity (Gauntlett, 2007; Mäkelä, 2007; Twigger Holroyd, 2013; Wallace, Wright, *et al.*, 2013). Researchers cannot always rely on verbal data, as many types of impairment affect participants' abilities to express themselves (Hendriks, Slegers and Duysburgh, 2015) and they may find it difficult to express themselves through established

methods such as interview or questionnaires. Typically when you ask a question, a person living with dementia will respond with short or one word answers or they may not remember having participated in an activity which may cause distress. Camic (2019) discusses the difficulty in capturing the week-by-week or moment to moment impact of an intervention for someone with significant cognitive impairment when they cannot recall having participated in the activity. I therefore, needed to delve deeper to find the rich nuances of the interactions, by exploring naturally occurring 'in the moment' methods of data collection, resulting in unsolicited responses (Kenning *et al.*, 2018). Observation was the primary method of qualitative data collection for this study, reflecting on informal in-session conversations. Observing gestural body language, singing, humming, humour and banter, silences, instances of concentration and simple shared experiences that occurred during the activity helped to build a picture of the experience of participating. In addition, participant observation through embedded research practice assisted the building of relationships over time with the group and with the staff and volunteers.

Photography

Photography was used as a method of data collection, the discernible advantage being a photographic recording of moments and of process to provide visual evidence in support of the text (Rose, 2001). Rose (2001) describes analysing visual materials such as photographs by means of attaching descriptive labels to images by assigning categories for coding images to reflect what is happening in the scene and serve to interpret meaning. The codes provide a link between the image and the broader context under consideration (Rose, 2001) and serve to support other forms of data. Visual data such as photographs can be less restrictive than other forms of data collection such as interviews where respondents with cognitive impairment may have faulty recall. A photograph can capture a picture where a person cannot fully articulate their experience (Gray, 2017). Participant informed consent was specifically obtained for the use of photography during the workshop activity, all participants without exception, agreed to its use. However, to protect participant privacy I decided to avoid capturing faces where possible, framing the image with a focus on hands and actions. A focus on hands sometimes is not enough to relay the whole story, faces when captured in an image were disguised at a later stage using digital manipulation methods in photo editing

software such as Adobe Photoshop and Procreate by Savage Interactive for iPad, as illustrated in Figure 3.11.

An individual may, choose not to be anonymised, acknowledging their contribution as makers, for instance when the Museum Communications Team accredited their involvement in publicity outputs (i.e., social media, website and printed media). In this case consent was sought from the participants and their contribution was recognised by the organisation as valued museum members.



Figure 3.11: Examples of anonymising participants in photographs.

Video

I contemplated the use of video as a tool to capture sessions at the beginning of the study, however it was decided not suitable for the regular sessions due to the vulnerabilities of the participants. Video was considered to be overly intrusive in the relatively small working space and could detract from the workshop activity. However, a short video was made by specialists from the museum communications team to promote the sale of products at a significant point in the project. In this instance the video served as a celebratory record, promoting the achievements of the group to the wider community, museum staff and visitors. The video was shared on Beamish social media channels such as Facebook, YouTube, Twitter and Instagram with consent of all participants.

Audio

Audio recordings of each session were made on a pocket audio recorder and transcripts produced. Re-listening to the audio and re-living each session was a valuable reflective tool that generated rich insights that could be missed by observation alone. Disadvantages of using audio were that it failed to pick up conversations during noisy workshop sessions. It also proved difficult to follow threads of discussions where multiple conversations were happening concurrently. Transcriptions of the conversations that took place during the workshops were documented in Microsoft Word; conversations were initially filtered to record extracts of dialog that were considered relevant to the research. Conversations about irrelevant topics, personally sensitive information or general discussion were omitted.

Creative Work / Artefacts

Participant work and design prototypes were developed through group discussion, experimentation with ideas and materials. Museum artefacts from an extensive archive were used as prompts to provoke conversations and to generate design ideas at the beginning of the activity. The setting for the workshops initially provided a wealth of iconic artefacts as inspiration, such as the 'Brown Betty' teapot, chiming mantel clock, Bakelite radio and Singer sewing machine.

The making and the products of making are seen as an essential part of research: they can be conceived both as answers to particular research questions and as artistic or designerly argumentation. As an object made by an artist–researcher, the artefact can also be seen as a method for collecting and preserving information and understanding (Mäkelä, 2007, p. 157).

The resulting handcrafted prototype artefacts made by participants were considered as a process to learn from the experience of taking part in a collaborative design effort (Sanders and Stappers, 2016). The first iteration of a prototype product was offered to the participants/makers to keep, subsequent fully developed products were sold in the museum gift shop in small batches.

Sketchbook

In design practice, sketchbooks are used to record the development of ideas overtime and can include a range of drawings, visuals, annotations and other contextual references (Gray and Malins, 2004). I used a physical sketchbook (figure 3.12) to experiment and develop ideas relating to design practice and to document the evolution of the artefacts.

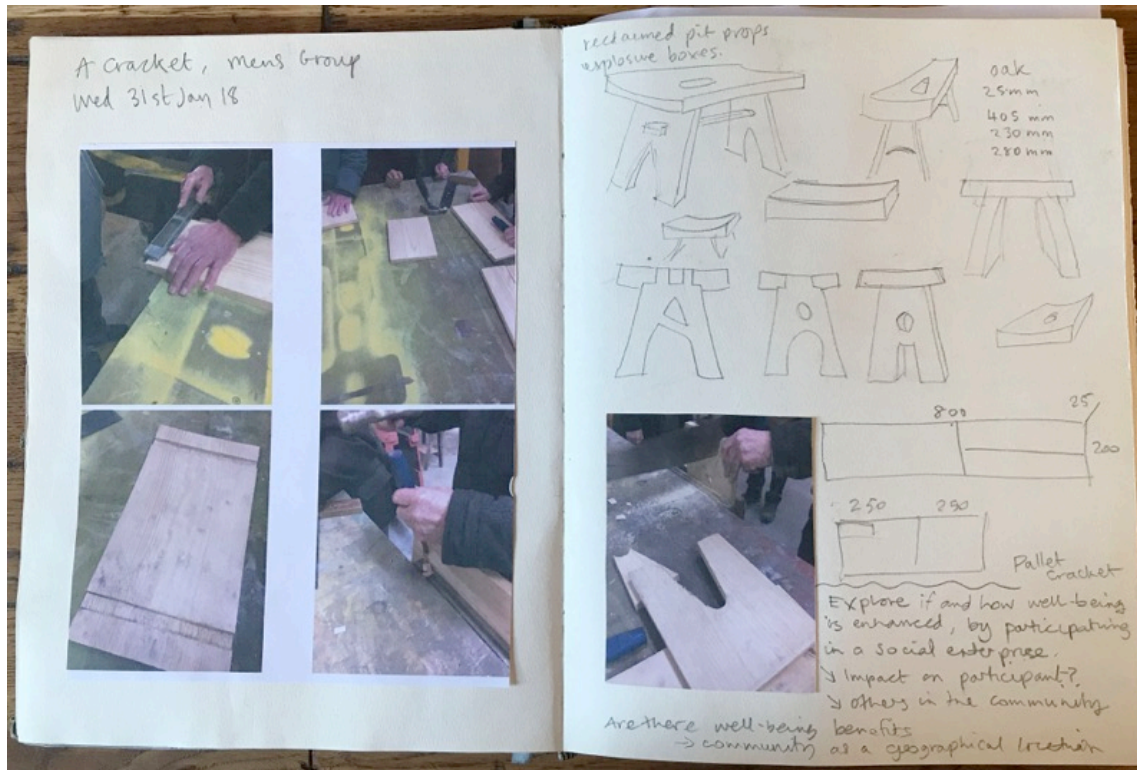


Figure 3.12: Pages from my sketchbook showing the development of a Cracket prototype.

Reflective Journal / Research diary

In practice-based research, reflective journaling goes beyond the use of a sketchbook in that it is a more structured and deliberate research method (Gray and Malins, 2004). I recorded a digital version of a reflective journal (figure 3.13) using Evernote, which is an application for note taking, organising and archiving information. I recorded weekly sessions in a diary format that included text, drawings, photographs, and web content. Reflective notes were captured as soon as possible after the session so the happenings remained fresh, preferably on the same day or the next day. Reflections typically consisted of a brief description of the activities during the session, personal feelings about what happened, thoughts, and insights. The notes often included a description of the immersive setting in which the activity took place and the physical artefacts present.

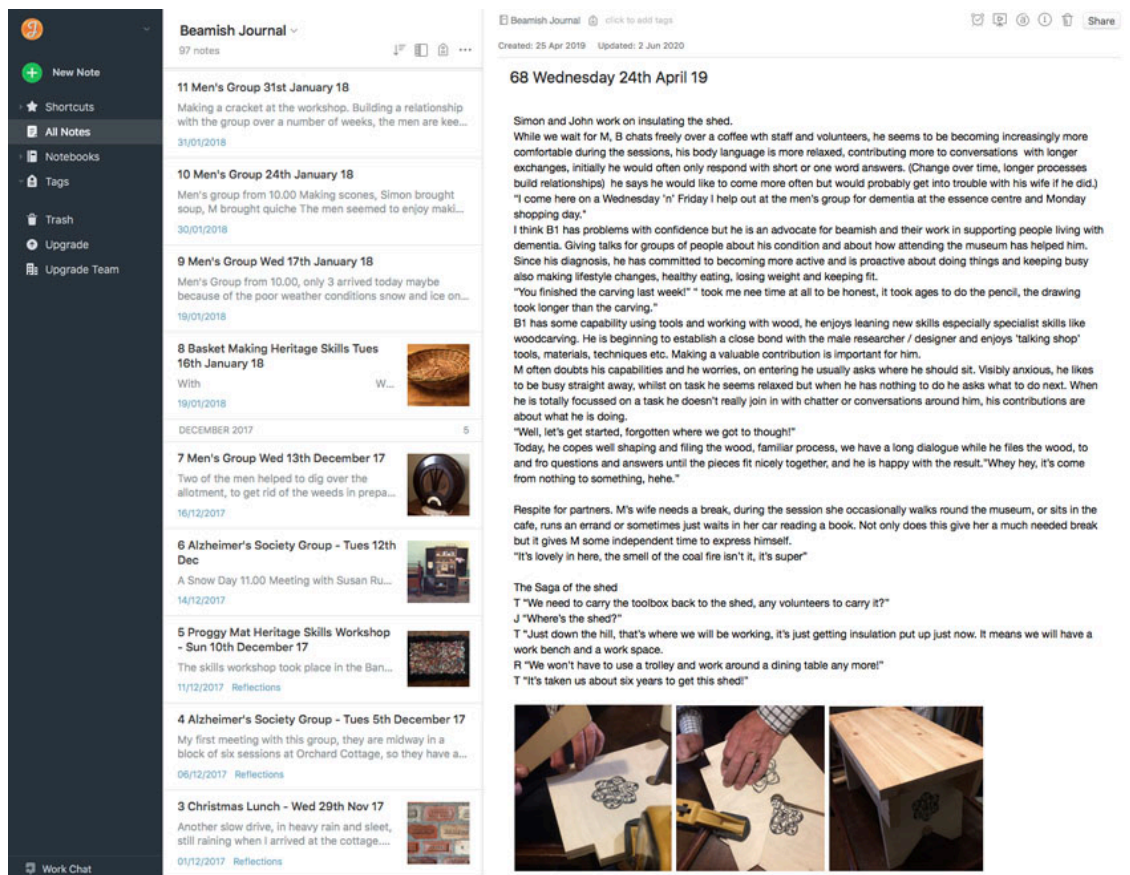


Figure 3.13: Pages from my digital journal

Crafting Stories

A collection of evidence presented from each unique participant that helped to articulate his or her distinct ‘crafting story’. Dementia affects each person differently it is widely accepted that there is no proven method to involve or understand their experiences when working with people with cognitive impairments. This is a challenge for researchers and designers to find appropriate techniques to communicate their contributions when including them in research projects. I have discussed the need for a person-centred approach that reflects the specific needs of the individual in participatory working; accordingly, this applies to methods of observation and reflection. Hendriks (2015) argues the case for recognising the individual characteristics of each participant and proposes an individually adapted approach for each participant and each specific design situation. For this reason, I thought it appropriate for my research to focus on each individual ‘crafting story’ to share the unique experience of each person and how I used collaborative working methods to enable participants with impairments to fully express themselves.

3.1. Data Analysis

‘Qualitative analysis is (or should be) a rigorous and logical process through which data are given meaning. Through analysis, we can progress through an initial description of the data then, through a process of disaggregating the data into smaller parts, see how these connect into new concepts, providing the basis for a fresh description’ (Gray, 2017, p. 685).

Qualitative research has a long history in social research where the perspectives of participants, everyday practices and everyday knowledge is interpreted by the researcher situated in the activity (Flick, 2008). Multiple perspectives in analysis were gathered by obtaining the opinion of others through an approach of examining naturally occurring conversation in the moment, and from feedback of family members, staff and volunteers. I found the process of reviewing the audio recordings and the often-laborious but worthwhile task of making transcriptions a valuable method of post-intervention reflection. The qualitative data collected was analyzed using thematic methods to identify meanings from informal conversations during the participatory making workshops, supported by

observations and comments from family members, staff, volunteers and from social media. The use of social media was an unexpected outcome of the research, as I had not anticipated to use it at the outset, feedback was received on Beamish social media channels, as a result of their in-house promotion of the project. The intention of the workshops was to understand in depth the experiences of the small group of people involved and seek to unpick the rich detail of the participatory activities in terms of wellbeing. A thematic coding analysis was used to identify patterns and meanings that emerged from the qualitative data, to help build a picture of key themes and seek to understand the benefits and value of the project within the museum. The analysis of the data from the pilot study assisted in the preparation of a tailored approach to the next stage of research, a longer workshop study to test the social enterprise model.

The focus of the 'Five Ways to Wellbeing' suggested actions to improve the mental health and wellbeing of the UK (Aked *et al.*, 2008; Nef, 2011), discussed in chapter 1 served as sensitizing concepts, a lens through which to initially view the evidence (Tracy, 2013).

'These concepts – gleaned from past experience or research, or mentioned in former scholarship – serve as background ideas that offer frameworks through which researchers see, organise, and experience the research problem. Most researchers begin with an inventory of favourite concepts, theories, and personal interests to draw attention to certain features in the scene' (Tracy, 2013, p. 28).

In this study, the five concepts of wellbeing were used to identify evidence of wellbeing and structure a thematic analysis of the data. I used a thematic analysis of audio, transcripts and researcher reflection to initially to compare to the five themes and reflect on later in the conclusion. NVivo 12 software was used to manage the data from a range of media because of its capability to process data in relational ways. The software is a useful tool for storing analysing and presenting qualitative data, including audio recordings, transcripts and photography. For visual content such as photographs, NVivo allows the researcher to tag the physical elements within an image identifying the patterns of features in a photograph (Gray, 2017).

I chose to adopt a varied approach to evaluation and meaning making by considering data from a range of sources, as Foot (2012) describes, it was an evolutionary process, informed by my reflective practice and insights gained by carrying out a pre-study. The context had a huge influence encompassing crafting stories and accounts of the lived experience of people living with dementia. These personal stories contributed to my understanding of participatory methods of engagement and the value of collaborative creativity in this unique context.

‘Many of the interventions are experimental and evolve with learning about what works and what doesn’t. This makes it difficult to assess progress against goals when these are adapting to unexpected consequences and outcomes. There is a need to approach evaluation as ‘reflective practice’. Evaluation and learning are part of, and integral to the evolution of the project’ (Foot, 2012, p. 61).

3.2. Ethics

Ethical principles fall into four main areas: avoid harm to participants, ensure informed consent of participants, respect the privacy of participants and avoid deception (Gray, 2017, p. 76).

People are commonly described as ‘vulnerable’ because they are perceived to be more susceptible to exploitation or harm (Crow *et al.*, 2006). This definition includes people who have a learning disability, a physical disability, mental health issues, and sensory or cognitive impairment. I constantly endeavoured to ‘safeguard the rights of vulnerable adults to live a life free from neglect, exploitation and abuse’ (Human Rights Act 1998), by adhering to the ‘Beamish Safeguarding Vulnerable Adults Policy’. I attended Beamish staff induction training, including ‘Health and Safety’, ‘Dementia Friends’ training and bespoke training to support participants delivered by experienced staff during the placement. I followed a code of behaviour reinforced through supervision and support from Beamish staff members. Concerns about participants were raised with the health and wellbeing team or more serious concerns could be taken up with the team manager and information recorded in writing. I received copies of the Organisation's ‘Safeguarding Vulnerable Adults Policy’, ‘Engagers Manual’ and relevant Risk Assessments and therefore was aware of procedures to alleviate or

minimize any discomfort or distress to participants. A member of the health and wellbeing team (staff or volunteer) was present at all times to support the activities.

The principle of informed consent in research is that participants are presented with all the information they need in order to make a considered choice about involvement, this is particularly important where the groups are considered 'vulnerable' (Crow *et al.*, 2006). Participants were invited to take part in this study on a voluntary basis; key information about the research was communicated in writing as a 'Participant Information Sheet' (PIS) (Appendix A). The PIS set out the project's aims and included a description of how the research would be carried out along with the type of data collected, timescales and any potential risks. Information contained in the PIS was introduced and fully explained to the participant, at which point they had the opportunity to ask questions and consider in more depth before agreeing to take part. They indicated their willingness to participate by signing a consent form (Appendix B), giving permission for their data to be used in the study as described in the PIS. The document was structured to accommodate different scenarios, so the participant could choose to opt in or out of different research outputs (such as photography or audio). Their participation was voluntary, and they were free to decline to take part or to opt out at any time without giving reasons. Family members or carers attending sessions with a participant were also asked to sign an informed consent form. Where a person was considered not to have the capacity to give consent, a family member was asked to consent on their behalf, the participant was monitored by staff and myself at intervals and re-consent sought when necessary. Due to the changing nature of dementia and the period of time over which the fieldwork was carried out I decided to have an adaptable approach to consent. Participants were asked to re-consider their consent at distinct stages of the project to ensure their continued willingness to take part, for instance after a break in the fieldwork between the pilot project and the longer study. To protect the identity of participants, a pseudonym was used to disguise names in field notes, research diary and research outputs, such as conference proceedings and papers. Personal details were kept confidential, data stored, password protected on the University networked drive.

The Northumbria University Ethics Committee approved this research and I obtained enhanced clearance from the Disclosure and Baring Service (DBS). To mitigate risk to participants and to the researcher the following risk assessments were consulted:

- Northumbria University Fieldwork Code of Practice for Staff and Students
- Northumbria Managing Health and Safety & Welfare of students on placement
- Beamish, Health and Wellbeing - Orchard Cottage Sessions Risk Assessment
- Beamish, Safeguarding Policy for Vulnerable Adults (Adults at Risk)

(Appendix C)

This chapter has set out the methodology used for this research to understand how museum-based participatory making improves wellbeing for people living with early-stage dementia by developing specific collaborative practices at the heritage setting. Chapters 4 and 5 will illustrate in detail the outcomes from the three phases of engagement using the methods I have described in chapter 3.

4. PRE-STUDY AND PILOT

This chapter presents insights from a pre-study undertaken at Orchard Cottage from November 2017 to September 2018 (11 months). The aim of the pro-longed period was to gain a broad understanding of the setting in terms of the work that was already happening with groups of older people in the community. This was a phase of discovery and reflection, contextualising the research by experiencing and participating in the sessions alongside staff and volunteers. Additionally, I developed and tested tangible ideas for new workshop activities with existing groups. I will discuss how the pre-study phase allowed me to reflect on the knowledge gained from my insider perspective that subsequently informed the next phase of the action research (Pilot Study).

4.1. The Setting – Orchard Cottage

Engagement at Beamish Museum involved being embedded in the practice of the Health and Wellbeing Team based in Orchard Cottage, at the 1940's Farm. The Cottage, shown on the site map (Figure 4.1) with a red circle, is situated within the 350-acre (1.4km²) current museum site. The map gives an indication of the scale of the museum grounds.

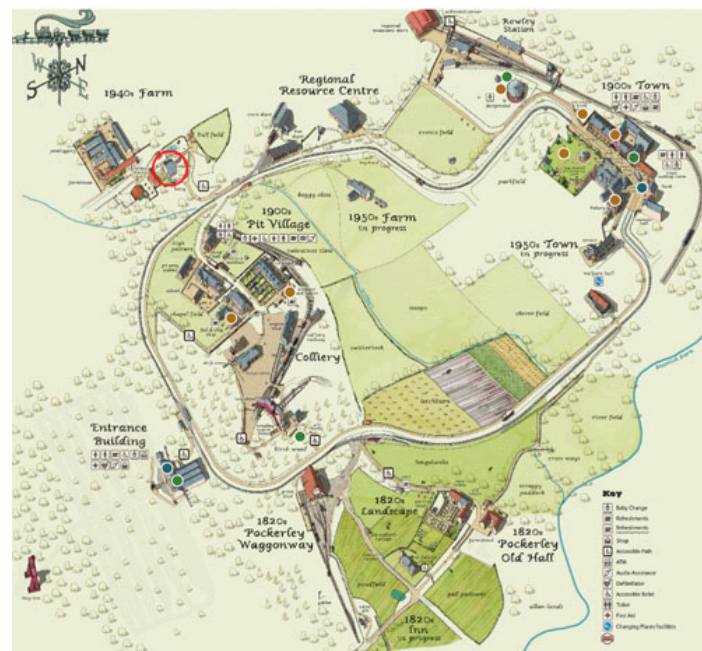


Figure 4.1: Site Map (Beamish Museum, 2020a)

Orchard and Garden Cottages

These old labourers' cottages have some new tenants – a family of evacuees in Orchard Cottage and Land Girls next door in Garden Cottage

Orchard Cottage represents the home of a family of evacuees, who have moved from a town or city to the safety of the countryside and are adjusting to rural life. Orchard Cottage also hosts activities for older people and people living with dementia, and their families and carers (Beamish Museum, 2021) (Figure 4.2).



Figure 4.2: Orchard and Garden Cottages before refurbishment

Reflections of daily life at the cottage

The sign on the gate reads ‘Temporarily Closed, due to official war business’ (Figure 4.3) an indication to museum visitors that Orchard Cottage is not open as a visitor attraction while the cottage hosts group activities for older people. The venue for most of the activity happened within the 1940’s themed living room (Figure 4.4), there is a homely feel; the fire is always lit, there are family photos on the walls, which suggests that someone lives there.



Figure 4.3: Orchard Cottage



Figure 4.4: 1940's themed living room

The interior at Orchard Cottage was created using local people’s first-hand memories of what a 1940’s home looked like, but more importantly, what it felt like to be in. Before the cottage was decorated and put to use as a museum exhibit and base for community engagement, a group of local people, as experts and with lived experience of the era, met regularly with museum curators to give their advice about what things to include. In the spirit of the

immersive living museum, it was considered vital to capture the sensory nature of the period to evoke naturally occurring memories. They gave advice for, curtains, lino flooring, china, crockery, furniture, kitchen dresser and the garden area. Notable items include the mantel clock, ashtrays, Bakelite radio, sewing machine, dining table, piano, Brown Betty teapot, tea cozy and the open fire. The Health and Wellbeing team use domestic spaces for their reminiscence sessions (Figure 4.4), with a focus around the dining table. At first, I wondered if the immersive environment would be confusing for people living with dementia, suddenly dropped into a historical space out of context with their present day lives. However, first impressions conveyed a calming atmosphere, that of a familiar space, evoking a sense of nostalgia. People feel at home, staff and volunteers, wearing period costume contribute to a sense that you are at home or visiting a friend or relative. Regular participants grew so accustomed to being there, they would begin to act as if it was their own home, taking on responsibilities, such as tending the fire, making tea, washing up or pottering in the garden. It was clear to me that local people hold a strong affection for the museum as a cherished regional asset.

First impressions

From my first day at the museum, I was drawn into the suspension of belief, visiting the museum was a temporary interruption of reality, constructed by the immersive surroundings, and reinforced by museum staff in costume acting out their various roles as engagers. The lack of any visible clues to the present day also contributed to the time capsule atmosphere. I was instantly aware of the impact that the surroundings had on me and on visitors alike.



Figure 4.5: Pit Village with miner's cottages

As I walked through the visitor centre and out into the grounds of the museum, I was immediately moved by the silence. I crossed over the tramlines to the other side of the road to carry on along the footpath towards the pit village. There was no one in sight, (before the museum opens) a 1930's Wolseley car passed by with two smartly dressed gentlemen inside, and they waved and carried on. At the junction that leads down to the pit village, I paused and glanced towards the row of miner's cottages, smoke was rising from two of the chimneys. A man in tweed trousers, checked shirt, waistcoat and flat cap walked out of one of the gardens and closed the gate behind him. I crossed the road again and continued up the hill towards Home Farm. At the top of the hill I turned left along the road, carefully avoiding any animal droppings underfoot. I approached Orchard Cottage and opened the garden gate, ignoring the sign that read 'No admittance due to official war business.' I entered the cottage; the tiny front room was already full of people, sitting around the table. The table was covered with a dark blue tablecloth, on it a tea pot with a knitted cosy, several mugs and a plate of biscuits. I introduced myself and was immediately offered a mug of tea and a seat by the fire that was being tended by one of the men.

(Journal Entry 15th November 2017).

I spent time during the first few months, experiencing the museum, exploring the exhibits and stored collections and took part in heritage skills workshops led by professional craftspeople and hosted by the museum, for example, basket making (Figure 4.6), ‘Durham’ quilt making and ‘proggy’ rug making (Figure 4.7). These particular crafts have a meaningful relationship to the region and are culturally significant for local people; this led me to consider the importance that the role of local heritage could play in my project. By devising participatory craft workshops based on the museum collections and heritage crafts skills and devising activities involving discussions about heritage objects, object handling, creativity and handcrafting new items.



Figure 4.6: Basket Making



Figure 4.7: Proggy Rug/Rag Rug Making

Groups attending Orchard Cottage

Sessions for older people and people living with dementia at Orchard Cottage are facilitated by experienced museum staff supported by a museum volunteer with a focus on doing things and enjoyment. Before the session the staff prepare the room, which involved clearing the table, preparing resources for the session and lighting the coal fire. Staff members greet participants on arrival at the cottage and every session starts with introductions (for a first visit) or general chat/catch up (for subsequent visits), over an obligatory pot of tea or coffee. Everyday activities were undertaken for example toasting bread on the open fire, baking, gardening, playing traditional games, crafts and singing all contribute to giving the visitor a homely and welcoming experience. These simple and often mundane domestic rituals were enough to spark memories and conversations during the sessions. Simple tasks encouraged involvement and independent working during the group activity with an emphasis on doing with and not for. I spent time getting to know the day-to-day routine of the people who managed the activities and I personally engaged with the various groups who used the services at Orchard Cottage to gain first hand knowledge of the existing provision. I took an active part in the following regular sessions with the health and well being team:

The Alzheimer's Society 'Let's get together at Beamish Group' referred from the local area by the Alzheimer's Society via a community caseworker and consisted of about 3 people with memory problems; a family member or carer accompanies them for a period of six, weekly 3-hour sessions. The caseworker having some previous knowledge about the needs of the participants aimed to match the qualities of participants in each group in terms of physical ability or preferences. The caseworker attended the sessions to support the group each week, which changed after the six-week block of sessions.

The 'Men's Cree Group' of approximately six men, from the local area who met regularly on a weekly basis, they had initially been referred to Beamish via an occupational therapist as part of a pilot program in 2015 to engage in activities to help combat isolation and mental and physical health issues, including dementia. The initial program was considered a success and continued to run with existing and new participants as a result of funding from Durham County Council, the funding is reviewed on a yearly basis.

A **'Men's Group'** from Sunderland consisted of three men living with early onset dementia, who met once a month for a 3 hour activity session, however, this group was discontinued following the deterioration of two of the men, making it no longer viable.

In addition to the regular groups, participants from **local care homes** could book to use the service on a one-off basis.

4.2. Pre-study Insights

The Cottage has a pleasant charm that immediately puts you at ease when you spend time there. People make themselves at home in the room and really feel an ownership of it, each group makes a claim on the days that they inhabit the space, there is a distinctive atmosphere on different days as different groups make it their own. At the weekend, it is open to the public and takes on another role.

(Journal Entry - 25th September 2019).

I attended sessions initially as an observer and later took an active role in developing engagement activities grounded in my own practice and with a bias towards heritage craft skills. Each group presented very different challenges and opportunities, I discussed ideas with staff members informally during and after sessions and also in planning meetings, which was an opportunity for staff to feedback and contribute their thoughts and opinions. As a result, I tested two different methods of engagement that suited the relevant groups, which I will describe in the next sections. I developed and tested a 'craft probe' activity with the Alzheimer's Society 'Let's get together at Beamish Group' (4.3.1) alongside the testing of craft making workshops with the Men's Cree Group (4.3.2).

4.2.1. The Alzheimer's Society 'Let's get together at Beamish Group'

The first session of the six-week block, is about getting to know each other, staff evaluates the group to find out their interests and expectations and this formative assessment shapes the activities in subsequent weeks. Assessments were based on, for example, physical ability, gender, hobbies, interests and preferences. Current strategies used by staff to get to know the group may involve chatting whilst sharing a pot of tea, looking at old photos (that they have been asked to bring with them), or a 'tell me game/activity.'

The session began with a ‘Tell Me’ game, cards labeled A-Z placed face up on the table, each person selected a letter using a spinner then found the corresponding card and read out the question on the reverse, e.g. Favourite childhood game? Favourite drink? Where would you most like to go on holiday? Each person around the table gave an answer in turn until everyone had a go.

(Journal Entry 10th April 2018).

Answering the questions on the cards provoked conversations and encouraged group discussions. Planning was informal and therefore could change at fairly short notice, for example due to weather conditions for outdoor activities, change in participant attendance, staff/volunteer variations or personal preferences for a particular activity.

My first meeting with this group, they are midway in a block of six sessions at Orchard Cottage, so they have already met, in previous weeks they had done some traditional baking and tasting. Today the group met with a cup of tea and a crumpet which they each took turns to toast, using a toasting fork on the open fire. The staff member took care to call them each by name as she spoke to them, prompting them to talk about their feelings and memories as they toasted and ate the crumpets. They talked about smells and taste, homemade jam and baking for families, they enjoyed the experience of using the open fire to toast the crumpets. Members of this group have visited Beamish before but not in recent years, the historically immersive environment proves to be enough to hold their interest and provokes discussion. Would this be enough for a longer period of sessions after the novelty has worn off? How would this experience be different in a modern setting?
(Journal Entry 5th December 2017).

During these exchanges, usually in the first week of the six-week block, staff developed a sense of the personalities within the group and what their preferences for group activities might be.

Sitting around the table, people introduced themselves and described an object from the room that they found interesting. Objects such as the clock, the chimes brought back memories, framed photos on the wall, suggested a history and a general interest in photography, ‘my father was a photographer’ said one man and this led to a conversation with another participant. The open fire evoked memories of families and feeling cosy. Chatting and discussing these objects led to further conversations, people started to relax as they got to know each other and found things in common.

(Journal Entry - 10th April 2018).

In one session baking was the preferred activity, I noticed that participants displayed a tangible connection when engaging in a familiar activity such as baking, using activity relevant terminology and applying familiar actions with familiar utensils, they appeared empowered, more confident and took control of the activity as they described what they were doing.



Figure 4.8: Baking activity, peeling apples



Figure 4.9: A shared apple crumble

The aim of the session is to let the person with dementia lead the activity, prompting if needed at each stage, choosing ingredients, measuring out, mixing adding other ingredients etc. This encourages discussion and provokes memories of baking days with their parents and grandparents (usually women), and of baking for their families. The participants decide to stand while mixing and ‘rubbing-in’ the pastry with their fingertips, showing family members how it is done. Using activity relevant terminology, they seem empowered, more confident. All had said at the start that they had not done any baking for a long time. Perhaps they will be inspired to continue at home with the help of their family member, the only male at the session admitted that he had never baked in his life, he was fascinated with the process. Perhaps he will be inspired to continue the activity at home.

(Journal Entry 12th December 2017).

The crowded room often was overwhelming for some of the quieter participants. One of my observations, especially of the ‘Let’s get together at Beamish group,’ was that the room could become quite chaotic, there were a lot of people, maybe thirteen or fourteen, all talking at once and with multiple conversations happening at the same time, participants with dementia looked confused. It wasn’t an intimate experience.

Exactly, you hear lots of chatter and you think everyone’s having fun but actually if you have a look around, people are struggling, yeah, I can totally see, too much stimulation, that’s what it is. There’s a bit of noise now but it’s not too bad at the moment. We started doing the group originally just for people living with dementia, we asked the carer to come to drop off ask if there was anything we needed to know about the person but actually it turned out they were needing it just as much. Needed to speak to other carers, doing things, getting involved not just having that couple of hour’s respite.

This comment from a member of staff highlights some of the difficulties people with dementia can experience in busy, crowded rooms.

(Journal Entry 17th July 2019).

Testing Craft Probes

By spending time with this group I was able to gain an understanding of the methods employed by staff to engage with the group, the problem being the changing nature of the group every six weeks and understanding the needs of people over a relatively short timeframe. I saw this as an opportunity to develop the current practice of ‘getting to know people,’ staff were already employing informal ‘probing’ methods, of asking questions through discussion and simple ‘tell me’ activities. The ‘Craft Probes’ were inspired by examples of probes discussed in the review of literature (Chapter 2), examples developed by Gaver (1999) and Wallace (2013) guided the designing of the questions posed and were bespoke to the particular setting. Testing craft probes with these groups aimed to facilitate a dialogue between staff and participants to inspire session activity for future weeks. The probes were developed through discussion with staff with the specific aim for the purpose of my research of discovering a craft bias.

‘The probes are an extension of what we do already, it's a nice way of recording what they say and helping us prepare activities’.

Comment by Head of Health and Wellbeing.

Craft Probe Kits were offered to the group at the first session, and each task explained, participants had an opportunity to ask questions and discuss with other members in the group. They also had the opportunity to opt out completely if they chose to do so. Contents of the Craft Probe Kit (Figure 4.10) were accompanied by a set of instructions/suggestions described below. The activities were contained in a cotton tote bag to complete at home and returned at the next session to be discussed as a group activity.



Figure 4.10: The 'Craft Probe Kit'

Craft Probe Kit Contents:

ABOUT ME/ABOUT US: Instructions (given to participants)

In this kit you have a set of activities to do at home over the next week, it shouldn't take long, it's just about getting to know you.

A plain cotton tote bag and fabric dye pens, please feel free to personalise the bag however you would like. There is a set of fabric dye pens included, but you can use other materials if you wish. Be as creative as you like. (Sewing, embroidery, crochet, wood, weave) Make a cushion! Transform the Bag!

(This activity seeks to find out how confident the participants are at designing and making, there is no right or wrong way to attempt this, it is an opportunity to showcase skills or NOT. Used as an indicator of skill level or interest in craft and creativity).

A digital camera, please take a photo of things that you have made in the past or recently, it could be something that you are proud of or something that you made for someone else. (Bring the object in next time if you like) (Participants can use the camera to take photos of things that they have made in the past).

A snapshot postcard, answer the question on the card and return. 'What WORD or PHRASE best describes you?'

(This activity requires a focused response; the postcard offers little space for a rambling answer. Postcards may be created during an activity, used to pose questions or gather feedback).

A Memory Box – Put an item/s in the box that has special meaning for you, something that you have made.

(Participants can show examples of things that they have made or showcase a hobby).

A notebook – About Us (for couples)/About Me (for individuals) A few questions about you, write as much as you like, just a note or a paragraph, you can draw or stick things in too!

The notebook contained the following questions:

Name...

Place of Birth?

Where did you meet? (About Us)

Where do you live? (Just the town or village not your address)

Have you always lived there?

What is special about the place you live?

Occupation?

Making things!

Do you have a skill that you are proud of and would like to share with others?

If you could learn a new skill and make anything what would it be?

Hobbies?

What do you like doing that makes you happy?

What creative activities do you like to do?

Your photographs of handmade things.

Who made it?

Describe the thing that you have made and photographed....

What materials did you use?

Who did you make it for?

How did making this make you feel?

Did you make it for a need or for pleasure?

How long do you expect to keep it?

Do you enjoy cooking or baking?

Do you have a favourite or family recipe to share?

You can use the rest of the pages in this book to tell us about more things that you have made or anything else of interest.

I introduced the craft probes personally and talked through each task at the first session with a new group, people had an opportunity to ask questions and discuss with other members in the group before taking them home.

Craft Probe Kits were offered to six pairs of participants and one individual

Responses to Probe Kits: Total 7							
Married Couples	4	Participant with Son or daughter	1	Individual	1	Participant with carer	1
Fully Complete, all tasks attempted				2			
Partially Complete, most tasks attempted				2			
Returned / Refused				3			
Creative Activity identified in the 'About Us/Me' book							
Gardening	3	Cooking	1	Singing	1	DIY	1
Reading	1	Sewing	1	Woodwork	3	Knit/Crochet	1
Sport	3	Photography	2	Travel	1	Other /Misc.	3

Table 4.1: Craft Probes responses.

Below are some of the interactions generated when discussing the responses in the subsequent group activity:

When I was a girl, at school I was discouraged from crafts and making things, in favour of academic studies, my mother didn't teach me sewing or cooking. So when I was about 20, I went to learn sewing, I started making clothes for my daughter. Then when she grew up I taught her to sew and she still makes the odd thing.

One participant began to recall his first experiences of making something himself, at the age of about 28 he decided to attend a woodworking course, where he made a coffee table.

I was very proud of that coffee table, we still use it at home, the children used to sit on it, and they still sit on it. It will be passed on in the family. I recall something I would like to tell you about...

On a couple of occasions during the session he remembered stories about things he had made, the activity helped him to remember, he described them to the group and brought in physical examples in following sessions.

The (probe) activity took a bit longer than I thought, it was hard find the time to sit down and focus on the questions, trying to put it in his words (person with dementia) as far as possible. Visits have been enjoyable which has spurred us on to want to come back more often.

Another participant talked about a desire to make things that have meaning, things that you want to keep. He is interested in working on projects and having goals to work towards, he brought along a framed photo of his grandparents and father as a baby also personal objects that belonged to his grandfather; he discussed the importance of such items that had been passed down to him through his family.

One couple (lady with dementia and her husband) used the probe activities to work on with other family members, they described an enjoyable gathering at home where three generations of their family engaged with them to help with the 'Craft Probe' activities.

We took advice from the whole family for the design, the idea for the hands (they traced an outline of the hands of family members in their design) came from our eldest granddaughter, age 22 it's really been a family activity, a lovely personal reminder, now I will share the (about us) book with you, I hope you don't get bored to tears

He continued to read the responses from their book and they began to recall personal stories about how they met along with hobbies and interests from their lifetime together. Another gentleman brought in, a three-shelf cabinet that he had made from softwood using a mortise and tenon joint construction then painted, everyone was impressed.

After I had made a few things, friends started to ask me to make things for them, I felt proud.

These personal recollections encourage participants to talk about themselves, making social connections with the rest of the group, sharing positive experiences and can be a really good positive wellbeing indicator (Nef, 2011).

Evaluation of the probe activity

The probes returned mixed responses from participants; some found the activity quite demanding and too time consuming to finish with in the one-week timeframe. One participant, who completed all tasks fully, remarked, 'it was too much, but I felt obliged to finish.' However, he had put a lot of time and effort into personalising the tote bag in the kit. When asked if he might use it in the future, he responded with pride, 'Oh no, we are going to frame it and put it on the wall.' Suggesting that although he found doing the activity a chore, on completion and on reflection, he valued the outcome and the praise that they received from other people. Some family members or carers completed the tasks from their own perspective and did not consult the person living with dementia others embraced the activity with extended family. The probes returned mixed responses from staff and volunteers, some were more enthusiastic than others, typically determined by their personal attitude to craft and making as a concept, it does not appeal to everyone.

The delivery of the probe activities would have benefited from a softer more personalised approach, breaking down the activity into more manageable tasks and working closely with the individual during the session. Thus, developing over the six-week period. The relatively short contact period with these groups (six weeks) makes it more problematic to build relationships; some sessions were missed due to illness or other appointments, which shortens the contact time even further. Staff noted that the groups could probably benefit from a longer period and were considering making the change in future. The probe activity returned too few responses to make a meaningful evaluation of success at this stage, I believe that there is a real potential to develop a 'probe' type resource for staff, and further iterations would be recommended to explore this. However this was beyond the scope of this research at the present time.

4.2.2. The Men's Cree Group

My initial interaction with the Men's Cree group was as an observer; I spent time getting to know the participants and the working methods of the Beamish team. The aim of the sessions was to engage the men in genuine and meaningful work-like projects, often undertaking odd jobs around the museum, such as sanding, painting, repairing or small woodworking projects. They had some success making Beamish inspired 'crackets' guided by a participant who was a joiner in his working life. Meaningful heritage skills and processes reflect a cultural role in society and also the ethos of the museum and the collections, the vital nature of tinkering or making as a function not just a hobby was important to this group. Tasks or jobs that the men undertake on a weekly basis rely heavily on the presence of staff and volunteers; their particular skills are employed to guide the sessions. A volunteer with gardening skills takes a lead on jobs at the allotment. Another volunteer with expertise in carpentry guides a participant on a one-to-one basis at the workshop. A female volunteer from the craft group at Beamish provided sewing expertise on a specific project.

Joan visited the group today, a member of the Beamish Craft Group who meet regularly on Wednesdays in the Resource Centre, she had been introduced to J to help him with making the soft furnishings for his Doll's House project. It had been pointed out to him that it was looking a bit like a 'man cave,' he could cope with making furniture in wood, but the concept of curtains, carpet etc. escaped him. They have now been working together for a number of weeks/months, establishing a collaborative, co-creative bond and the other men in the group have welcomed her as a regular visitor (Journal Entry. 22nd November 2017).

Activities from week to week depend on which staff are present and which volunteers are present, the make-up of this changes each week. Activities were developed as a result of 'an opportunistic approach - an asset based approach' (Foot and Hopkins, 2010, p. 7).

Two of the men helped to dig over the allotment, to get rid of the weeds in preparation for planting in the spring. There is a clear sense of attachment to the area and to the museum the local men are proud to attend the weekly sessions, they enthusiastically show me round their allotment and share their plans for the coming

years and new crops. Although the allotment is part of the museum exhibit the space has been split in to two parts, one half looked after by museum gardeners and the other half has been allocated to the men's group to look after.

(Journal Entry. 13th December 2017).

This was an example of a sustainable long-term, regular pursuit for the group that provided a variety of opportunity for session activities; the men prepare the ground, grow and take care of the plants, harvest and share the produce, exchange recipes and cook in the cottage.

Roles and Routines

All the sessions begin with a pot of tea; the orientation of the room is focused on the round dining table in the centre, with chairs arranged around it, which encourages conversation. All sessions end with the 'tea pot ceremony,' this habitual process of making and sharing tea is an important ritual for the Men's Cree Group. The men take on specific duties at their meetings, each taking responsibility for a task and usually carry out the same jobs each week. In fact, at my first meeting with them, I was introduced to them by name along with the role to which they had loosely aligned themselves, Bert tends the fire and collects the coal, Mo does the washing up, Frank dries, and Paddy makes the tea and so on. Routine and maintaining regular revisited tasks at particular times promotes continuity and familiarity for the men (M. Kindleysides and E. Biglands 2015).



Figure 4.11: The Men's Cree Group at Orchard Cottage

My early observations of the men were how they interacted with each other with support and a strong sense of mutual respect, there existed a camaraderie derived from a common understanding of their individual difficulties. They were protective of one another in their safe space.

Today the door of the cottage is open, a warm day, and the museum is busy with visitors, M occasionally engages in conversation with people on their way into the exhibit next door. He is very proud of his role within the group and the role they play within the museum. He explains to a passing visitor:

M. This group here is a men's group, we help out and we do odd jobs for the museum

Visitor. Is it a workshop?

M. It's like a workshop, today we are doing woodcarving, you draw on the wood then you chisel it out.

Visitor. It helps everyone, like a community

M. Ah, it keeps us busy, gets us out of the house for a couple of hours every week

Visitor. Enjoy it; I think it's wonderful.

(Journal Entry 11th July 2018).



Figure 4.12: Using a hand auger in a cricket making workshop led by a participant

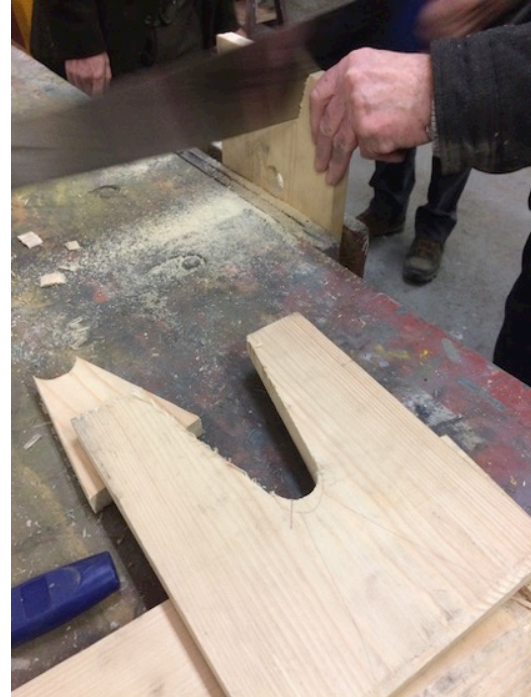


Figure 4.13: Cricket making workshop led by a participant

The Men's Cree group is based on the 'Men-in-Sheds' movement which began in Australia in the 1990's, subsequent research into 'Men-in-Sheds' recognised that the social nature of the project was the greatest benefit to health and wellbeing along with learning opportunities with a supportive mentor (Morgan *et al.*, 2007; Ballinger, Talbot and Verrinder, 2009; Golding, 2011; Munoz *et al.*, 2015). The facilitator plays a vital role in the running of the group by sharing valuable skills and knowledge. A member of staff from the health and wellbeing team facilitated the Men's Group along with another member of staff from Beamish with a particular interest in helping people with mental health issues, who had volunteered to assist with the activities for the men. The men respond well to doing things

for themselves (Figures 4.12 and 4.13), when I met them they were attempting to make their own version of a Beamish inspired miner's cracket (see 2.3.4. for a description of a cracket) (figures 2.10 and 4.20), M led the project, a joiner by trade, but it was clear that they struggled with the design and development of their cracket, they could benefit from some expert guidance to refine their design.

I started to introduce craft sessions for those who expressed an interest and to gain their trust; at first it really helped to show by example, whilst respecting the person for their skills and knowledge. I showed examples of my own work to illustrate some of the techniques involved; we looked at tools and conversed about craft knowledge. I demonstrated woodcarving followed by a practical session.

The men watched as I showed them how to transfer an image on to the wood, first using tracing paper to copy an image then carbon paper to transfer to the wood. We looked at the tools; I described the different chisels and their uses whilst demonstrating different cuts in the wood.

(Journal Entry 18th April 2018).

Credentialing my own skills over time helped to build trust and respect as the men gradually allowed me to help them with 'their' projects. This long term and regular approach for the men's sessions was essential to the success of the workshops, allowing time to try things out and develop opportunities in unexpected directions (Desmarais et. al. 2018). Time was important to build relationships with staff, volunteers and participants and to build their confidence in me, slowly integrating me as valued member of their group. Additionally, being female engaging in what was perceived as 'men's work' and a protected men's space, I felt the need to move slowly, evaluating the characteristics of the group. Learning a new skill like woodcarving appealed to the men because they valued the new knowledge gained and enjoyed 'tool talk'. I led the practical sessions by demonstrating skills and techniques, working closely with the whole group and invited staff and volunteers to join in with the activity.

Inspired by the everyday (1940's) objects in the room as a starting point the men choose an image. Working from photographs taken in previous weeks. Mo chooses a

telephone and Bert chooses the teapot. Mo struggles because he has forgotten his glasses, but he manages quite well to trace an outline onto the wood. He promises to bring them next time, which will be a good indicator of his commitment to continue. Bert copes well but needs regular reminders to keep on task. The men seem pleased to be occupied, both men, in recent weeks have struggled focusing on tasks; they say that they are not creative and not keen on craft activity. Mo proudly tells S about the activity at the end of the session.

(Journal Entry 4th July 2018).

I concluded from past experience, when working on participatory art projects that people prefer to work from photographs rather than making their own depictions through drawing, although this is not discouraged, one participant did choose to work from his own drawing. Photography is an acceptable alternative to drawing when people lack confidence in their own ability. Moreover, photography is an enjoyable group activity, which we engaged in to capture images around the museum. Using digital cameras participants took their own photographs of objects in the room, which are then printed onto paper and transferred on to the wood with carbon paper.

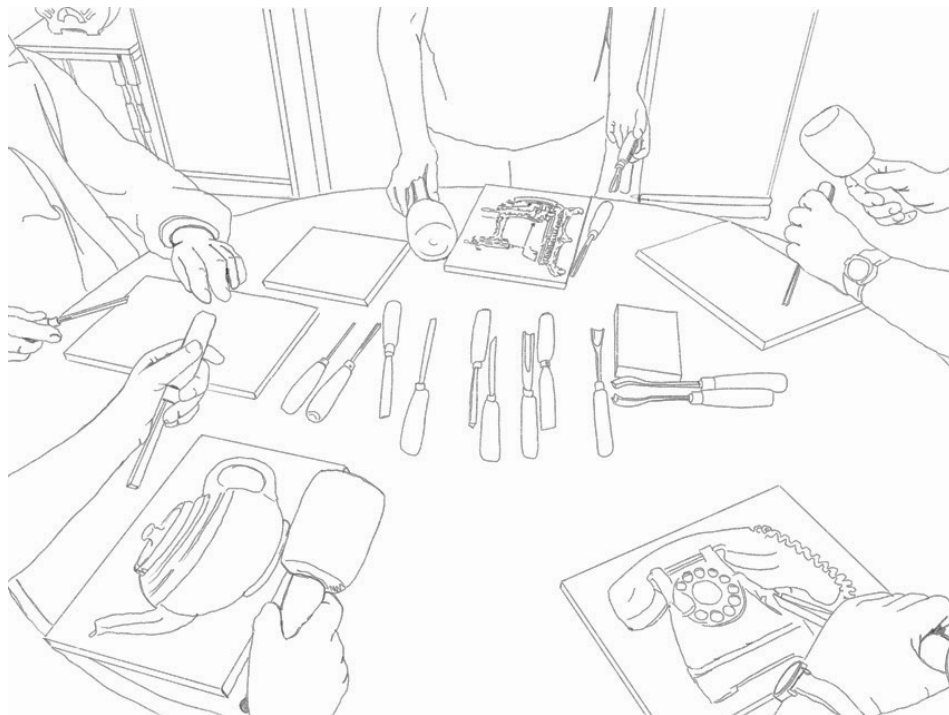


Figure 4.14: Woodcarving workshop at Orchard Cottage



Figure 4.15: Woodcarving workshop



Figure 4.16: Printmaking workshop

One man, was reluctant to join in with the group activity, preferring to pursue his own projects, over a period of a couple of weeks, however, he started to pay more attention to what the others were doing. I decided to leave some tools near him, not saying anything or asking him to join in, he gradually started to pick up the tools and inspect them. Eventually he made the decision to have a go for himself, he had some skill with the tools and made proficient first attempt at a woodblock carving and printed a bag to take home. In subsequent weeks he became more and more inquisitive moving on to more challenging projects.

4.3. Summary

Conducting the pre-study confirmed that my workshop activity should be site-specific responding to the uniqueness of the museum and vast collections, I was also motivated by my own skills base and that of fellow researcher with experience as designer makers to inform the craft activity. My engagement had been with two very distinct types of group during the pre-study and had suggested different strands of enquiry, recognising the need for increased personalisation in participatory design practice. However, I felt that a long-term project with a dedicated group of participants would allow me to nurture team building over time, the development of a social workshop model would require time to evolve. Additionally, a regular routine has been shown to promote independence and self-management skills for people living with early-stage dementia.

The potential for the development of a social enterprise was discussed with staff, volunteers, participants and family members during the workshop activity with the Men's Cree Sessions. The making of sample hand printed tote bags during the men's group workshops was the stimulus for the introductory product developed in the pilot project. The production of small batch handcrafted heritage products available for sale in the gift shop aimed to give the creative activities a sense of worth and value in a real world environment. A meaningful reason for participating, to improve the quality of people's lives through engagement in participatory and collaborative activity, support social inclusion and provide learning experiences. Such investments in life-long learning can empower and add value to the contributions of older people as an informal workforce contributing to their local community and to society more broadly. Ageing presents both challenges and opportunities (World Health Organisation 2017). The next stage of my research project (The Pilot) aimed to test collaborative craft workshops with a group of invited participants living with early-stage dementia, with the purpose of developing a dementia friendly design team.

4.4. The Pilot

The pilot took place over 10 weeks between October and December 2018, participants were recruited who had previously used the services of Orchard Cottage and were invited on the recommendation and through negotiation with staff. Participants were selected who already had an interest in craft and making and had a diagnosis of mild to moderate dementia. The intention was to recruit a maximum of 4 participants who were able to attend sessions independently, however spousal carers had the opportunity to attend sessions if they chose to do so. Participants were invited to take part voluntarily, they did not receive payment, however they took home the artefacts that they made as prototypes during the pilot study. The resulting craft group consisted of:

- Two researchers (craft facilitators) from Northumbria University with expertise as designer makers (Myself and Colin Wilson, Senior Lecturer in 3D Design)
- A member of staff from Beamish Health and Wellbeing Team
- A member of staff from Beamish Museum who helped lead the Men's Cree Group
- 2 Volunteers
- 3-4 Participants living with dementia

The aim of the pilot was to develop a small-scale entrepreneurial project at the museum venue for people living with dementia. The key objectives of the project reflect strands of existing theory identified in the review of literature (chapter 2) and first hand knowledge gained through the pre-study of this action research and are described below:

- A self-sustaining project that engages people living with dementia and involves them in collaborative creative making workshops. Giving them opportunities to influence their own activity through participation in a meaningful work like project.
- Build in social engagement and facilitate social networks.
- Balance quality of manufacture and achievability through the grading of tasks and carefully developed design-led solutions.
- A modern cultural business model that has provenance and pride in place.
- Adaptability - responsive to current trends and implement changes.
- A mutual learning environment with a supportive social ethos that introduces new learning, builds on skills and confidences over time.

A dementia friendly design team

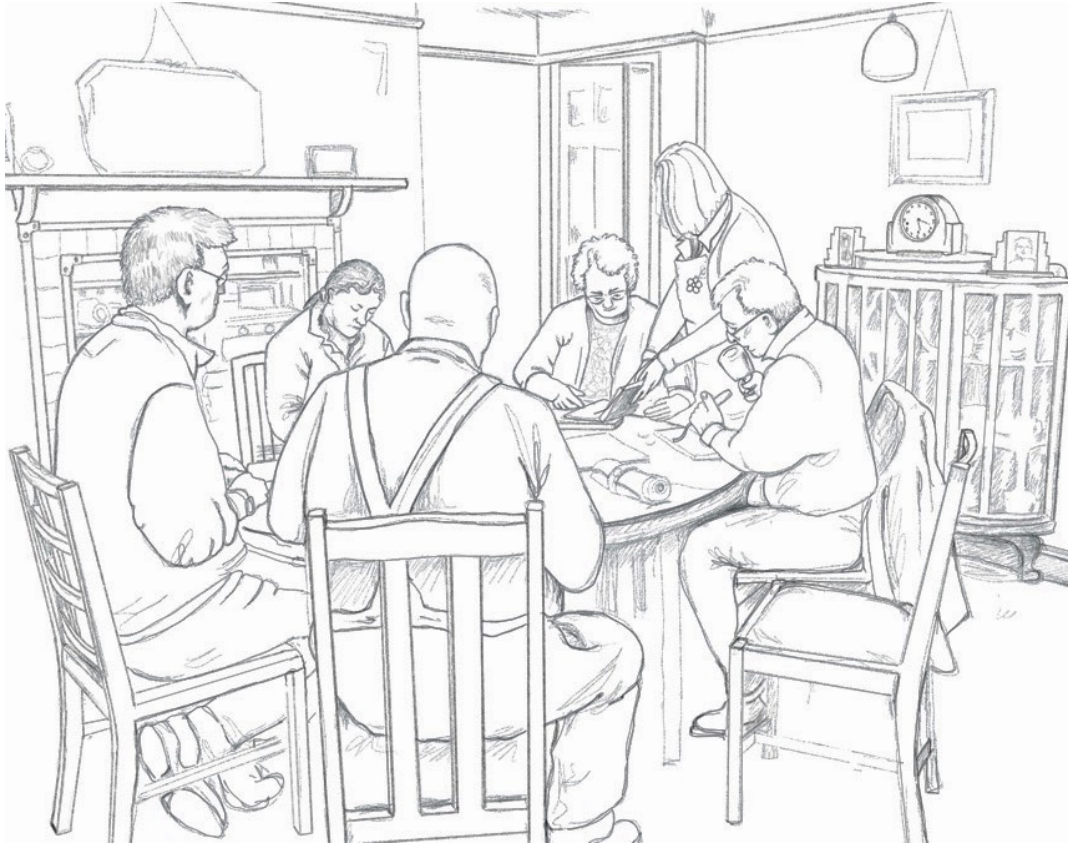


Figure 4.17: The craft group at Orchard Cottage.

Team working aimed to empower the person living with dementia by including them as equal contributors in a making process, as a valued member of a team of co-workers within the Museum. Close working methods and a small group size facilitated conversations and social interactions and independence over a period of weeks as attachments were formed through the building of relationships, trust and familiarity. Inspiration for the collaborative workshops came from the varied collections at Beamish; we explored the whole site, we went on a tour of the collections at the Regional Resource Centre (Figures 4.18-4.21), photographed the transport and iconic buildings around site (Figures 4.22 and 4.23). Closer to 'home' we studied the distinctive objects in the room (workshop) at Orchard Cottage, the clock (Figure 4.24), the Bakelite radio (Figure 4.25), the sewing machine and most importantly the teapot!



Figure 4.18: A research trip to the museum stored collections



Figure 4.19: A research trip to the museum-stored collections, guided by a member of the Beamish curatorial team



Figure 4.20: A pair of miner's crickets



Figure 4.21: An example of local folk art from the museum stored collection



Figure 4.22: Transport on site



Figure 4.23: The Bank in the 1900's Town



Figure 4.24: Mantel Clock at Orchard Cottage



Figure 4.25: Bakelite Radio at Orchard Cottage

4.4.1. Methods

The first workshop session

None of the participants had met before, so the first session was an opportunity for introductions, as expected when meeting new people, the first meeting was restrained, participants talked about their interests and identified what they hoped to achieve from taking part. In keeping with venue, each workshop session began with a pot of tea, sitting around the table at Orchard Cottage whilst engaging in informal conversation.

A research trip to the museum stored collection

Beamish Museum's stored collections are housed in a building known locally as the Regional Resource Centre; it is within the boundary of the museum however the majority of it is out of bounds to regular visitors. A small part of the building is open for museum visitors to see how artefacts not currently used as exhibits are stored. A research trip was planned to take participants to view the stores early in the pilot, to gain inspiration for craft projects. The trip gave us an insight into the work carried out by curatorial staff and volunteers and how the vast collections were cared for. Having access to the Museum stores was a significant learning experience for the participants; a knowledgeable curator guided us to noteworthy artefacts and provided us with historical information.

Matthew talked about the privilege he felt to be allowed to wander round looking at the collections, behind the scenes, he commented on how valuable the items may be. He talked about the craftsmanship involved in some of the artefacts; he had an appreciation of the time spent and the apparent skill involved in their creation.

Bill was particularly interested in the mining collection of objects and memorabilia, as an ex-miner he described some of the artefacts and discussed how he had used them, a helmet with a lamp on the front, low crickets to rest on whilst lying in the coal seam, sometimes only 18 inches high. We viewed explosives and detonators etc. he discussed the protocol for carrying explosives in tin boxes or sturdy leather cases, and reflected on the need for different people to carry explosives and detonators separately until required to avoid accidental explosions. He enjoyed viewing the folk art and carved items made from coal by miners.

Elizabeth was very curious about the collection of knitting sheaths, as a keen knitter and all-round amateur craftsperson, she had no idea what these objects were used for and had no knowledge of the term (knitting sheath). She enjoyed hearing about the stories behind them, the curator explained that many of them were made by men and carried inscriptions dedicated to women and were given as gifts or love tokens. Beamish Regional Resource Centre has a large collection of handmade knitting sheaths, each distinctive in design and appearance.

(Journal Entry 17th October 2018).

(See 2.3.4. for a description of knitting sheaths) (figures 2.11 and 4.26).



Figure 4.26: Knitting Sheaths, an example of a locally distinctive heritage craft

After the tour we moved to the education room to reflect on and discuss the experience of the research activity. Beamish Museum uses this room as meeting space, group educational workshops and staff training etc. Returning to the featureless meeting room afterwards (Figure 4.27), I believe, detracted from the experience of the stores visit. This was an impersonal room, too big really for our needs, the table also was too big with a wide spread of people around the edge. A worksheet designed to encourage responses and inspirations after the session was received with little enthusiasm. The participants looked at the worksheet in puzzlement, two out of three

made a tentative attempt to record their thoughts. On reflection, this task would be challenging for anyone, maybe this was too ambiguous. From past experiences, I have found that people do not like committing their thoughts on paper. Chatting about ideas one-to-one, recording what was said seemed to work better. Conversations had flowed more freely when we were surrounded by the stimulus of the historic objects (Journal entry – 17th October 2018).



Figure 4.27: Reflective session in the Education Room after the research trip to Beamish Museum stores

The worksheet invited participants to describe an object from the museum collections, or draw the object, followed by space to draw or describe an idea for a handcrafted product sparked by our visit. Matthew in particular had been quite anxious about the request to write or draw and he had worried about not completing the task. His wife commented the following week, that he had very much enjoyed the visit to the stores, but had ‘fretted’ at home about not completing the task afterwards. Bill described the wooden folk art buildings (Figure 4.21) and commented that they looked like some of the buildings on site (Figure 4.23)

‘That might be an idea for a project’. He also made an attempt to convey his design ideas on paper, with a design for a cracket.

Weekly Sessions

The first craft project involved a woodcarving and printmaking activity and used historical the themes from the museum collections as inspiration. The objects at Orchard Cottage were an appropriate starting point acting as prompts to initiate conversations about craft activity and making and presented us with initial inspiration for designs. The project built on the workshop activity that I developed with the Men’s Cree group during the pre-study where we made designs for printed tote bags from hand carved woodblocks. The idea to develop bespoke Beamish tote bags meant that we could produce a large number of saleable items (printed tote bags) from a small number of original designs (hand carved woodblocks).

We talk about the room and how it feels to be working in the immersive environment, the participants remark on the relaxing nature of the room, the domestic setting makes them feel at home and brings back memories of years gone by. Matthew recalls visiting his grandparents in a room very similar. The open fire in the room is a source of fond memories for both men, Bill recalls memories of running along railway lines with friends and collecting lumps of coal as it fell from coal trains. He would then take it home for his family, he goes on to talk about setting and making fires, using newspaper to draw the oxygen to get it going and making toast on it with a toasting fork. We look at the artefacts on display in the room; the clock that takes pride of place on the ornate glazed display cabinet containing china tea sets and other ceramic ware fascinates Matthew. He says he is drawn to the clock because of the precise nature of the mechanism, he likes to be precise and relishes attention to detail, he thinks this is due to the nature of his previous job as an electrical engineer and the need to be accurate.

Taking time to notice the artefacts around the room helps to break the ice and encourages people to talk, the setting, plays an unforced role in provoking conversations of past histories and the objects help to build a picture. Bill talks about the old sewing machine, it reminds him of his daughter, a keen amateur sewer. He

describes how she took up the hobby as a distraction from her stressful job, 'She makes all sorts'. He says that he, too likes to be busy especially doing things where he can work with his hands.

(Journal Entry 10th October 2018).



Figure 4.28: Woodcarving workshop



Figure 4.29: Printing from woodblocks



Figure 4.30: Revealing the print

I directed the sessions by introducing the activities each week, the activities in the workshops aimed to introduce new skills and cultivate skills week on week, building on competencies over time. Role modelling and leading by example by the facilitators was an important method of motivation to invigorate group working, participants valued learning specialist skills, which had been a reason for wanting to join the group. Elizabeth is a keen amateur craftsperson, with an emphasis on textiles; she described her reason for wanting to learn new skills:

Researcher. Is there something else that you would like to try, something softer maybe, using materials that you are used to working with, like fabrics?

Elizabeth. I'm not bothered; I'd rather do what you say, because I don't have to think about it.

Researcher. I want you to enjoy what you do here.

Elizabeth. Oh, I am, because it's new, I'll not get sick of it.

Researcher. If you're sure, do you want to do familiar things like sewing?

Elizabeth. No, I can do that anyway.

Researcher. So, you want to be challenged?

Elizabeth. I'll have a go, if I can't do it, I cannot do it, but I'll have a go. If I think, ah, I don't think I can manage that, I'll tell ya. I like to learn different things anyway.

4.4.2. Researcher reflections

The pilot project represented the second phase in the fieldwork in which I trialed a workshop activity based on heritage craft skills and new learning for the participants living with dementia. A noticeable shift in confidences was recorded through my research journal as participants got to know each other; mutual empathy was generated through close working methods. Participants displayed a growth in confidence through the work that they produced.

Bill is feeling more confident to try more complicated subject matter after completing the carving of a sewing machine. I remember when I first showed him ideas for carvings, (in the Men's Group) his initial reaction was to choose quite a simple image, he didn't feel confident enough to attempt anything involving a lot of detail. Building on skills already learnt he is happier to try more complex subject matter.

(Journal Entry 14th November 2018).



Figure 4.3: Focusing on woodcarving

Elizabeth copes well with the carving activity using the method I showed her, however after a while she starts to complain about aching wrists, she suffers from arthritis, using the mallet is causing her some pain. Colin suggests trying a smaller palm chisel, with a pushing motion, rather than using a mallet. It's a slower process but she prefers this technique and is pleased that she can continue with the activity. We have a discussion about how people find their own ways to do things. 'It's my technique' she comments. She is determined to succeed. (Journal Entry 24th October 2018).

Palm tools are held in the palm of the hand, they are designed to be pushed with the hand rather than tapped with a mallet.



Figure 4.32: Woodcarving with a palm chisel

Matthew, who is starting to open up a little, today was very chatty and was initiating conversations; in past weeks he had been very quiet giving short one-word responses. It was really nice today, to see him looking so pleased with himself. He is a self-confessed perfectionist and a bit of a worrier, his wife commented previously that would fret about the session at home. I think the unknown had been bothering him. This is a new skill for him and he worries about been able to achieve something 'good'. His reaction on seeing the finished printed product was inspiring both to him and to the rest of us. He was filled with confidence and pride in his achievement.

Matthew in fact, did most of the talking today, compared to previous weeks. He enjoyed the praise that he received from others.

Researcher. ‘I think you were surprised today?’

Matthew. ‘Yes, but more than that it’s that I’ve been able to do it and it was such a big task that I felt that I couldn’t do it at the beginning and I’ve just persevered and I thought well, it wouldn’t be my thing and it turned out much better than I thought it would do, I’m proud of it. It’s just something that I realised that I could do.’

(Journal Entry 21st November 2018).

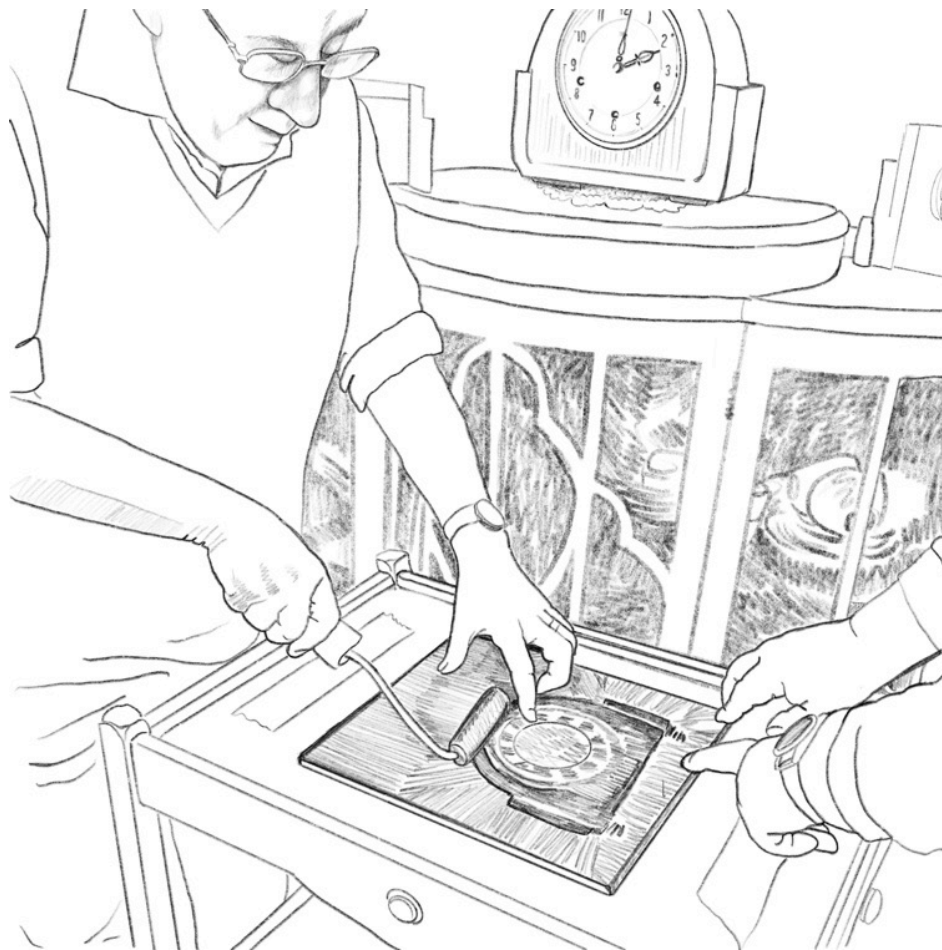


Figure 4.33: A moment of realisation

Oh, he enjoys it, he really does, it’s become part of his routine, and he looks forward to coming. He would love to continue coming, I’m sure he would, let’s just ask him (Comment by Matthew’s wife).

At the end of the Pilot participants expressed a desire to continue with the project and develop it further, into a making and selling enterprise. A future longer project would give us the opportunity to progress the prototypes into fully developed products to sell in the gift shop. Heritage craft skills employed in the workshops have a cultural role in society; this is reflected in various collections at Beamish in which we were immersed. The next group project further explored this localism and culturally significant artefacts, for example the miner's cracket, which Bill remarked had a strong personal significance. This process contributed to a sense of usefulness and belonging in the museum by placing emphasis on the social and historical meanings that an artefact has for local people. Social enterprise combines social activity with an enterprise approach and can benefit wellbeing and pride in community, which seeks to answer my research questions outlined in chapter 1, specifically:

Can a consumable service be designed and left in place that has a sustainable legacy locally and be disseminated to wider audiences?

The aim of this research was to develop a new model incorporating collaborative making activities, through the design, development and manufacture of a small batch range of handmade products specific to Beamish and meaningful for the participants. Through the pilot project we sought to forge a sense that the group could make a valued contribution to the host organisation. 'Mindset' was the name given to this project by Elizabeth at one of the first sessions, having a group identity reinforced a sense of worth and belonging as a valuable asset in the museum. The label 'Mindset' was carried through to the next phase and we gradually began to build a reputation in the museum for making and other people appreciated the things that we made.

In this chapter I have described the first two phases of the action research (Pre-Study and Pilot Project), and how this work led to the development of the longer study, which I will explain in detail in chapter 5.

5. THE LONG STUDY

This chapter presents insights from a Long-Study undertaken at Orchard Cottage from March 2019 to November 2019 (9 months). This phase of the Action Research aimed to build on the knowledge gained from the iterative nature of the Pre-study and Pilot stages by testing the potential of a social enterprise model. The proposition of a social enterprise model involved working collaboratively with people living with dementia and was rooted in the specific place (Beamish, The Living Museum of the North). The making workshops resulted in the design and manufacture of bespoke products, which were created through discussion and active collaboration with the group of co-workers living with dementia. After the pilot study, participants had agreed to continue with the project due to a sense of achievement and feelings of ownership for the project generated through the making workshops. The prototypes that were developed during the pilot study were made at small scale for sale in the museum gift shop. By being embedded into the museum I built a relationship with staff and volunteers and formed an attachment with the Men's Cree group who expressed a desire to continue with craft skills workshops. As a result, I continued to volunteer with the group for the duration of the fieldwork, the two groups (Mindset and Men's Cree Group) collaborated at various times, for example working together to produce the first range of printed tote bags (section 5.1.1. figure 5.6). Craft skills were used in the weekly workshops to develop the new product range of mining heritage inspired 'Crackets,' directed by the particular skills of the specialist facilitators/designer makers. Weekly sessions provided a regular routine for participants enabling them to engage in a personal crafting journey, building on competencies and self-efficacy week-to-week. Key events in the longer-term planning of the social enterprise project ran alongside the routine of the weekly sessions and were considered as memorable moments in the development of the initiative (section 5.1).

Following on from the pilot study and after a break of approximately three months, workshop activity with the Mindset Group carried on from March 2019, all three of the regular participants from the pilot agreed to take part. However, Elizabeth did not attend the first few sessions due to health issues, although she stayed connected in the hope of re-joining at some point, she did not return, and the sessions carried on with the two men from the pilot and another participant (from the Men's Cree Group) who participated on a casual

drop-in basis. The new participant fitted the recruitment criteria and had some prior experience of craft making during the pre-study phase of the fieldwork.

5.1. Making Memorable Moments

During the fieldwork I had the opportunity to generate several activities that had memorable significance for participants, contributing to a sense of worth for those involved. Special events contribute to a sense of purpose and community spirit, activities are recognised and valued by participants as memorable moments, which may seem greater than a moment in time. Special events can take on various forms for instance, trips/outings, themed activities, demonstrations/promotional events, or exhibitions. The research trip to the museum stores is an example of notable and enjoyable activity that captured the imagination of participants during the pilot study. In this chapter I will discuss some of the key moments in the Long Study that contributed to the design, development and implementation of a social enterprise model. The key moments in the long study are shown in the broader landscape of the research activity (figure 5.1) and are described in more detail below.

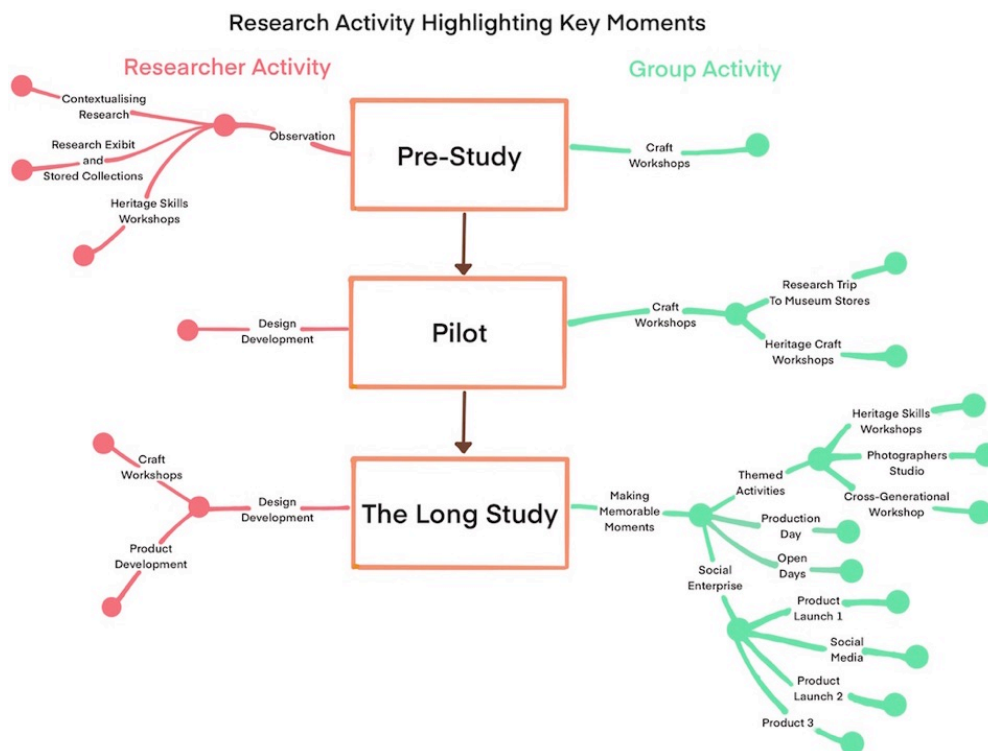


Figure 5.1: Research Activity Key Moments

5.1.1. Studio Photography Session

A trip to the photographers' studio on site (Figure 5.2).

The participants had already agreed to the use of photography when they gave their consent to take part in the research. A trip to JR & D Edis Photographers Studio at the 1900's Town went further by elevating the use of photography into an enjoyable themed activity. This session demonstrated the potential for novel ways of using existing museum assets to develop heritage-based activities with groups. Participants consented to the use of their images for a promotional display in the gift shop and were able to take home commemorative individual and group portraits wearing period costume.

We make our way to the 1900's town, it's raining and cold, the weather didn't dampen our mood as we visited the photographers to have our photos taken wearing costume for the promotional materials for the up-coming product range launch in the gift shop. We feel like visitors as we walk around the museum, in the town (immersive exhibit) we look around in the chemist before moving on to the Photographers Studio. We wait in the Chemist Shop until the photographer is ready for us. While we wait the men look at the displays of 1900's medicines and ointments and recall stories of childhood. We entered the changing area in the photographers shop to change into costume, this was a fun activity and everyone was in good spirits. At first Matthew seemed a little worried about getting changed, but the quick-change costumes were designed to enable the wearer to simply step into them, with ties at the back to secure. (Journal Entry 8th May 2019).

The photographer's studio is one example of a museum exhibit that I used as a method of group engagement representing ways to utilize heritage museum assets. Other examples of exhibits include, the 1900's printer's shop, 1900's school, 1820's Quilter's Cottage, Heron's Bakery and a variety of period transport.



Figure 5.2: A trip to the photography studio on site

5.1.2. Production Day

Following a development meeting with the Main Entrance/Gift Shop Team Leader and Orchard Cottage staff, an order was placed for an initial two hundred hand printed tote bags to go on sale during Dementia Action Week 2019. We planned a full-day production workshop at Orchard Cottage; members from both the Men's Cree group and the Mindset group were invited to work together for the whole day to print their woodblock designs for a sales launch in the museum gift shop. The atmosphere on the day was highly creative and industrious which renewed interest in the activity and in the project due to the prospect of selling the bespoke items. Different workstations were set up around the small room with participants from both groups working collaboratively to support each other in the production of their designs. The woodblocks created during the pilot and pre-study phases were used to produce the printed designs on tote bags.

The main entrance team leader joined us for the day and took on the duty of ironing the bags prior to printing then fixing the dried prints with a hot iron. P (volunteer) and A (participant) take charge of printing and quickly get into a routine, taking care to line up each block, they roll an even layer of ink. The other participants sit around the table carving new designs based on the theme of period transport, some light-hearted rivalry creeps in as the participants compare each other's work and discuss who has made the best design. The outside space is used to hang the freshly printed bags to dry in the sunshine.

(Journal Entry 15th May 2019).



Figure 5.3: Collaborative working

There was a busy work-like atmosphere, which proved to sustain the craft workshop for a full day as opposed to the usual half-day session, with participants enjoying the social and motivational nature of the varied craft activities.

After lunch we re-group and assign new roles. Ironing is one of the roles that the men take delight in allocating to each other (perceived as ‘women’s work’ ironing takes on a vital task for this activity).

Volunteer. What do they call this process that I’m doing at the minute?

Group. Ironing?

Volunteer. Ha, hate y’all, just for that I’m gonna volunteer my services another day here to get you back, the process of hardening or whatever it is called? Don’t say ironing! We did it before and I can’t remember what it was.

Researcher. Fixing! (The fabric dye with a hot iron)

Volunteer. Fixing, that’s it.

(Journal Entry 15th May 2019).



Figure 5.4: Ironing the bags to fix the ink

The group were delighted to receive an order from the gift shop (200 printed tote bags), it gives them a meaningful purpose to work towards, and all of the conversations today have been about teamwork and work-like productivity, proud to be valued members of the museum. They especially enjoyed demonstrating their work/skills with other visiting members of museum staff (Communications Team). Bill received lots of praise and compliments, people telling him ‘What an excellent job you’ve done’ a boost to his confidence, he is visibly inspired.

Participant. That’s Barclay’s Bank is it? It’s a good carving that mind ya, who did it?

Bill did it, tis mind, its good carving; the detail is fantastic on it.

Staff. He’s being very modest; look he’s keeping quiet.

Bill. (Winks) Sign ya autograph at the end of the day.

(Journal Entry 15th May 2019).



Figure 5.5: Bill shares his woodcarving skills with other team members

Beamish Museum's in-house Communications Team (Comms) comprising, a photographer and an interviewer documented the day, producing a video to promote the product launch on the museum social media accounts. The consensus at the end of the production day was of an exciting, fun and industrious session generated by working in partnership with both groups collaborating towards a shared goal.

Gift Shop Team Leader. If you pop up to the gift shop next week, you can see them all on display.

Staff 2. Well done everybody that was a brilliant job.

Staff. Wonderfully industrious today haven't we! Today's been a brilliant day mind, there's been so much happening in such a short period of time, kind of gone from 0-60 very quickly.

Researcher. Thanks for today it was great, good to see things are starting to happen.

Bill (Participant). Finally, so when we go down there next Wednesday, we'll see how things have gone?

Gift Shop Team Leader. I've had fun this morning; I have to go to a meeting now! It's been a lovely morning, it's been great, I was getting ready for work this morning getting so excited thinking I'm going to get involved with this project, great.

Volunteer. It's nice to show somebody what we do.

Gift Shop Team Leader. So, yeah, hopefully now in the gift shop I'll have a meeting with the rest of my staff to let them know what and why you're doing, so anyone coming in the shop we can tell people about the project. So yeah, it'll be great. If you want to pop up next week after the session, we'll get a group photo.

(Transcript. 15th May 2019).

The Communications Team (Comms) conducted informal interviews throughout the day with participants, staff and volunteers; their comments were used in the promotional video, which was posted on the Museums Facebook pages and YouTube channel.

I thought it's absolutely fantastic and we want to support it and we want to make sure that the groups that go on in the museum are supported by us and when I saw them I thought we need to sell these bags, they are amazing and think that you'll agree when you see them and the effort that's gone into them and the intricate detail it's just absolutely unbelievable. They've been handmade right from taking the photographs to making the block to printing the bags, each individual bag is unique, they will not be sold anywhere else apart from Beamish which is really special and you'll get great satisfaction in knowing that you're helping to support all of these people.

(Gift Shop Team Leader) (Interviews 15th May 2019).

The bags are going on sale during Dementia Action Week in the gift shop at Beamish. We are also thinking of making special commissions for other buildings on site. We are a dementia friendly design team so everyone in the group, staff, volunteers and participants are all equal in the team that's one of the reasons that we wanted to identify each maker on the accompanying swing tags when they go on sale. The tag will reveal who made the design along with a comment from the maker.

(Researcher) (Interviews Wednesday 15th May 2019).

Comms. What do you enjoy about coming?

Participant. The company mainly, I just enjoy it.

Comms. What sort of activities have you done?

Participant. Whey, we've done the carving, err, we've done photography a few weeks ago, yes I've thoroughly enjoyed it.

Comms. You've been involved in the project making bags, can you tell us about that?

Participant. Well we started off with the carving, which I've never done before, thoroughly enjoyed it, so what I've done, I've bought chisels 'n' that to start at home.

Comms. Which design did you choose?

Participant. The truck. Yes.

Comms. What was it that you liked about the truck?

Participant. Whey, I'd rather do the truck than the trams or the buses.

Comms. It looks like it's quite intricate was it difficult to do?

Participant. I wouldn't say so, I thought it would be but it wasn't, it wasn't no.

Comms. How do you feel about people being able to go to the gift shop to buy the bags that you have made?

Participant. Well, I hope that they do, yes, cause it's going to a good cause.

Comms. What about the people that you've met, have you made some good friends?

Participant. Yes, fantastic, yes been champion.

Comms. Can you tell us what you think about Orchard Cottage?

Participant. Oh, what do I think about it, fantastic, it's good, hmm, hmm.
(Interviews Wednesday 15th May 2019).

Comms. So do you enjoy coming along to the Museum?

Bill. I love it!

Comms. What do you like about it?

Bill. I think the atmosphere's nice, it's calming and I get a lot of support off the Mindest Group. I feel comfortable 'n' that while I'm here.

Comms. How do you feel about the fact that the bags that were made by the groups are going to be on sale at the gift shop?

Bill. I think it's great, yeah, something that's come out of it, you know what we are doing, really good.

(Interviews Wednesday 15th May 2019).

The museum supported the product launch by publicising the project on social media in addition to producing an article for their visitor magazine and local press. Participants received a commemorative copy of the magazine containing the article relating to the product launch (Bags of Creativity, Beamish Magazine, Summer 2019. p.19.) (Appendix D).

5.1.1. Dementia Action Week May 2019

Launch of the introductory first product by the design team.

The hand printed tote bags went on sale in the museum gift shop during Dementia Action Week (Monday 20th May – 27th May 2019) the profit from the sale of each bag went back to the Health and Wellbeing team to help support future projects. Two hundred bags were produced eventually raising £1000 to be re-invested in Health and Wellbeing sessions. The Design Team comprising staff, volunteers, participants and family members were invited to preview the promotional video and see their bags on display at the Museum Entrance (Figure 5.6).



Figure 5.6: Museum Gift Shop Display

Comms. How do you feel about the prints being sold as bags in the gift shop and people can come along to buy your design?

Volunteer. It's incredible, it's a good idea, it's a good way of raising money, which helps the groups meeting and helps the museum, I'm all for British museums.

(Interviews 15th May 2019).

Staff. I'm really proud of them for what they've done and achieved I think it's a way to show the public as well that people who are perhaps living with dementia or other long-term conditions can still achieve things and achieve things that are spectacular so yeah, we're really excited!

(Interviews. 15th May 2019).

The film can be found via the following link:

<https://youtu.be/JrpagVARfv8>

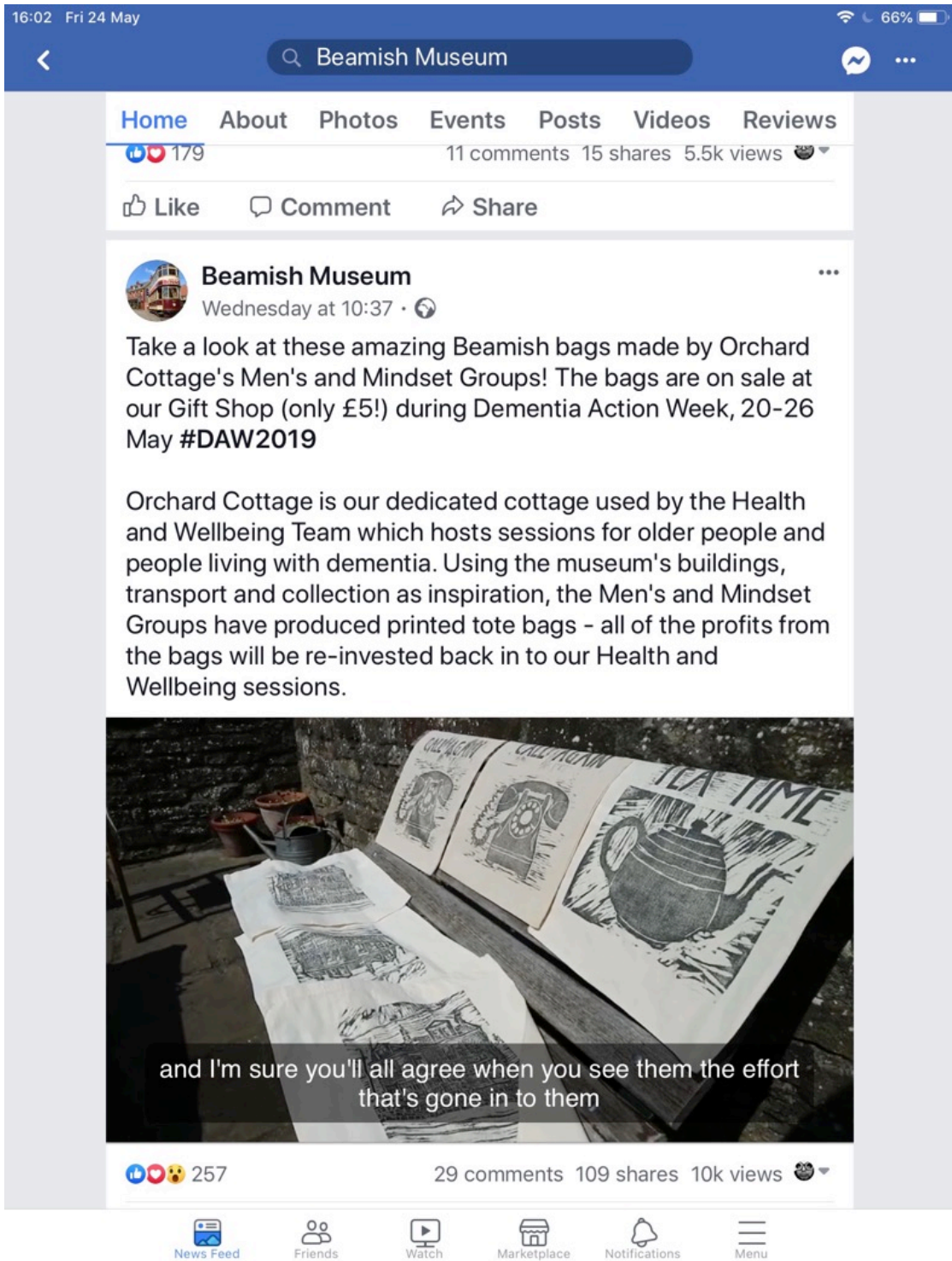


Figure 5.7: Facebook Page promoting the product launch with embedded video

The group watched the video made on ‘production day’ by the Communications Team for the first time in the staff offices at the main entrance after viewing the display of bags.

Gift Shop Team Leader. Hello everyone, we all here? The bags have been going down really well, Dave’s here, he’s done the video from last week, have you seen it? Do you want to pop along to the office to have a look? When I watched it for the first time yesterday, I got a lump in my throat, he-he, I think it just brings across everyone’s individual personalities in it and you can see how proud you are of what you’ve made.

Volunteer. It’s been an exciting project, I’m pleased that everyone else was as enthused as we were when they saw them, when you do something yourself you’re bound to feel pride was justified.

(Transcript. 22nd May 2019).

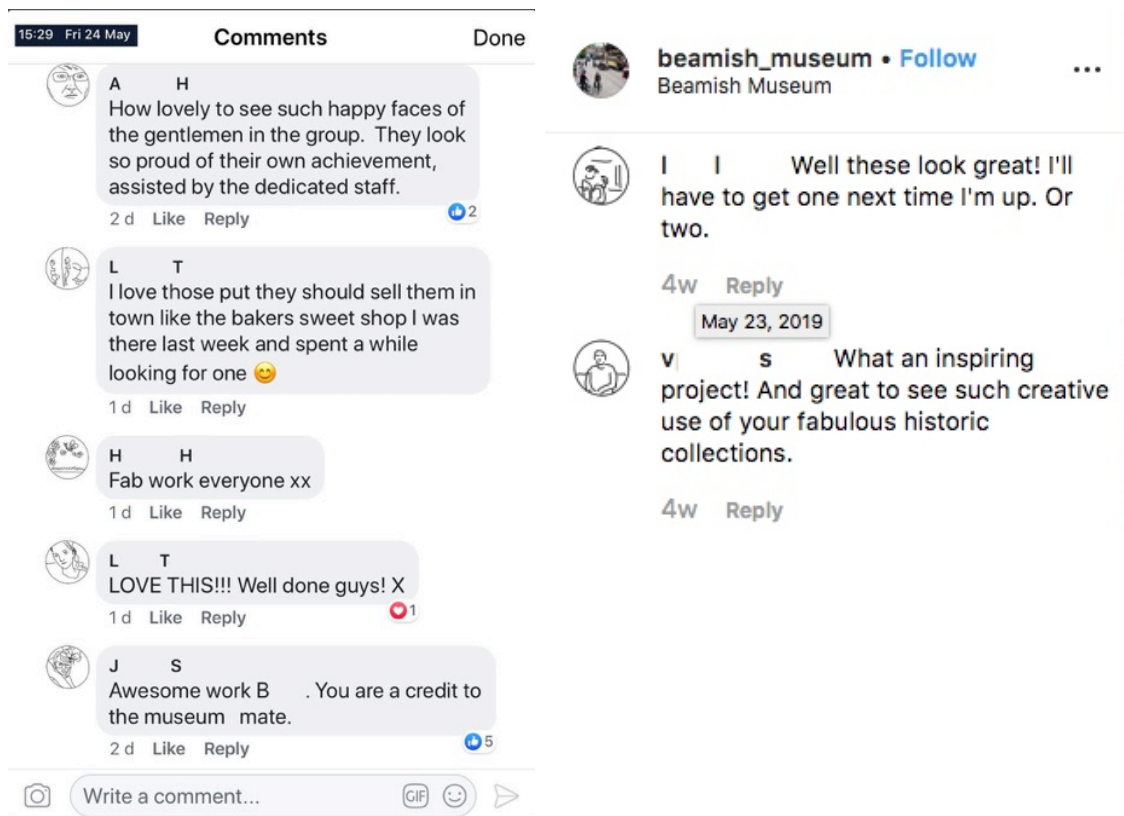


Figure 5.8: Facebook thread May 2019

The motivational atmosphere generated during the previous weeks 'production day' was sustained the following week as the two groups shared the satisfaction of seeing their designs being sold in the gift shop. The participants were stimulated to continue with the printing workshop to fulfil the order for 200 bags (Figures 5.9. and 5.10.).

More printing when we get back to the cottage (after the visit to the main entrance, gift shop), three of the men from the morning Men's Cree group volunteer to stay for the afternoon session to help out, the men are now familiar with all of the processes involved and have continued to assign themselves roles. P (Volunteer) has opted for the task of ironing the bags before printing; he irons each one then places them in a pile ready for J (Volunteer) who delivers them one at a time to the two printers. The printing station is the tea trolley, which is the perfect size to ink up the block and lay the bag over the top of the inked woodblock. The shape of the bag is marked with masking tape on the trolley ensuring each image appears in roughly the same position of each bag. Using specialist fabric printing ink and an ordinary decorator's sponge roller the ink is transferred onto the woodblock. The men appoint a quality controller to check that no ink has accidentally been transferred on to the surrounding surface; this is wiped off before the bag is placed over the top. Two men line up each bag then lower it on to the woodblock; we use the smooth end of mallet to press the cloth into the block to pick up the ink. Both nerves and excitement take over as we slowly peel back the bag to reveal the transferred image. The men become art critics as they evaluate the outcome, we hold it up for everyone to see, is the print good? Is there an even coverage with a clear image; are there any marks that shouldn't be there? Sub-quality bags are discarded, of which there are only one or two. The men are all in good spirits today; the excitement of the day has been motivational.

(Journal Entry 22nd May 2019).



Figure 5.9: Batch Production - Printing bags



Figure 5.10: Printing bags



Figure 5.11: Printed Bag with tag

Matthew. We need people to know what we are doing, it doesn't just want to be something that you look at and say that's very nice, you know, you might want to know who's done it.

We made a mutual decision to identify each maker on tags to accompany the bags (Figure 5.11), acknowledging their contributions as makers of each individual design. First names and a brief statement provided by the maker were displayed on swing tags for the products in the shop display. The gift shop continued to promote the bags with a smaller display following Dementia Action Week, selling more than 160 bags within two weeks of the launch. This had been a successful introductory product for the team of co-workers, galvanizing momentum for a new product from the design team.

5.1.1. Cross-generational workshop

A school visit

Years 3 and 4 school children visited a workshop session of the Mindset Group as part of the Health and Wellbeing Team community outreach work in contributing to conversations about dementia in society. A member of the Health and Wellbeing Team had already visited the children at their school to deliver Dementia Friends Training to a total of 90 children and staff. Some of the children have family members who are living with or had recently been diagnosed with dementia. This was a valuable way to forge links with the community and to show the wider public the activities that take place at the Orchard Cottage. The workshop took place two weeks after the launch of the bag sales; the children and teaching staff took part in a workshop session alongside the group who demonstrated the skills that they learnt and the process of producing a printed bag.

The children split into two groups to engage in pre-prepared activities, one group planted daffodil bulbs on the grassed slope next to the cottage. The other group stayed in the cottage to make rubbings from the print blocks and print some tote bags to take away with them. Bill and Matthew continued working on their crickets as the children worked around them. The men appear to enjoy having the children present

in the cottage, we all introduce ourselves at the beginning of the session and they show the children what they are doing.

(Journal Entry 5th June 2019).

Matthew joined in with the printing that the children were involved in, offering advice and sharing some of his skills, he was noticeably animated as he showed the children how to make a print from the prepared woodblocks. Recalling the process that he had absorbed from his own experiences from previous workshops, he confidently directed the children with the printing activity:

Researcher. Matthew is good at printing; you've done a lot of printing now.

Matthew. Oh definitely. That's careful that, that's lovely.

Researcher. Put more ink on.

Matthew. Oh lovely, oh smashing that, yeah that's it, oh lovely, now come back again, oh smashing, you're good at that aren't you. You are very careful, just need to slide it across, oh that's lovely, that's brilliant that, whoa that's it, lovely that's great that.

Researcher. We are going to print that on to a bag now, we line it up over the block, get it straight, to keep Matthew happy, you like to be precise don't you?

Matthew. Yes mmm, yeah that's good, yes. That wants to touch that; I'll help you do it absolutely right. This is where the magic is, pushing it into the bag, yes, come down here, that's it, keep going. Oh that's it, you've done this before, oh beginners luck, ha, do it a bit down there, down there, that's it, oh it's good that, do you think it'll be right now? Move along now; go down that way, that's it.

Researcher. Do you think that's done?

Matthew. I think so, little bit of good luck, oh, oh. Ready, ready, look at that, beautiful, wow. When you look at it from a far it's lovely, nice, what is it?

Children. Sewing machine.

Matthew. Yeah, whoa.

Researcher. Need to hang them to dry then the next step is to iron them to fix the ink, should we do another bag? A different design, should we do the teapot?

Children. Yes.

(Transcript 5th June 2019).

In the presence of the children the participants were lively, we observed the men enthusiastically engaging with the children and offering advice during the joint activities. Similarly, the children enjoyed working alongside the group, asking questions and learning about the challenges posed by a diagnosis of dementia. We observed increased memory recall in participants as they demonstrated what they had learnt from their own making experiences. One participant in particular who had struggled to remember having engaged in the activity from week-to-week was able to instinctively and accurately describe the process of transferring a design on to the wood in some detail to the children and their teacher.

Staff. One of the good things about bringing kids into the group, it turns a subject, you know, that people don't want to talk about into a subject that people want to talk about.

Participant. It's been enjoyable.

Staff. I think it's great value when we bring kids into the group like, I mean when we were out there, they were all saying, this is brilliant, weren't they?

Staff 2. It's good that younger kids go away and speak to the older kids and it's amazing what a difference this makes to what they remember, the youngest boy there was actually year two and they brought him along because his granddad was diagnosed with dementia err, and I think the family were all quite worried about it, and yesterday, he's come up with all these things that he can do with his granddad. So, he is going to make a scrapbook with granddad as well. It just makes a huge difference; it's taking away that fear isn't it.

Bill. Aye, it is yeah.

Staff. That's what I was saying, you know, how people need to think about these things, same with depression, a taboo subject 'n' let them know about the Dementia Friends session 'n' let them know about what we do here. Thank you very much it's been a great day.

(Transcript Wednesday 5th June 2019).

5.1.2. Second product launch – Personalised Prototypes

After the launch of the printed bags in the gift shop members of the in-house Communications Team continued to support the project by promoting the creative activities of the Mindset Group. They visited the group for a second time as they put the finishing touches on to the handcrafted crickets that we had been working on during the weekly workshop sessions. The participants had made their own personalised prototype cricket to take home. By personalising their own cricket participants were able to make decisions about motif designs, patterns and colour schemes. The ‘Cricket’ represented the second handmade product in the emerging repertoire of the design team and had been developed through consultation with participants and from research into locally meaningful products and craft practices represented in the museum collections. The Men’s Cree group had already been working on cricket making but had struggled to refine a design; to develop the cricket design into a practical and saleable object required specialist help. A fellow researcher, Colin Wilson from Northumbria University working as a team member (during the pilot and long-study) shared their specialist knowledge as a designer maker to assist in the development of this specific product. The expertise of the designer was pivotal in transforming the product from a utilitarian historical artefact referencing an industrial age (Figure. 2.10. and Figure. 4.20.) into a desirable item for a modern audience (Figure. 5.12).

Researcher. We hope it adds meaning for the group when someone else wants to buy the products we have made, and they are actually made in Beamish. Now we’ve finished the prototyping process, we will make a start on a batch of ten to sell in the gift shop.

(Interviews 26th June 2019).

Exploring the significance of localism through the production of regionally meaningful artefacts contributed to a sense of belonging and distinctiveness in community at the specific place.

Staff. It's great for them to be working on different projects as well. We don't want to come in and do the same thing day in, day out. Scrap bits of wood from Breamish's workshops were used to make the first prototypes. It's taken a long time to get to something we can sell.

(Interviews 26th June 2019).



Figure 5.12: Personalised prototype crickets made by participants

5.1.3. Social Media

The Communications Team (Comms.) at Beamish Museum used their social media channels to promote the sales of the products at three key points, each time building on the story of the team. First, the sale of bags during Dementia Action Week, then after the completion of the personalised prototype crickets and finally to launch the sale of a batch of ten handmade crickets in the gift shop. Participants felt valued by the continued interest as the work of the Mindset Group began to acquire a reputation within the museum and with a wider audience of museum visitors.

Comms. I think some of the corporate groups that come to do team building, could take something away would be nice. You've got a nice little business model going on here.

Staff. I was talking to assistant director; (about the bags) she thought they were brilliant, someone was asking about making them for the friends (of the museum). I've sent some up to Scotland 'cause they saw them online, thought they were brilliant.

Comms. But these, you're actually hand making these. Thank you for letting us come to see what you are all doing, it's been lovely to see the first editions.

Matthew. Thank you.

Comms. I'll definitely put this on social media and have you seen the magazine?
(Transcript 26th June 2019).

The story of the craft/design team (Mindset) was promoted on the Museum's suite of social media channels including, Facebook (Figures 5.13 and 5.14), Instagram, Twitter, YouTube and in their in-house magazine.

The Group have again produced a fabulous product that is of excellent quality and something to be very proud of. They have really enjoyed learning new skills as well as being part of a social group. The profits from the sales of the objects will be used to keep the group running, so it gives the participants a real sense of achievement. It has been a lovely project to be involved in and shows just what someone living with dementia can still achieve with only a little support.

(Health and Wellbeing Co-ordinator. Beamish Magazine, Autumn 2019. p.13.).

(Appendix E)



Beamish Museum

28 June at 05:00

Following the launch of their hugely popular Beamish bags, the Mindset Group at the museum is already working on their next creative project. They've only just put down their carving tools and already members of the group, which is for people living with dementia and other long-term health conditions, are getting to work on North East-associated crickets. The men will take home their first crickets and then the plan is to sell them at the museum.



340

46 comments 26 shares

Like

Comment

Share

Figure 5.13: Facebook post promoting the sale of crickets in the museum gift shop

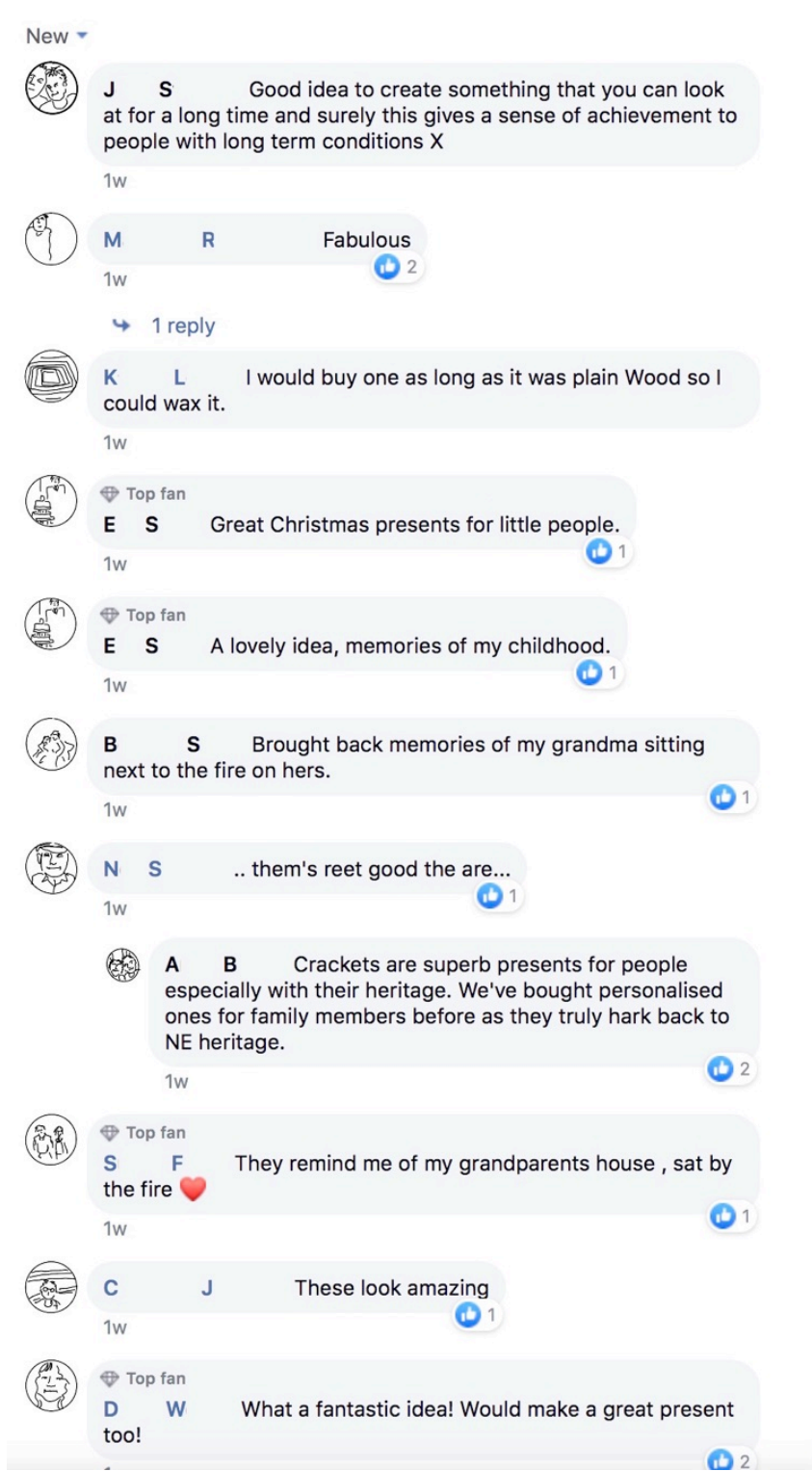


Figure 5.14: Facebook thread

5.1.4. Second product launch – Small Batch Production

In the weeks following the completion of their own personalised crickets and reinvigorated by the interest generated through the publicising of their prototypes, the participants got to work producing a batch of ten crickets. Materials were purchased with some of the funds generated through the sale of bags in the museum gift shop. This exercise became more of a team effort as the participants worked together to produce the whole batch rather than working on one each. The final design of the cricket had been resolved through the prototyping stages; consequently, work started by cutting all of the component parts ready to be assembled during the workshops (Figures 5.15 and 5.16).

We chatted for a while before work began on cutting out pieces of the new crickets from templates taken from the existing prototypes. Bill is itching to make a start. The men work well together outside in front of the cottage, a sunny day facilitates outdoor working. This was quite a productive day with the men working together rather than on individual projects as in previous weeks.

(Journal Entry 17th July 2019).



Figure 5.15: Team working



Figure 5.16: Cricket production

Do you want to help outside with the cutting, Matthew?

Matthew. Where are they? Outside, I'll go and see what they're doing. I've been asked if can help you cut wood.

Facilitator. Ah, more hands.

Matthew. More hands.

Bill. You know the saying, more hands.

Matthew. That's right, light work.

Volunteer. Can we have the template, please sir?

Facilitator. Yeah, which one would you like?

Bill. Can we have it back, pinching our gear again?

Facilitator. Sorry.

Staff. You've got to watch him, Bill.

Facilitator. I think we've had a good day today.

Bill. Job's a good'un.

Matthew. Good.

(Transcript 17th July 2019).

Fortunately, we had a long period of settled and sunny weather so we were able to work outside of the cottage for a number of consecutive weeks.

Cricket making outside in the sunshine, a very warm day, the men are noticeably more relaxed with each other, supporting each other and joining in more naturally with conversations. Working outside they enjoy the odd, passing comment from members of the public, occasionally people stop to chat over the wall. Matthew is quite happy working in close contact with someone, he likes the constant reassurance and enjoys being busy, we are building bonds, recognising a familiar face is comforting for him.

(Journal Entry 24th July 2019).

The making workshops to produce a batch of ten crickets continued for approximately 12 sessions and involved hands-on collaborative tasks such as measuring, cutting and fitting together the component parts of each cricket and choosing colour schemes, painting, sanding (Figure 5.17) and waxing the finished product.



Figure 5.17: Cricket making workshop



Figure 5.18: Completion of a batch of ten crickets

The Communications Team visited a session for a third time in the course of project to take photos and interviews for social media posts and to promote the cracket making on the Beamish Museum Website.



Figure 5.19: Publicising the product range



Figure 5.20: Publicity photo for social media showcasing the work of the Mindset Group



Figure 5.21: Crackets in the gift shop

The Crickets went on sale in the Museum Gift shop on the 21st October 2019 and 9 out of the batch of 10 sold within the first week, raising £360 towards Health and Wellbeing future activity with groups.



Figure 5.22. Crickets in the gift shop

5.1.1. Celebrating Age Open Days

We celebrated the culmination of the of the making workshop phase with two open days, one held at Orchard Cottage and another held in a newly constructed shed/workshop built to accommodate future making activity for groups attending the Health and Wellbeing sessions. The two days took place in October 2019 to promote the sale of the ten crickets in the gift shop and coincided with a local initiative, 'Celebrating Age'. The cottage was open to visitors to see the group working and demonstrating the craft skills undertaken in previous sessions such as woodcarving and printmaking.

Matthew. I enjoyed doing it and this is what you need when you are demonstrating things, you need the product to actually be there, 'n' demonstrate it.

(Transcript 16th October 2019).



Figure 5.23: Shed/Workshop



Figure 5.24: Working in the shed

The first demonstration day took place in a shed (Figure 5.23) near Orchard Cottage. The shed had been a work-in-progress for the duration of my placement at Beamish Museum; it was first acknowledged in the pre-study phase that it would be useful to have a space near the cottage that was more suited to conducting practical workshops. Subsequently, an order was placed with the site management team in June 2018 to create a shed/workshop space in keeping with the 1940's farm area where the cottage is situated. The shed was finished in July 2019 and was used by the group as an alternative space for messy workshop activity.

The next open day took place in Orchard Cottage and involved teaming up with the Men's Cree Group for another whole day of workshop activity. Participants from both groups could choose to stay for the whole day or part of the day to showcase their work and demonstrate skills by engaging with museum visitors.

Visitor. Hello.

Staff. Hello. We are making crickets for sale in the gift shop.

Visitor. Oh right, so this is a genuine workshop?

Staff. This is genuinely what we are doing.

Visitor. So we can buy these in the gift shop then?

Staff. Yes, the crickets or you can buy these bags, this is brand spanking new, hot off the press, just finished the carving today and just done the first set of printing.

Visitor. Very good, oh right yeah.

Staff. That's the block there; it's the Masonic Hall in the Town. J has just finished it today, all completely carved by hand.

Visitor. Have they been made from scratch?

Volunteer. They have been made here, these are woodblocks made here, got the image from a photograph, reverse the image then carve it and print it on to a bag.

Visitor. Wonderful. Thank you ladies and gentlemen.

(Transcript. 23rd October 2019).

Visitor. Did it take long?

Bill. No not really, a couple of hours.

Researcher. That is the fifth design Bill has worked on he is getting more confident with each one. Trying more complicated designs and getting quicker.

Bill. Aye, fifth one, I get a lot of enjoyment out of it. I like to keep busy, don't like just sitting about.

Volunteer. There's a lot of work carving the block but then you get instant reward printing it, you spend ages doing that, the exciting thing is that you can make lots of things from one block.

(Transcript. 23rd October 2019)



Figure 5.25: Demonstrating woodcarving in Orchard Cottage



Figure 5.26: Demonstrating woodcarving in Orchard Cottage

The open day was an opportunity for staff and volunteers to really take ownership of the project. Throughout the day, staff and volunteers helped facilitate the session, supporting participants and engaging with museum visitors as they passed through. Their conversations with visitors illustrated the learning that they had gained as a result of collaborating during the making workshops over the course of the project. They displayed a sense of pride and achievement by being part of the social enterprise, one volunteer voiced the desire to continue with the workshop activity in the future:

Volunteer. Are you going to show us some sharpening skills before you go? Don't leave us without the resources to carry on in your absence cause we will miss you. It would be nice if we got new members, we were able to show them how to do it and erm, I think someone like (Participant) would benefit greatly from thinking that he's got an ability that he could show other people, it would do their confidence an awful lot of good.

(Transcript 23rd October 2019).



Figure 5.27: A member of staff guiding a participant in a woodcarving activity

Building on woodcarving skills developed in previous workshops, I introduced a new activity for the remaining few weeks of my fieldwork. The activity represented a progression from the woodblock carving to bas-relief carving in solid hardwood. Fiberboard was used for the printing woodblocks, which is a material that is suitable for beginners, as it has no grain, so it is easy to carve. Bill specifically had expressed the desire to try working with solid hardwoods, a testament to his enthusiasm to keep learning new things and new craft techniques. I

developed and tested making small hand carved gingerbread moulds in Lime wood, which could be used as decorative objects and as moulds to produce gingerbread biscuits. Participants tried carving the solid wood moulds during the demonstration days (Figure 5.26). During the session one of the volunteers mentioned that a new exhibit was due to open on site, part of the Remaking Beamish development. The Northern General Transport Bus Depot, built to house the growing fleet of buses, was one of the first of the new attractions to be completed and an official opening was planned for Beamish staff and invited guests. The volunteer suggested making gingerbread busses from one of the carved moulds to mark the opening and to promote the activities of the Mindset Group:

Volunteer. A good idea to tie in with events around the museum and also promote the work of the team, drip feed projects and raise awareness.

(Transcript. 23rd October 2019).

As a result, Health and Wellbeing Staff planned a series of baking activities with groups attending Orchard Cottage to make Beamish themed gingerbread to give to guests during the opening event. The biscuits depicted Orchard Cottage (Figure 5.31) and a Daimler CVG5 Double Decker Bus (Figure 5.30).



Figure 5.28: Mould carving workshop



Figure 5.29: Jubilee Sweet Shop Mould



Figure 5.30: Daimler Bus Mould



Figure 5.31: Gingerbread Biscuits

As the fieldwork phase of the research project came to an end, the Mindset Group participants were invited to join the Men's Cree Group as a transition and to carry on their involvement. Through the workshops we developed a small product range of handcrafted items that had significance for participants and for the museum. It was a slow process evolving over time, an extended iterative process.

We have started to develop and stretch their making skills trying out more challenging techniques, such as hardwood relief carving, the participants appreciate advice and practical demonstrations. Staff and volunteers welcome help and advice to carry through when leading their own sessions in the future.

(Journal Entry 30th October 2019).

Researcher. What skills are you learning?

Bill. Learnt how to carve.

Participant. Ah, could you not carve before you came here?

Bill. Never tried.

Participant. Ah.

Volunteer. Untapped talent.

Bill. Yes, no I hadn't, I'd never even give it a thought.

Participant. And I can't stop now.

Bill. Enjoy doing it.

Participant. So when the teacher runs away, you can teach other people?

Bill. Wouldn't have done any carving without coming here. Pleased with the things I've made, happy, proud of the ones I've done.

Although staff and volunteers had enjoyed learning a new skill and valued taking part in the project, they did not feel confident enough to run sessions on their own, they relied on the specialist guidance of the designer makers. Some staff and volunteers demonstrated an interest in making and had some craft skills, but they did not consider themselves as specialists, that is something that a designer or crafts person brings.

Conclusion

In this chapter I have described a series of special events that taken as a whole, contributed to something that I consider being important, significant and meaningful moments in the development of the social enterprise model. Whilst the routine of the regular weekly workshops was important to maintain continuity and support self-efficacy for people living with dementia, the special events went beyond ‘in the moment making’ by acknowledging the value of the things that we were making and the craft of making as meaningful for participants. The making process promoted agency and the power of choice as an integral part of a collaborative design team, selling the things that we made contributed to a sense of pride. This chapter explained the overarching approach that I used to engage people living with dementia in meaningful making, in the next chapter I will discuss how being involved in a collaborative social making project impacted the individual participants living with dementia. ‘Crafting Stories’ are told through the experiences of four participants living with dementia: Bill (6.1), Matthew (6.2), Elizabeth (6.3) and Bert (6.4).

6. CRAFTING STORIES

The living museum brings the past to life by illuminating the history of a particular place and the way people lived, so it felt appropriate that the narrative of the participatory phase of this research should reflect that through the telling of personalised crafting stories. The following vignettes illustrate the experiences of four participants who took part in the handcrafting project. Articulated through researcher reflection, participant comment, images and feedback from staff and the wider community. Pseudonyms and drawings have been used to protect the identity of each participant.

6.1. BILL

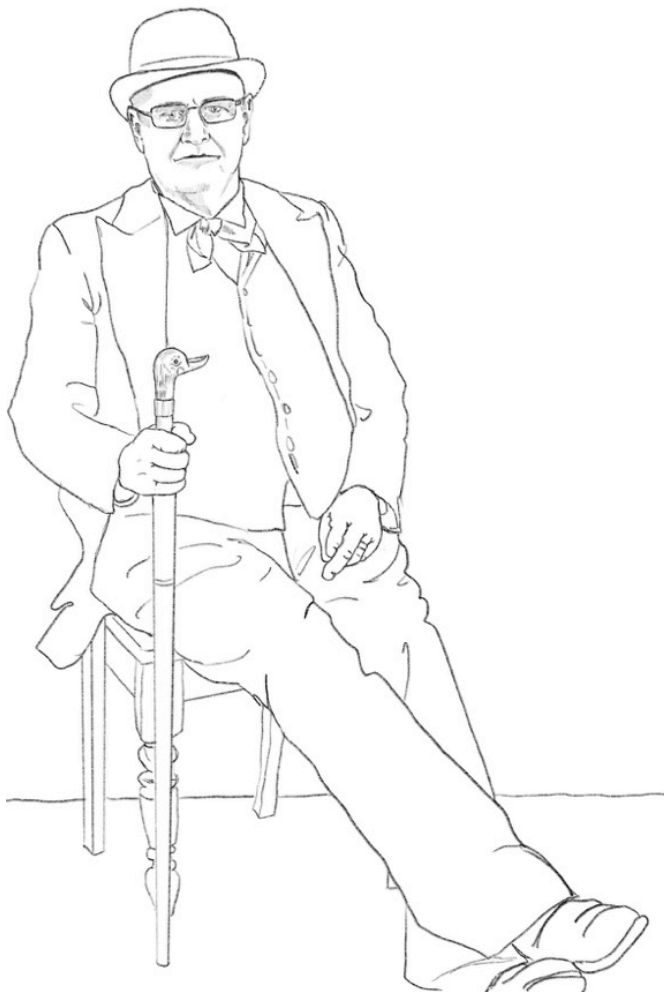


Figure 6.1: Bill

When Bill was diagnosed with early onset dementia in his 60's, he was advised by his doctor to try to stay as active as possible, so he made the decision to search for opportunities in his local community. He was determined to carry on with a normal life for as long as possible. Following his diagnosis, he committed to becoming proactive about doing things and keeping busy and also making lifestyle changes, healthy eating, losing weight and keeping fit. He started attending a local dementia café and also began volunteering at Beamish Museum at Rowley Station on site. Bill describes himself as a happy person; he likes spending time with his grandchildren and enjoys making things with wood at home in his shed. Bill was a miner in his working life and has fond memories of his time working in the pits of the North East of England. When the mines closed in the 1980's he reluctantly looked for new opportunities, taking the decision re-train and move out of the region to find work in the construction industry.

I first met Bill during the pre-study phase of my research; he attended the Men's Group that was discontinued due to the deterioration in capability of two members in the group. He enjoyed trying woodcarving for the first time during the sessions and discussed his desire to have goals to work towards, working on projects that have meaning and making things that you want to keep. In the small group of three men, Bill had been very supportive towards the other two men, he was aware that their dementia was progressing at a faster pace than his, meaning that the provision at Beamish would no longer be suitable to sustain their group activity.

The three men arrive and we have lunch together, we chose to sit outside on this very warm day. At the cottage the net curtains had been taken down from the sash window, which was wide open as was the front door, letting the warm air circulate through the room. The cottage felt bright and spacious in contrast to other times with other groups when the small space was crammed with people, earlier in the week up to 11 people had been seated around the same table. This small group size feels calm and relaxed. Bill is very protective of the other two men who need constant attention with tasks broken down into simple steps, he helps to support them where he can.

(Journal Entry 19th April 2018).

This was one of the first sessions in which I trialed a skills workshop with a group at Orchard Cottage, with the aim to use woodcarving tools in a mark making exercise. I demonstrated the safe use of the tools with the small group of men, then they tried using them for themselves, choosing different chisels to make simple marks and patterns in a piece of wood. Mark making offers an introduction for beginners, allowing participants to try out a new skill, a basic level of ‘doing’ something.

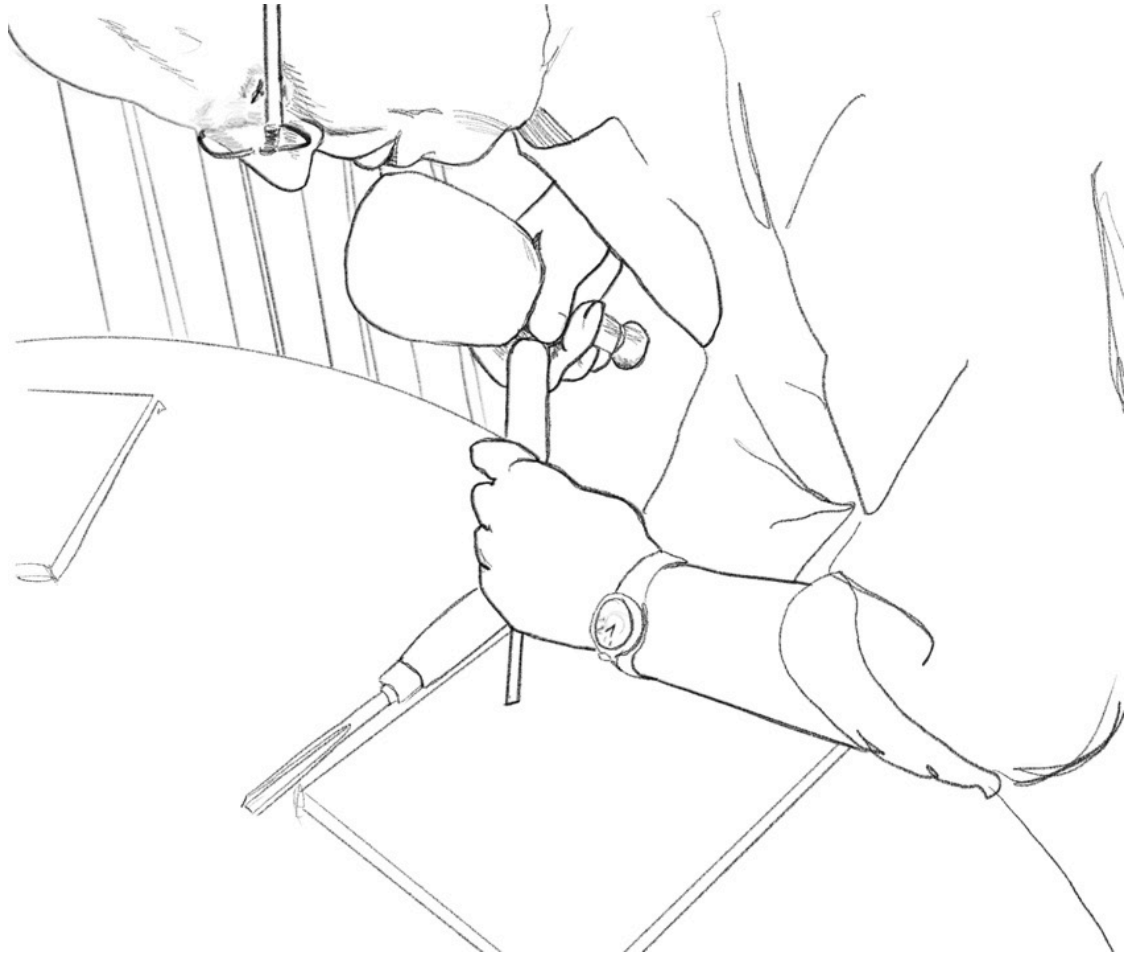


Figure 6.2: Mark making using woodcarving chisels

After a while two of the men became distracted and moved outside to work in the garden with a member of staff. However, Bill was still inquisitive and keen to learn more, progressing to the next level, he opted to try carving an image on to the wood.

Bill looked through some source books and selected the image of a bird, he did not feel confident enough to make his own drawing, and he carefully traced the image then chose a landscape orientation on the wood and transferred it using carbon paper to a central position. Bill had taken time to draw out his image and was ready to start carving, he selected a V-tool, and he practiced on a scrap piece of wood first to get used to holding the tool. He tried some straight lines and a more difficult circle. Then he moved onto the bird that he had marked out, he competently carved an outline around the bird with little guidance. I could see that he was coping very well, he had the skill to finish on his own, but not in the remaining time, the next session was a whole month away so I asked if he would like to borrow some tools to take home. He eagerly accepted.

(Journal Entry Thursday 19th April 2018).

At the next session, Bill returned with the tools and the woodblock, which he had completed at home, he had made a very capable first attempt at relief woodcarving and we spent time during the session demonstrating printmaking techniques using Bills woodcut. This was the final meeting for this group because staff had taken the decision that the other two men needed more support than they could provide at the present time.



Figure 6.3: Bills first attempt at woodcarving and printmaking

Bill was, unsurprisingly, first on my list to invite to join the pilot project, as he fitted the recruitment criteria and had been disappointed when the Men's Group came to an end. The pilot project allowed Bill to build on the brief experiences and skills that he had enjoyed in the making workshops, his motivation to stay active in the community and his desire to support others with dementia. The 10-week pilot project started in October 2018 and Bill attended 8 out of the 10 sessions missing two due to appointments, he did not like to miss a session.

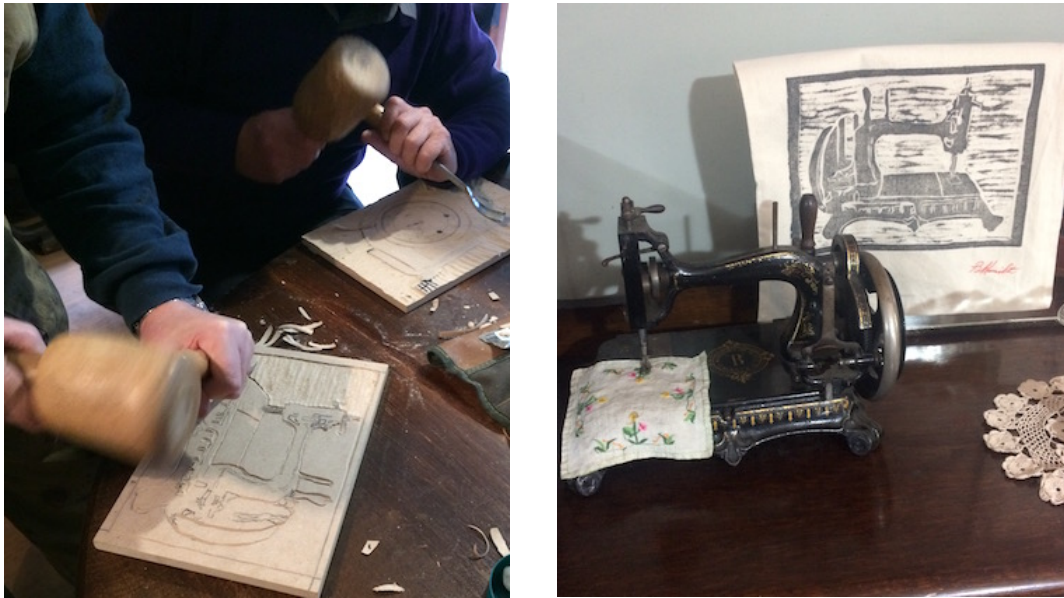


Figure 6.4: A sewing machine printed on to a tote bag, made by Bill at workshops during the pilot project

Bill picked up the skill quickly and others in the group were impressed at the speed in which he worked, he finished the sewing machine design in only a few sessions and then embarked on a new design.

Staff. Did you do things like this with your dad?

Bill. No not really, never done this before, no I just like doing it.

Staff. You've done this really quickly.

Matthew. It's very nice that, that's a challenge that is! (Describing the detail of the sewing machine)

Bill. It's quite decorative that part.

Matthew. It's very intricate that. (About Bill's sewing machine)

(Transcript 24th October 2018).

Empowered by the successes of his first two designs he felt confident to try something more challenging, more detailed. He chose to make a depiction of the bank in the 1900's town, working from photographs of the iconic buildings taken on site.

You finished the carving last week!

Bill. Took me nee time at all to be honest, it took ages to do the pencil, the drawing took longer than the carving.

He was more self-assured using a chisel than a pencil.



Figure 6.5: Bill carving the woodblock



Figure 6.6: The resulting print of the bank

Bill enjoyed the wood carving activity, taking it up as a hobby in his own time, he began making design decisions, such as creating a decorative border on his depiction of a bird (Figure 6.3) and sewing machine (Figure 6.4) and also making decisions about pattern and texture (Figure 6.6).

Staff. Do you think that you would do this at home over the wintertime?

Bill. Definitely.

Researcher. You've got some of your own tools now so you can have a go.

Staff. I think that's worked out really well.

Bill. I've still got the carving I did before (a bird), my granddaughter has taken the bag she uses it for school every day.

(Wednesday 21st November 2018).



Figure 6.7: Bill's sewing machine bag displayed in the museum gift shop

Comms. How do you feel about the fact that the bags that were made by the groups are going to be on sale at the gift shop?

Bill. I think it's great, yeah, something that's come out of it, you know what we are doing, really good.

(Interviews 15th May 2019).

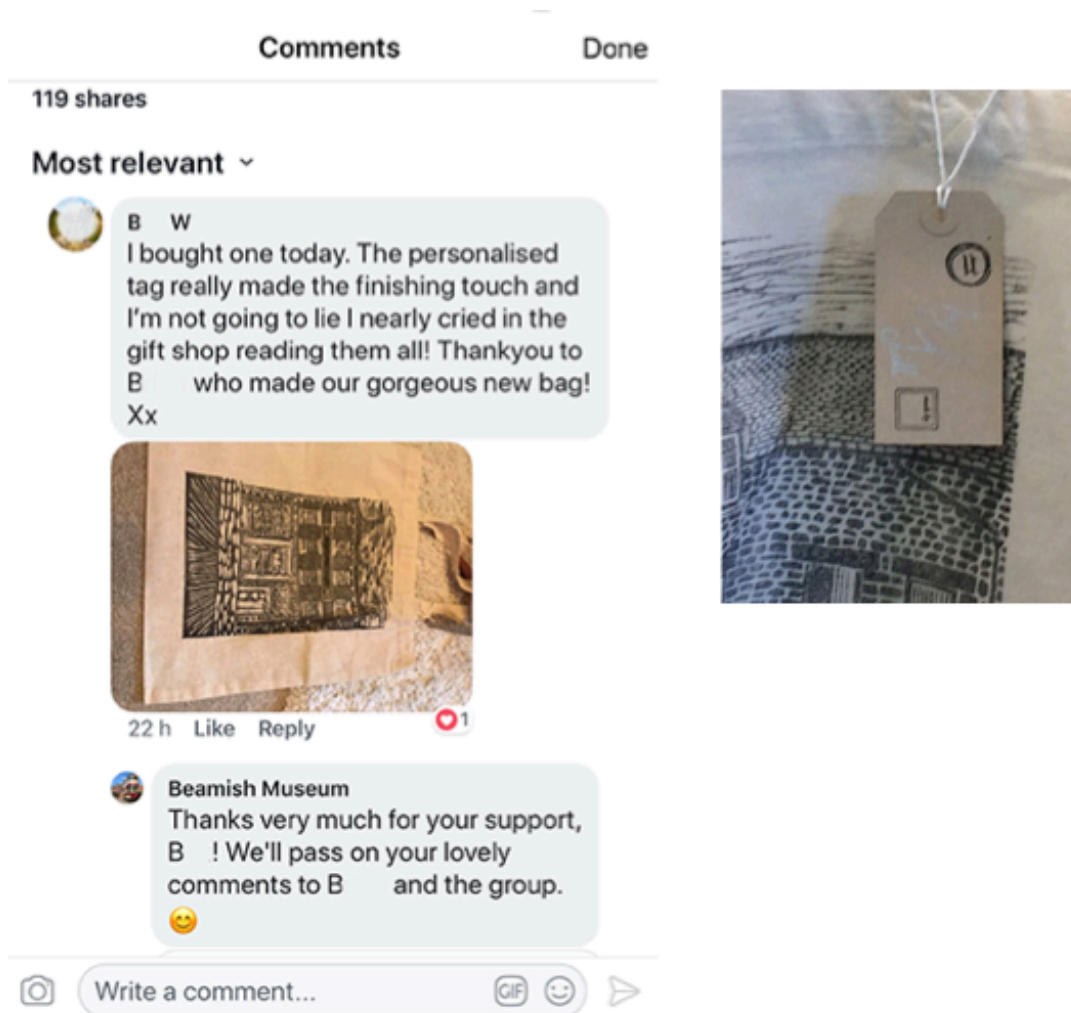


Figure 6.8: Visitor comment on Facebook post after buying Bill's handmade bag and personalised tag naming the maker

We used tags on the bags that named participants as makers of their product, the tag also contained a comment by the maker, Bill's tag read:

Bill is a retired miner and volunteers at Rowley Station. Bill joined the group to help with his dementia. It has given him confidence and he feels like he is accomplishing things he would never have tried before.

Staff. Really nice those labels

Researcher. I think they made a big difference.

Staff. They do 'cause my daughter absolutely loved the label on, was desperate for us to meet the man who made her bag, think it was Bill?

Researcher. Was it the sewing machine?

Staff. Yeah, the sewing machine she's got.

Bill. Me nephew down Cornwall, he got in touch with the museum to see how many I'd done, then he bought the set. They sent them in the post.

Below, Bill describes his frustration with the patchy provision for people living with dementia in his area, he has discovered that the local club is coming to an end due to lack of funding

Bill. So they've started pie-ing off the coffee morning. So they're looking for funding off businesses to fund, like a day centre for people living with dementia. Tomorrow, I'm gannin there to talk to the new people, the new people with dementia, just like starting, on-set, just been diagnosed.

Matthew. It's one of the hardest ones to trace is dementia, isn't it, doesn't get diagnosed easy does it?

Bill. I've got Vascular Dementia and Alzheimer's.

Researcher. When were you diagnosed?

Bill. Bout six years ago now, but when ya get diagnosed, ye get a letter 'n' then just go away.

Staff. You get a bit of information to start, depends on which stage of your diagnosis.

(Transcript. 26th June 2019)

Bill is an advocate for people living with dementia and feels strongly about raising awareness about the subject in his local community and supporting others where he can, when asked if he is happy to be identified as a team member in the gift shop, he replies:

Bill. I dee talks and that about dementia so it's OK, I've been in all the newspapers talking about dementia and what have ya!

(Wednesday 8th May 2018).

16:05 Fri 24 May 66%

Beamish Museum

Home About Photos Events Posts Videos Reviews


179 11 comments 15 shares 5.5k views

Like Comment Share

Beamish Museum
Wednesday at 10:37

Take a look at these amazing Beamish bags made by Orchard Cottage's Men's and Mindset Groups! The bags are on sale at our Gift Shop (only £5!) during Dementia Action Week, 20-26 May #DAW2019

Orchard Cottage is our dedicated cottage used by the Health and Wellbeing Team which hosts sessions for older people and people living with dementia. Using the museum's buildings, transport and collection as inspiration, the Men's and Mindset Groups have produced printed tote bags - all of the profits from the bags will be re-invested back in to our Health and Wellbeing sessions.



257 29 comments 109 shares 10k views

News Feed Friends Watch Marketplace Notifications Menu

Figure 6.9: Facebook post by Beamish Museum Communications Team, featuring Bill in an accompanying video

The launch of the printed tote bags in the gift shop was a powerful motivator for Bill and the others in the group, he was proud about his achievements and welcomed comments from the wider public, family and friends. He featured prominently in a video released by Beamish Communications Team showing him carving during a workshop.

Researcher. You're a star Bill.

Gift Shop Manager. We put it on Facebook, you know J. (Staff) from the station, he says you're an absolute credit to the museum.

Bill. Yeah. I'll have to pay him for that.


Researcher. Good video, isn't it?

Bill. It is, it's strange seeing myself, don't mind photos, but when you're talking! Ha-ha. (Wednesday 22nd May 2019).



Figure 6.10: Video Still

Cancel People who shared this

 S D H
Yesterday at 21:08 · 🌐

So, if you've ever been to **Beamish Museum** in the past couple of years you may have spotted my dad B . That's him right at the start of the video with the chisel.

He was diagnosed with early onset dementia a few years ago. When he'd come to terms with the illness he started doing what he could to raise awareness by speaking publicly about the condition and also helping support others who'd been recently diagnosed. Part of the reason was to make people aware that dementia is NOT a death sentence. You can try to live your life as much as possible.

Admittedly my dad is one of the lucky ones. The right combination of meds lets him continue to live his life to the best of his abilities. He still does as much as he can, he even still drives himself around. He also volunteers at Beamish, mainly at the train station. Here you can see him carving wood to make printing blocks for tote bags, the sale of which helps fund his group.

Cancel People who shared this

When I first decided to talk about living with my mental health condition it was my dad who unknowingly influenced me, who made me realise that I could help just by talking, by sharing my experience. Everyone has this ability to show their strength by admitting to what some would see as being a 'weakness' which it really isn't. It takes strength and determination to stare it in it's face and tell it you will not be owned by it, you will not be controlled by it, you will not be it's slave.

Be strong, use your voice and speak up about what matters to you xx

Show Attachment

👍❤️ 29 6 comments 2 shares

Comments Done

All comments ▾

 S D H
This is just brilliant. Well done dad and everyone else involved. I definitely think this is something that could be looked into as a way to generate more funds for the guys xx
18 h Like Reply

 V D
T W I LOVE this 😍😍😍 so good to see some familiar faces in there. Keep up all the good work xxx
1 d Like Reply

 J H
My uncle used work at Beamish years ago great place 🍀🍀
23 h Like Reply

Comments Done

👍❤️ 29

2 shares

 B H
Thank you son xx 🍀
18 h Like Reply

 S D H
Really proud of you dad. These look great at it looks as though they're getting a great response xx
18 h Like Reply

 M W
S & , this is beautiful! Much love to you both x
18 h Like Reply

 S D H
It's brilliant isn't it M ? It just goes to show that you are not your illness xx
18 h Like Reply

Write a comment... GIF 😊 ➤

 N V
Awesomeness runs in the family then 😊
14 h Like Reply

 D P
Beautiful words S , good work S 's dad 😊
6 h Like Reply

Figure 6.11: A Facebook thread initiated by Bill's son following the launch of handmade tote bags in the Gift Shop, during Dementia Action week 2019

Cricket Making

Cricket making held a special interest for Bill. He had communicated the desire to make a cricket in memory of his father (also a miner) when we looked at examples in the mining collection during the research trip to the Regional Resource Centre. Cricket making was an activity that had significant personal meaning for him; it represented a former way of life, to which he had fond memories.

Bill. I'd like to work on the crickets, my dad used to make them with a heart cut on the end.

The social nature of the group was important for Bill although it took some time for him to fully relax, as weeks went by, he started to contribute more of his own thoughts and ideas and formed friendships.

Bill chats freely over a coffee with staff and volunteers, he seems to be becoming increasingly more comfortable during the sessions, his body language is more relaxed, contributing more to conversations with longer exchanges, initially he would often only respond with short or one word answers. He says he would like to come more often but would probably get into trouble with his wife if he did.) 'I come here on a Wednesday 'n' Friday (Volunteering) I help out at the men's group for dementia at the local centre and Monday shopping day.'

Bill seems confident today, working with familiar tools and techniques that he is used to. He chats about tools and gets on with fitting the pieces of the cricket. When he is happy with the fit he chooses an image to transfer to each leg, he traces a robin and marks it on to the wood ready for carving next week. He carefully tries various positions before taping down the tracing paper.

(Journal Entry 24th April 2019).

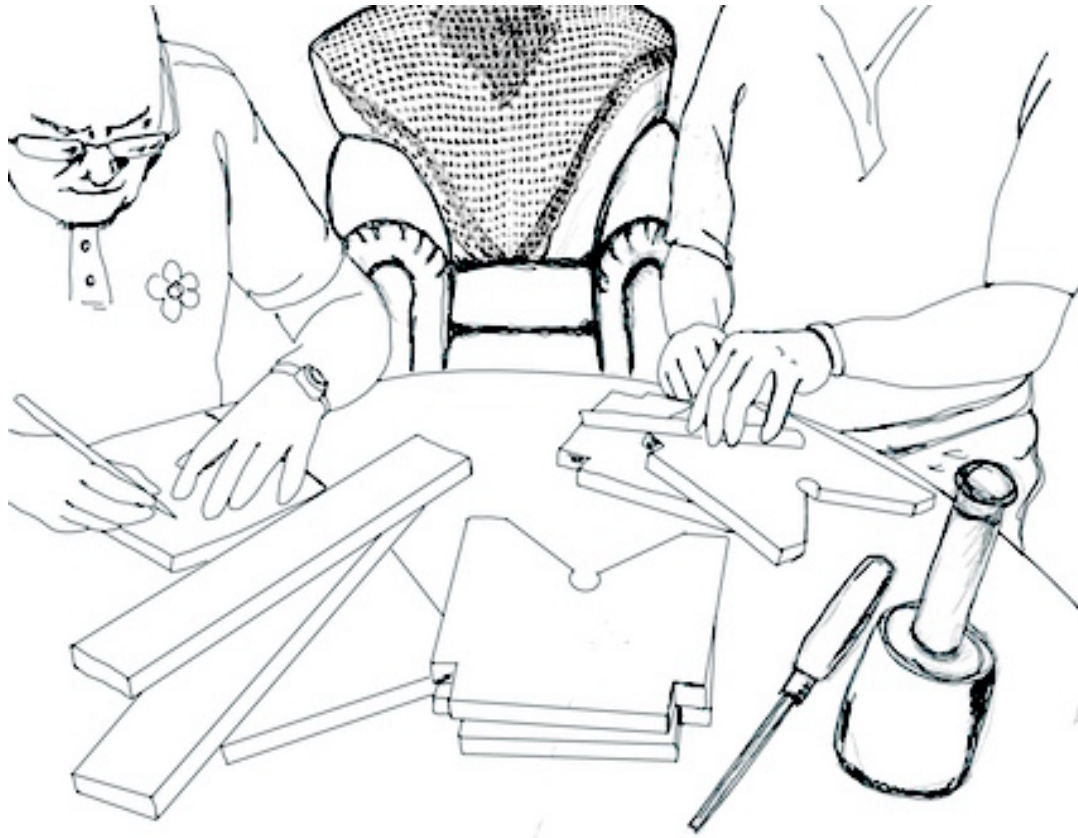


Figure 6.12: Personalising a cracker

Bill speculates on how he will use the cracker at home when it is finished, thinking about how it will be used by his family in the future:

Bill. The wife will probably take claim to it, cause she's always standing on something to reach things, got a plastic one at the minute.



Figure 6.13: Personalising a Cricket



Figure 6.14: Bill's Cricket

Bill had valued learning new skills, such as woodcarving and printmaking during the Men's Group sessions and as part of the Pilot Project, his confidence continued to grow when we worked on the cricket-making project. Using familiar tools, materials and techniques, he was able to draw on his own abilities, working confidently with little assistance and also supporting others when they needed help.

Bill. Do you want these cutting today with a sharp saw?

Researcher. Do you want to cut them?

Bill. I'll cut them for you if you like, it's nee bother.

Researcher. There's the saw.

We observed Bill taking a lead during these making activities and making decisions in the moment about solutions to problems. Collaborating with others, when Bill had completed his own task, he would offer to help Matthew.



Figure 6.15: Collaborating on making the component parts of the crickets

Bill. Me dad would use crickets like; he went down the pit when he was fourteen.

Staff. Did you say that your dad made crickets; can you remember him making crickets?

Bill. Aye, he used to mak' em in his shed."

Staff. Have you got any of those?

Bill. No, probably dropped to bits after three months, he-he-he, won't have been glued or anything, they'll just have been pinned together. He had a nice big table to work on in his shed. Worth a bloody fortune now, centre leg was about, that thick 'n' it was all fancy carved, three leg shoe things on the bottom, beautiful, nice table.

Staff. So Bill, how have you felt about doing this project?

Bill. I mean I love it. Aye, I get a lot of enjoyment out of it, me dad used to make them when he was a miner; he used to make them in his shed.

Staff. So, you're used to making them then?

Bill. The miners used to have them for themselves for working, he went down the pits when he was fourteen, me dad.

The historical association of making something that held personal meaning to his father was important for Bill.

Fitting the tops on the crickets, Bill competently marks the tops to drill the holes; he does his own then offers to drill the hole in Matthew's top. The atmosphere is relaxed and work-like.

Bill. Have you got a ruler?

Researcher. Tape?

Bill. Aye, tape measure will do. Have you got a hammer? Just wanna get to the centre, I'll do the same thing on Matthew's.

Researcher. You going to do it?

Bill. I'll drill it for him, aye." (He drills a pilot hole for the larger hole on the top)

Researcher. You won't get your finger in there!

Bill. I know cause it's a pilot hole we'll learn ya.

Researcher. You could use some dowel to wrap sandpaper, to get in the hole.

Bill. Might be a good idea that.

Researcher. There was an off-cut of dowel somewhere.

Bill. Hold it like that, put your fingers on it, ya'll get in. (Bill guides Matthew)

Matthew. Oh right, up and down. Got some filler?

Bill. Put it in when you've got your lid on, have you got a bit paper, just to give it a rub down first 'n' it'll fetch all the dust off.

Matthew. Need a chamfer on there don't I, am I doing a chamfer? Nice that.

Researcher. Can you give him a hand to put the top on?

Bill. Aye, I'll put the top on, I'll just mark out where.

(Wednesday 12th June 2019).



Figure 6.16: Buddying

As we got to know the group overtime, through the regular routine of the collaborative making workshops, Bill especially began to open up, contributing more to conversations with his own views and opinions, as he formed close attachments to us. We formed friendships.

He is beginning to establish a close bond with the male researcher/designer and enjoys ‘talking shop’ tools, materials, techniques etc.

Bill works more independently; we are building good working relationships, team working recognising strengths and weaknesses, likes and dislikes. This has developed over time and with regular weekly contact, confirmed by his continued commitment to the sessions.

(Journal Entry 24th July 2019).

Bill was always incredibly open about speaking about his own limitations due to his diagnosis of vascular dementia and was sensitive to difficulties arising in other people. I asked him if he had kept in touch with the other men from the group he had originally started with.

Do you ever see C?

Bill. No, he used to come to the Centre (Dementia Café) on a Friday, never there now, P doesn't either, no they both went downhill quick I think, I know C went down in about four to six weeks, just like that, off. It's weird how it strikes some people like that 'n' others just go on. Don't see them at all now, the Centre said he'd gone downhill, but they didn't use their brain ya knaa, 'n' ya partner can be the worst one for deein' everything for ya, ya knaa. I mean ya let them dee what they can, it gives them that extra, I mean I used t'dee all the cooking 'n' I dinna cook now unless the wife's in, cause I can't get all the ingredients 'n' what have ya, but I'll still have a go, ya knaa. When she's there to keep us right, used to have a gas cooker, had to change that cause I was leaving it on, changed it to electric, still leave that on like, so I am banned now if there's nee body in.

Attending the group provided Bill with a valuable social network, it did not happen immediately, it took time for him to settle into a routine where he got to know other participants, volunteers, staff and researchers. He developed a close bond with the male researcher and volunteer and especially enjoyed conversing about tools, materials and techniques.

Volunteer. There's nothing better than the workplace banter you have when you're at work, it's about learning inter-personal skills as well, the banter that me and Bill have is nothing like anything, I wouldn't dare talk to my wife the way I talk to Bill 'n' vice versa. The banter that Bill and I have is great like you can't beat it.

(Transcript 16th October 2019).

Bill thrives on learning new skills, he is starting a new project using hardwood (Figure 6.17), a step up from his last project, the activity encourages him to chat and to engage in specialist conversation, we discuss tools, working methods and techniques, he shares his ideas freely and with enthusiasm in his voice. In larger group situations he is quiet doesn't offer much to conversations, he prefers to listen - large groups can be intimidating for quiet people.

(Journal Entry 13th November 2019).

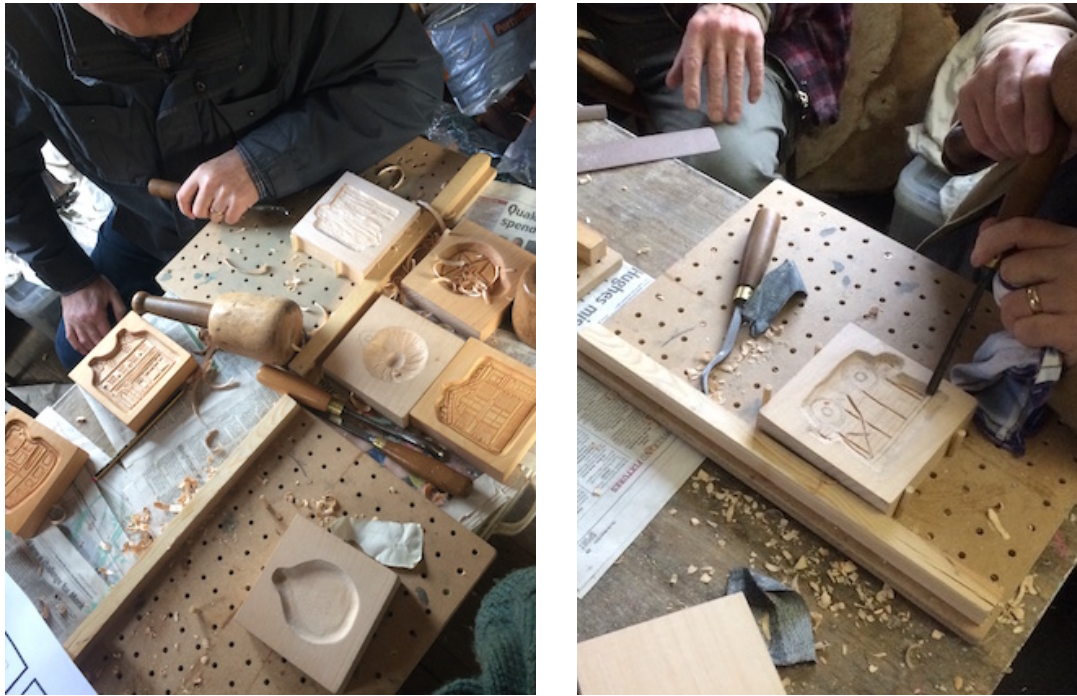


Figure 6.17: Hardwood bas-relief carving – Gingerbread moulds

Bill had been productive as a maker through his crafting journey; he was always willing to have a go, he appreciated learning new skills and was pleased when he could contribute his own knowledge and help others to achieve. He made five separate designs for woodblock printed bags (three for retail and two personal projects), a personalised cricket, he enthusiastically contributed to the production of ten crickets for retail and made a hardwood gingerbread mould. A member of staff had described him as a credit to the museum during Dementia Action week, a sentiment that was re-iterated by other staff members and by his family and was something that contributed to a sense of pride in his involvement in the social enterprise project. Bill had shown a willingness to scaffold his continued learning throughout his making journey, however he needed guidance to develop projects of his own.

Bill. Lend me them chisels, give us a project and I'll go and sit in my workshop 'n' get on with it.

6.2. MATTHEW



Figure 6.18: Matthew

Matthew had a diagnosis of Dementia and previously attended the ‘Alzheimer’s Society Let’s Get Together at Beamish’ sessions along with his wife. He and his wife had a strong affection for the museum as a treasured local asset and very much enjoyed their visits as regular visitors over the years, becoming ‘Friends’ of the museum and more recently as service users at Orchard Cottage. During the research trip to the Regional Resource Centre (stored museum collections), in the Pilot Study Matthew described the privilege that he felt to be allowed to

wander round looking at the collections, behind the scenes. As an electrical engineer in his working life, early in his career he had been involved in the re-wiring work at Beamish Museum before it opened to the public. He frequently remarked about the absolute need to be precise in his work, which had manifested in his behavioral tendency towards exacting detail, he described himself as a perfectionist.

Matthew. I used to work with micrometres you see, used to detail.

Matthew. I've never been artistic, I can do, you know, what do they call it, where you do proper measuring and drawing?

Researcher. Technical drawing?

Matthew. Yes, did that for my job, I can see something that's being assembled, you know what I mean.

(Transcript. 21st November 2018).

During a group activity at one of the first sessions in the Pilot Study we examined the artefacts on display in the room at Orchard Cottage (the clock, the Bakelite radio, teapot, sewing machine, the open fire).

Matthew is fascinated by the clock, he says he is drawn to the clock because of the precise nature of the mechanism, he likes to be precise and relishes attention to detail, he thinks this is due to the nature of his job as an electrical engineer and the need to be accurate.

(Journal Entry. 10th October 2018).

As a result of the workshop activity, he decided to carve a depiction of the clock on a printing block, however he was nervous about learning the new skill and he worried about getting things wrong. He was anxious about drawing freehand and requested a ruler to ensure his lines were straight and uniform. A ruler was useful for drawing the image but not for carving using chisels and a mallet where he had to rely on his own dexterity. This was a worrisome activity for him, a new and previously untried skill, he was initially very doubtful of his ability to succeed.

Matthew makes a mistake on his carving, he cuts through some lines that he was not supposed to cut and he is understandably disappointed, he thinks it's ruined. I have a look at his piece and re-draw the line slightly to disguise the error.

Matthew. Oh, I see what you mean, match it in rather than match it out, oh, nice what about that, well that's a learning curve.

He is happy that his 'mistake' could be rescued.

(Journal Entry 24th October 2018).

He had high expectations about achieving 'good' outcomes, and appeared totally focused when engaged on a task, but lacked confidence in his abilities, worried that his work would not be as accurate as he would like. Hand carving typically is not a precise activity especially for beginners.



Figure 6.19: Matthew focused on a woodcarving activity

A significant event that improved Matthew's confidence and enjoyment occurred during a session when he made the first prints from his woodblock (Figures 6.20 and 6.21). As a habitual worrier, before we started he expressed his doubts about achieving something good.

Researcher. What colour ink would you like?

Matthew. What's available? I'm not too bothered about colour really I just want to succeed.

Staff. You will!

(Journal Entry 21st November 2018).



Figure 6.20: Inking the block



Figure 6.21: Revealing the Print



Figure 6.22: Matthew's Printed Bag

In the workshops leading up to the print making activity Matthew had been reserved in his contributions to conversations, adopting a serious work like attitude, he liked to be busy and was visibly uneasy when he was not occupied. However, his apparent success in producing something that he was proud of was a boost to his confidence. The following communication between researcher and participant represents a protracted section from the transcript and illustrates a prolonged interaction that took place. It was a significant moment in Matthew's experiences during the pilot.

Matthew. You can't beat confidence when you are doing this. You've got to be confident.

Researcher. The clock looks good, doesn't it? It's great!

Staff. Oh, wow look at that. Well done.

Matthew. That is just.... unexpected, ha-ha.

Staff. Did you not think that it was going to work?

Matthew. I always use long words when I'm happy!

Researcher. What do you mean, unexpected?

Matthew. Well, I expected it not to be perfect, but I didn't expect it to be as perfect.

Researcher. Well, it's not perfect, but that's part of the process.

Matthew. The eye will fill it in; if it was a photograph, it might not be the same.

Researcher. It looks handmade, hand created!

Matthew. Well, it looks as though, I'm not being immodest here, it looks as though the effort has been put into it, and it's not meant to be accurate as the time piece is. You know what I mean. I mean I would go shopping with that.

Researcher. I think it's lovely.

Matthew. I don't want to be boastful. I'm just going to boast.

Staff. You boast away, it's taken you a long time.

Matthew. You don't want it perfect, if it's perfect, you'll be looking for blemishes. If it's.... what's the word, if it's got a quality and it's not meant to be perfect, it's got, well an oldish look with it being brown it looks aged.

Researcher. You haven't done any carving before, remember, this is your first time.

Matthew. I'm amazed at being able to see the clock, the clock numbers; I'm amazed at that! It's the bits that aren't there, gives a particular look. My grandma used to have a clock like that. It looks like someone's tried to do something.

Matthew's need for perfection gave way to a fresh appreciation of a slightly imperfect, handcrafted artefact as he critically evaluated his own creative work.

Matthew. I'm quite surprised, I'm not being boastful about my own ability, but...it looks like it's matured to that, rather than been just put on, do you know what I mean?

Matthew. Pom, Pom, Pom.

Matthew continued to work, singing to himself, clearly buoyed by his success and was extremely cheerful for the whole session evident in his sustained dialogues with other people in the team.

Matthew. I don't think that my wife will believe that I have done that, you know, it's not my thing that, it's not my line, I tend to do things, well I don't know.

Staff. Do you think that it is something that you would do at home for yourself?

Matthew. I don't think so, I usually use computers, it's a pity really, I mean I'm confessing. It doesn't. I think it's something that I'm going to cherish, that, it's not

something that you just do on a computer, and then just wipe it off when I'm fed up with it.

Staff. Its analogue isn't it?

Matthew. That's the word, yes, analogue.

He started to contemplate the potential for selling the bags as limited edition prints and recognised the appropriateness of his design for the museum audience.

Matthew. Limited edition prints, I think if that was perfect to the border. I feel as though this is something that my grandmother would have had of that era, and that has faded to the era as well. That's what I feel about it. I'm totally surprised, marvelous. Now deep in thought, and making judgments about his creativity, he connected his new learning to his past knowledge:

Matthew. Your eyes, it's your eyes not actually completing the picture, isn't it. I did a psychology exam.

Researcher. That's Gestalt's Theory?

Matthew. Gestalt, that's it, yes. Your eye actually does complete the immaculate, yes. It's amazing when you get to my age, how you remember things that you did when you were about 20. That's very nice that, they both are, I mean, I'm quite knocked out by the lot of them. I just can't believe that I've done it Ha-ha. I don't want to be immodest.

Matthew appreciated the handmade quality of his print by valuing the imperfections that were part of his own creative making process, something that he would have previously perceived as flawed or faulty.

Researcher. I think you were surprised today Matthew?

Matthew. I have been surprised yes.

Researcher. At the end of the day, it's your marks isn't it you have done it?

Matthew. Yes, but more than that it's that I've been able to do it and it was such a big task that I felt that I couldn't do it at the beginning and I've just persevered and I thought well it wouldn't be my thing and it turned out much better than I thought it would do and from a distance, I'm proud of it. It's just something that I realised that I could do.

Matthew. The trouble is you see when you're working everything is fast.

Researcher. You don't have the time to try new things?

Matthew. No, because it's fast you get a machine to do it and you keep repeating it and then it becomes onerous. It's the mistakes you make, make the picture, it's a funny world.

Researcher. We learn by making mistakes.

Matthew. And we're not in a hurry, it's all my life this in a funny way really.

Researcher. In a funny way?

Matthew. Not funny ha-ha, an unexpected way. Oh yeah, the main thing is, you've got to have tools and really sharp. I've enjoyed doing it I was concerned about it. I was terrible at school; I think I was just too timid, well too afraid of getting something wrong. At Grammar school we didn't do much of this sort of stuff and I've never really had a chance to do it.

(Transcript 21st November 2018).

Matthew's confidence in his ability flourished during this particular session, the uncertainty that he felt during the woodcarving workshops was displaced by self-assurance after seeing the printed results from his woodblock; he enjoyed seeing the end product taking shape. At the end of the session a member of staff remarked upon the noticeable positive change in Matthew's participation.

Staff. Really chatty! Could be something little, it's hard to tell, I think when he gets down to the carving, he gets really focused on it, he thinks, I just want to get this finished. Maybe he thought that he was a bit behind everyone else, he said that he wasn't confident at crafts to start with. He seemed to quite enjoy it. He enjoyed seeing the end product; he was a different character today. Showed his sense of humour, he was winding people up and everything. You should have seen his face; you had your head down and didn't see him, cheeky little smile on his face.

(Transcript 21st November 2018).

A printmaking workshop the following week reinforced Matthew's enjoyment in the activity, his confidence grew throughout the session.

Matthew doesn't settle until he is occupied, he seems agitated and a bit confused when he arrives, not sure where to sit or whether to take off his coat, I invite him to sit down and have a coffee, which relaxes him. He spends the session printing with me, he gradually becomes more vocal, describing and commenting on each print we make, making judgments about quality, position and colours. 'Oh, doesn't time fly when you're having fun.' He comments at the end of the session.

(Journal Entry 21st November 2018).

After the pilot, Matthew agreed to return to join the Long Study, his wife had commented that he enjoyed the sessions, which had become part of his routine, but also allowed her to have some personal time.

Matthew's Wife. Oh, he enjoys it, he really does, it's become part of his routine, he looks forward to coming. He would love to continue coming, I'm sure he would, let's just ask him.

The aim of the Long Study was to develop a product to sell in the gift shop, the prospect of making items to sell had interested Matthew, he had some experience of marketing and was stimulated once again to connect his own knowledge to the group activities.

Matthew. What sort of prices are we looking at here?

Researcher. Mm, good question, what do you think?

Matthew. Well, I did do a marketing, a diploma in marketing and err, I had to sort of price it on what people are prepared to pay, that's the basic, when you first do it, when you go into marketing they say, well how much would you pay for that 'n' you say, so much, so much, then you argue and you say no, you pay what people are prepared to pay. Sorry, you charge what people are prepared to pay.

Researcher. Based on your expertise in marketing, what do you think?

Matthew. Well no, I'd have to go around looking at things and looking at how they were made and trying to get some provenance in it and say, well it's, it's handmade and it's well made.

Researcher. It's got a local story; it's got the history of mining.

Matthew. It's multi-purpose, you can stand on it, you can sit on it, you can do much more, you could put things on it. You can make things, but if you put in a drawer, you don't sell them do you? Have you sort of suggested a price?

Matthew made a case for costing the prototype crickets that we made, he recognised the significance of place and the importance of handmade, but he stopped short of actually committing to a price. Involving him in discussions about marketing, pricing and selling the products contributed to feelings of inclusivity and that his knowledge was equally respected as a team member.

Matthew. Can't do it without looking at it, you know, in marketing, price is what people are prepared to pay, the only way you can get to know what people are prepared to pay is to ask. Err, look at it and look at the solidity of it and the provenance of it and once you do that you've got to compare it in the market. We'd have to start off with what the materials cost then you put a mark up on. The biggest provenance is, is it's at this place because there's only one place and it's got it's own provenance, you know the buildings and everything. I mean Beamish is unique! That's the biggest selling point, by a long way.

Matthew. Price is what people are prepared to pay; if they're too dear you don't sell them. If you sell them cheap and they're good you don't make any money, that's good stuff, I mean that's excellent. I think there's a lot going for this, a lot going for it.

Well you know I don't know what the price is at the moment. I don't even know what the materials have cost.

We've not got to make so many that they are all cheap because we're going to be racing to do anything, there's a danger in not realising what the value is, that's the thing, and the big value is that it's this site Beamish, that's one of the big values, the other value is that it's handmade and it's made professionally.

(Transcript 29th May 2019).

Matthew often demonstrated a wealth of knowledge on many subjects and engaged in lengthy conversations when prompted or when asked a question directly. However he rarely joined in spontaneously with group conversations, in those situations he preferred to listen whilst focusing on his work.

The cricket making activity occupied Matthew in familiar practices, such as cutting wood, sanding, and painting, although he needed constant guidance with tasks broken down into simple steps. He made creative decisions about pattern, motifs and colour schemes for his own cricket (Figure 6.26). Matthew benefitted from working closely with another person, the regular routine and forming bonds over time with a recognisable group of people was reassuring for him.

Matthew. Well, let's get started, forgotten where we got to though!

Today, he copes well shaping and filing the wood, familiar process for him, we have a long dialogue while he shapes the wood, back and forth questions and answers until the pieces fit nicely together, and he is happy with the result.

Matthew. Whey hey, it's come from nothing to something, he-he.

(Journal Entry 24th April 2019).



Figure 6.23: Cutting



Figure 6.24: Sanding



Figure 6.25: Painting



Figure 6.26: Matthew's Cracker

Working one-to-one with Matthew today for the first half of the session, this was quite an intimate interaction between researcher and participant and a valuable opportunity to engage in gentle conversation, a relaxed atmosphere in the cottage, with the door open and the sun streaming in. Matthew is comfortable with the work; this is apparent through his concentration on the task, he often whispers to himself and spontaneously sings or hums quietly, expressing his enjoyment. We talk in general about the work; he needs regular reassurances to keep on track, often asking, 'So, what are we doing now?' But the activity and working with his hands helps him focus. When he is not occupied, he becomes restless and visibly anxious, but when he is talking about a subject he knows about he is more confident.

Researcher. Do you find keeping busy helps?

Matthew. It does, it's err, therapeutic really, I think.

(Journal Entry 18th September 2019).



Figure 6.27: Painting a cricket

Matthew worked dutifully when given a task to do, however these low skilled jobs proved to be less engaging for him as the weeks passed.

Researcher. Matthew, do you want to do a bit more painting?

Matthew. No, not really.

Researcher. You've had enough?

Matthew. I'm being honest.

(Transcript 18th September 2019).

New activities and learning new skills were more appealing for him, captured his curiosity and sustained his concentration for longer periods. He lost interest more easily when engaged in a low skilled activity such as sanding and painting, he had displayed a greater sense of achievement when engaging in specialist skills (woodcarving and printmaking), things he had not tried before.



Figure 6.28: Cricket Making

Matthew listens and joins in occasionally. It has been harder to keep him on task when the jobs are not challenging, for example sanding and painting. Low skilled jobs are not especially engaging for him.

He starts to get anxious and fidgets when he finishes a task, volunteer leaves (early) so he thinks it is time to go and starts to put his coat on, checking to see if his wife is returning, asking how long left. When he has a job to do he is calm and focused. He appears confident when talking about a subject he knows about and when he is engaged in activity. He uses pauses in conversation to collect his thoughts before answering; starting sentences with, 'Ermm', which gives him a bit of time to think about what he needs to say. He frequently uses filler words and sounds as pauses.

'Err, I'm not sure!' or 'Err, I don't know!'

If asked a question about a long-term memory e.g. 'So, you play the piano?' he answers quite confidently, but a question about a recent occurrence, e.g. 'What did you do this morning?' When he is unsure about something he uses the pauses to try to remember and fills a bit of time. Then he is candid about it and says, 'I don't know, I've got a few memory problems.'

(Journal Entry 25th September 2019).

Matthew enjoyed being part of the design team and displayed a sense of pride when describing his participation in conversations with the Communications Team for publicity outputs, such as the Beamish Magazine and for the Website News Page.

Matthew especially likes the spotlight, when asked how he feels about working in the group he is praising of the project but struggles to find the words to fully express himself. He uses long words to try to convey his depth of feeling. 'It's just, what's the word, unbelievably good' - 'It's extraordinarily good you know' (When just good is not enough).

(Journal Entry 16th October 2019).

Comms. Have you enjoyed making the crackets?

Matthew. Absolutely, I've had a super time.

Comms. Have you learnt any new skills doing it?

Matthew. Yes, surprisingly, yeah err, just being positive and really sort of useful.

Comms. And what will you think when people start buying them?

Matthew. I shall be over the moon.

Researcher. You are our marketing expert aren't you?

Comms. You are the marketing expert and designer?

Matthew. You can certainly say that, I've got a qualification yeah.

Researcher. You were advising us.

Volunteer. We wouldn't be where we are today without Matthew.

Comms. They are saying lovely things about you Matthew.

Matthew. I don't know why.

Comms. What do you think you get out of the group?

Matthew. It's just, what's the word, it's unbelievably good. I don't like short words, actually, if you could think of a word that's a long one.

Comms. Is that because of what you get out of it?

Matthew. Yeah, I get a great deal out of it actually, It's just I'm very, very glad to be involved.

Comms. You've met some lovely folk.

Matthew. Yes, it's extraordinarily good you know, this, Beamish is just a one off; it really is a one off. It's just that we've got this, that's making it, this is because, been showing not just telling, two 'n' two makes five, it just adds to it.

Bill. Ugh? Ha-ha!

(Transcript 16th October 2019).

Matthew perceptively captured the value of a social enterprise at the museum, 'showing not just telling' the importance of a collaborative making project to empower people living with dementia. Working, as part of the design team was a positive experience for Mathew, he enjoyed a sense of pride and personal achievement, through the sale of his handmade objects at the museum by, as he described 'just being positive and really sort of useful.'



Figure 6.29: Design Team Publicity photo for the sale of 10 Crackets in the Gift Shop

Matthew was pleased to be featured as a part of the Mindset team on the Beamish Website (Figure 6.29), which helped to raise awareness of the project, and presented the activities of the group to the wider public. It demonstrated that Beamish Museum valued the accomplishments of the team and that people with a diagnosis of dementia could still engage in meaningful activities and make a valued contribution to the Museum.



Members of Beamish's Mindset Group have created beautiful North East-associated crickets, which are now on sale in the Entrance Gift Shop.

Figure 6.29: Beamish Museum Website

Matthew continued to develop his ability in woodcarving by making a gingerbread mould in hardwood (Figure 6.30); he appreciated the craftsmanship involved in the process and valued learning the specialist skill. At the end of the fieldwork, Beamish Health and Wellbeing staff invited Matthew to join the Men's Cree group to continue his involvement at Orchard Cottage and support him in sustaining his weekly routine. Matthew gained self-assurance in his ability over the course of his making journey, building self-confidence week on week.



Figure 6.30: Solid woodcarving – gingerbread moulds

6.3. ELIZABETH



Figure 6.31: Elizabeth

Elizabeth joined the pilot project and attended the sessions along with her husband who was an amateur photographer, he was interested in documenting her involvement in the design team through photography, for his own personal use. Elizabeth was a capable amateur craftsperson, creating handmade textile items for family and friends; she also regularly exhibited and sold her work at local craft fairs. She had a diagnosis of dementia and referred to this often in conversation, remarking that she likes to make things to alleviate her symptoms. She was motivated to join the craft group to try out new things and liked to share her skills with others, especially her grandchildren. She had been a participant in the ‘Alzheimer’s Society Let’s Get Together at Beamish’ group where she befriended one of the other participants who she described as shy, so she asked her if she would like to try card making with her. The other lady agreed, they formed a friendship and worked together

during the sessions devising their own projects. The two ladies were invited to join the pilot project due to their interest in crafts and making, however only Elizabeth could commit to the sessions. The other lady initially intended to join the group with Elizabeth but had to withdraw due to another commitment. At the first session of the pilot Elizabeth talked about her own practice as an amateur craftsperson:

Elizabeth brought along some of the craft projects that she has been working on in recent months; she is working towards making items for a craft fair. Elizabeth described herself as quiet and lacking confidence, but during this first session she spoke very fluently about herself, her family and her passion for making things, in fact she did most of the talking during the two-hour meeting. She showed examples of her work and was enthusiastic about joining the craft group (Pilot); she even offered to give up a pottery course that she had started elsewhere in favour of this project. (Journal Entry 3rd October 2018).



Figure 6.32: Examples of Elizabeth's craft work

Here Elizabeth describes her making process to produce Christmas themed items for a local craft fair (Figure 6.32):

Elizabeth. I've got orders 'n' that. I've just finished... I was on 'til midnight. It takes about an hour, easy, to make one elf. I've put all the little bits in like you know the little bits for the cuffs and the hats and the eyes, and I cannot make them any easier

cause I think well that's not the same as the other one so I can't cut corners. I've got to get it perfectly done. Like last year they went in about 10 minutes.

Researcher. So does each one get better?

Elizabeth. They are similar. I try to make them a little bit different and I'm making fairies, you know with the pom-poms on and a little bell on the hats, it's about that big (gestures approximate size with her hands) but they take a bit longer because they've got plaits. It's just all time taking cause it's fiddly and I've made some dolls, but they were asking if they could hang on the tree, well, I said, they hang on the tree, they sit in it! I'm hoping no-one asks me for any fairies to go on the top of the tree.

(Transcript 31st October 2018).

Although she brought lots of examples of her own craft items, her motivation for joining the pilot project was to learn new skills, things that she had not tried before.

Researcher. In the next few weeks we will finish this carving then print it on to bags, would you want to do more? Or is there something else that you would like to try, something softer maybe. Using materials that you are used to working with, like fabrics?

Elizabeth. I'm not bothered; I'd rather do what you say, because I don't have to think about it.

Researcher. I want you to enjoy what you do here.

Elizabeth. Oh, I am, because it's new, I'll not get sick of it.

Researcher. If you're sure, do you want to do familiar things like sewing?

Elizabeth. No, I can do that anyway.

Researcher. So, you want to be challenged?

Elizabeth. I'll have a go, if I can't do it, I cannot do it, but I'll have a go. If I think, ah, I don't think I can manage that, I'll tell ya. I like to learn different things anyway.

Researcher. I can show people how to do different things, but it might not suit everyone, that's fine, we'll try other things.

Elizabeth. What else you thinking of doing anyway? But if you come up with ideas, I'll make it; I'll just plod on.

Elizabeth suggested some ideas for slogans to print on the bags and also made the proposal for the name 'Mindset' for the design team, having a group identity reinforced a sense of worth and belonging as a valuable asset in the museum.

Elizabeth. I need to think of a slogan to put on the bag.

Researcher. We have got, ‘Tea Time’ (Teapot) and ‘Beamish Time’ (Clock)

Elizabeth. What about ‘Call Again’ with a Mindset stamp and the Beamish stamp?



Figure 6.33: Elizabeth's Woodblock



Figure 6.34: Elizabeth's Printed Bag

Woodcarving and printmaking were previously untried activities for her, but she was enthusiastic about learning the new skill. Initially, however she struggled with carving using a chisel and a mallet, which was causing discomfort in her wrists due to arthritis.

Researcher. Do you want to try with these, palm held chisels?

Elizabeth. Yes, I'll try it. (C shows her how to hold and use the palm held chisels).

Researcher. Do you prefer using those, some people prefer to use hand held tools, others prefer the control of the mallet, it's personal choice.

Elizabeth displayed her determination to succeed by trying different options that suited her particular circumstance; she was pleased to find a way to continue with the activity.

Elizabeth. Well, I'll give it a go, I'll try anything. You find your own way to do things, everybody's different aren't they. Does it have to be very deep, for the line?

Researcher. Let's look at this one. (Shows an example) some people carve deeper than others. That's not very deep, the only problem is it can pick up traces of ink. It depends on the person; some people like it to perfectly crisp others don't mind the odd speck of ink (on the background).

Elizabeth. I don't mind that, I like things to look a bit wonky and that, I like it like that (Figure 6.34).

(Transcript 24th October 2018).

Researcher. Are you persevering Elizabeth?

Elizabeth. I'm in the zone, struggling with these glasses.

Using smaller palm held chisels enabled Elizabeth to finish the woodcarving at her own pace, it was a slower process but as she describes, being in the zone helped her focus on the activity.

Staff. That's good, you've made a good job of that Elizabeth.

Elizabeth. Aye, it was that thingy, thing, thing, that doo dah, that he gave us.

Researcher. Is that the proper name for it, the thingy, thing, thing?

Elizabeth. I don't know what it is but it works for me.

Bill. Ha, Ha. A thing or a doo dah.

Researcher. Is that a new technique?

Elizabeth. It is, it's my technique. (Laughs).

The conversation reminds her of a song and she starts to sing:

Elizabeth. And it's the girl that makes the thing that holds the oil that oils the ring that works the thing-ummy-bob, that's going to win the war.... that song that Gracie Fields did.

(Transcript 31st October 2018).

Elizabeth was a very social and vocal member of the team, frequently contributing to group conversations with her views, opinions and stories from her past. Elizabeth recalled memories of making things from her childhood and later life that illustrated her determination for doing things herself:

Elizabeth. I used to make ‘bogies’ that’s what we called them, you know, go-carts for my brothers ‘n’ that. When I was young.

Researcher. Really!

Elizabeth. With pram wheels, I used to bolt them into a plank, well I had to look after five young'uns when me mam went to work and I used to make all sorts, I built a back gate and all sorts.

Researcher. Gates!

Elizabeth. Aye. I put fireplaces in, you ask S (husband). I do all the decorating, laid floors, dado rail, all that, I’ve always had a go at anything. I like to have a go at all different things.

Volunteer. I’m making notes of all this, you never know when I might need somebody.

Elizabeth. I might forget to answer the phone that day. No, I like to have a go at different things, and I can pass them on to the kids.

(Transcript 31st October 2018).



Figure 6.35: Elizabeth viewing the textile collection in the museum stores

The research trip to the museum stores was of particular interest for Elizabeth; she was fascinated by the unseen collections of textile items, such as the significant collection of miner's banners, period clothing, proggy/rag rugs and knitting sheaths. Elizabeth only managed to attend four out of ten sessions during the pilot due to health issues unrelated to her dementia. She was a talkative member of the group during the sessions that she attended, so much so that the other participants did not contribute to the conversations. She missed the final few sessions of the pilot but communicated her intention to continue her participation in the Long Study, however, this was not possible and she did not return.

6.4. BERT



Figure 6.36: Bert

Bert had been one of the first participants in the Men's Cree project at Orchard Cottage, he started as a member of the original pilot project in 2015 and he had very fond memories of those days. He would frequently refer to the other participants that he had joined with and members of staff by name. I met Bert during the Pre-Study phase of the Action Research when he took part in the trial skills workshops with other participants of the Men's Cree group. He would often proudly declare 'I have been coming here from the very first day' such was the impact of being involved with the group had on him. Bert had a diagnosis of dementia, which manifested from time to time in mild confusion and forgetfulness, however he was able to make his own way to the sessions either by bus or by walking the few miles from his home to Beamish Museum. He enjoyed the routine and social nature of the Men's Cree group, rarely missing a session.

Participant. We've got to think ourselves lucky, when did it start with you (dementia), when you were in your seventies, or can you not remember?

Bert. Can't remember, it's part of the job.

Volunteer. He's been coming here five or six years.

Bert. I've been coming here since the very first day.

Participant. So your doctor sent you here?

Bert. Yes, onset of dementia.

Participant. That's who sent me here, my doctor.

Bert. The doctor said, there's a group just starting at Beamish so I'm gonna send you there.

Bert. Me and the joiner that died, first two here.

Researcher. What did you do on those days?

Bert. Seen those boats in there (gestures to two wooden boats), we made them, with M and T (He names the Staff).

Participant. Mind if I'd have known about this about fifteen year ago I would have been here volunteering, maybe to get in the garden.

Bert. I was a volunteer at the gardeners.

Participant. Yet ya hate gardening.

Bert. I detest gardening, T (Staff) put me there, she marched me down there, made sure I went, she opened the door, pushed me in then shut the door again.

Alongside his involvement in the Men's Cree group, Bert volunteered with the gardening/grounds team at Beamish Museum one day each week and he formed good relationships with members of the team who helped to support him in the work. His negative attitude towards gardening sat in contrast to the benefit that he enjoyed by taking part. He made it well known on numerous occasions that he did not like gardening and yet he spoke affectionately of his time working with the team.

It was a challenge to live up to those meaningful memories that being part of the Men's Cree group had on him. In the first few sessions he did not recognise me from week to week and did not remember the activity that he had engaged in. However, as the weeks went on, I could see some recollection in his face, while he did not remember my name, I realised he recognised me as a familiar face. He seemed to know that when I was present, there would be some sort of activity happening. Maybe, the Orchard Cottage, Land Girl costume that I wore during the workshops was an indicator for him. Through the regular routine of the weekly sessions, I was able to establish a rapport with him, he retained a sharp sense of humour, and I recognised that he began to accept me as part of the team when he started to make jokes with me. He frequently used humour as a way to disguise his forgetfulness, but he

was aware that he was in a safe space where everyone around him was supportive of his vulnerabilities.

Bert was involved in a cricket making project with the Men's Group when I started my fieldwork at Beamish Museum. His friend, a joiner and fellow participant in the group, who had helped instigate the idea to make crickets as an activity, had died leaving him bereft of a good friend and companion. The men continued in his absence and in part in his memory, to continue with their cricket making project (Figures 6.37 and 6.38), grappling with the necessary skills to achieve a satisfactory outcome (Figure 6.39). The passion that the men had shown in their endeavours had contributed to my motivation to develop and update a cricket design for a modern audience, the second product developed by the Mindset group. Bert was supportive of the idea.



Figure 6.37: Bert making a hole in a cricket leg using a hand auger



Figure 6.38: Bert cutting a cricket leg using a handsaw



Figure 6.39: Prototype cricket developed by the Men's Cree Group

Bert was initially difficult to engage in creative activity because, similar to his feelings for gardening, his attitude towards arts and craft was negative, often referring to the experiences he had from his school days, 'I was no good at that at school' was his customary response. However, his recollection of making things, such as wooden toys in the original 2015 pilot had been positive. He asserted often that he had no interest or skill in creative activities such as craft, but when asked what he likes to do, he replies, 'Oh I'm easy I'll do anything, just like to be busy'.

Researcher. Do you like carving Bert?

Bert. I'll do owt ya like, I've got no preferences, apart from gardening.

Participant. He doesn't like gardening.

(Transcript 27th October 2019).

I introduced him to woodcarving in the Pre-Study phase of the research when I tested skills workshops with the Men's Cree Group. Bert struggled with his short-term memory and did not remember participating in the activity from week to week. Woodcarving was a previously untried activity for him and although he had not remembered taking part in previous weeks, he instinctively knew how to use the tools.

The ritual of starting and ending their sessions with a communal pot of tea was comforting for Bert and the rest of the group, their discussions during this time were important to strengthen their mutual relationships. The iconic 'Brown Betty' (teapot) took pride of place in

the centre of the table, until it was cleared for the next activity to take place. Clearing the table between activities also helped to make it apparent to participants that a new activity was about to happen. Bert chose to make a carving of the teapot at the first woodcarving session.

Bert carries on with the teapot carving that he started two weeks ago. He keeps pausing and needs regular prompts, but he is able to follow the lines with a chisel quite successfully (Figure 6.40).

(Journal Entry 25th July 2018).

The activity contributed to Bert's desire 'to be busy' during the sessions, doing something with his hands was a distraction from other difficulties, helping to occupy him.

Bert focused on the carving activity, he was totally absorbed for all of the session, he didn't want to stop, and he copes better today employing a different woodcarving technique. In previous weeks using a v-chisel he needs regular prompting to follow lines marked on the wood, however today using a gouge to remove areas of the background he was more self-assured.

(Journal Entry 1st August 2018).

Using different chisels to achieve different techniques and outcomes is an integral part of the woodcarving process, it takes time and practise to recognise the usefulness of a particular tool for a particular job. Often people have favourite tools, preferred techniques and find their own way of working and in the case of people living with impairments, have cognitive and/or physical challenges that dictate methods of working. A facilitator with an in-depth knowledge of a craft is able to assess capabilities in amateurs and promote working methods best suited to the individual and find ways to reduce the risk of failure and promote successful results.

Bert copes better with particular chisels, preferring to work with gouges, removing background areas. I found that marking the area to be removed with black marker pen helps him to make sense of what needs to be carved. He struggled following lines with a V-chisel. Masking tape covering finished areas protected them from further carving.

Bert. I'm thinking, you've got me thinking, so that's a start.

(Journal Entry 6th November 2019).

Discovering Bert's preferred working methods enabled him to take part in the activity and helped him feel like he was accomplishing good results, 'in the moment' and promoted a sense of achievement.



Figure 6.40: Carving a Teapot

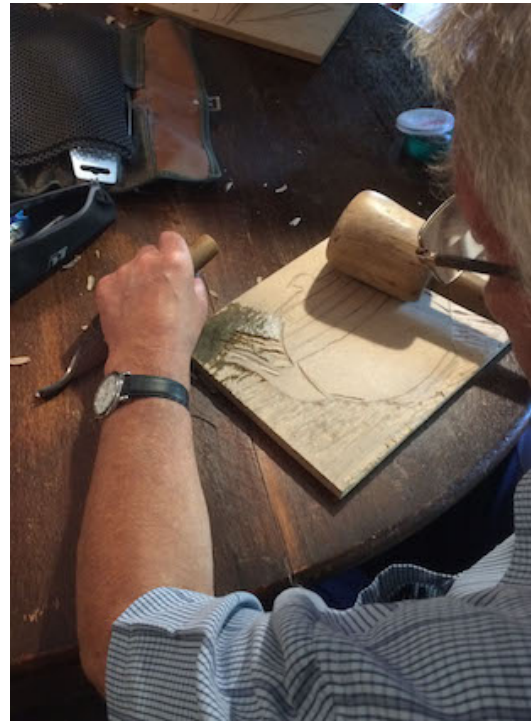


Figure 6.41: Marking areas to be carved with a dark colour



Figure 6.42: Using masking tape to protect areas of wood



Figure 6.43: Print on paper

Bert did not remember making the carved block or the printed bag and when asked about it by the Communications Team at the sales promotion during Dementia Action week he said that he had not done it. His teapot bag was one of the more popular designs in the range.

Comms. Can you tell us a bit about Orchard Cottage and what you do here?

Bert. Me, well it's the best half-day of the week to me! Good people that we're with, we get about, trips 'n' we do a little bit of gardening, bit of woodwork, if nothing else its educational, ha-ha.

Comms. So, do you enjoy it?

Bert. Oh, I love it. I've been here right from the very first day.

Comms. What sort of things have you done with the group?

Bert. Oh, we've been on trips, mainly handicrafts 'n' things you know.

Comms. Sounds like you've done quite a lot!

Bert. Oh aye, they keep us busy; they won't let you sit still, ha.

Comms. Can you tell us a little about the bags that we can see around here? **Comms.** Have you been doing them?

Bert. I haven't been doing those (In fact he made three different designs for a bag).



Figure 6.44: Brown Betty Teapot printed from a woodblock carved by Bert

Comms. Have you done any of the prints or designs?

Bert. (Prompted by a member of staff) Yes, oh aye, aye, yes, I just done the busses ‘n’ things, I like the vehicles you know what I mean.

Comms. What about the people that come here, have you made lots of friends?

Bert. Oh aye, yes, as I say, I’ve been right from the very first day, that lad that joined with me, he died not too long ago like, ‘n’ he was a big loss you know.

(Interviews 15th May 2019).

Bert enthusiastically joined in on the collaborative sessions and open days to promote the activities of the Mindset group and he attended some sessions during the Long Study where he continued to practise his woodcarving skills, making two more blocks for printed bags.



Figure 6.45: Carving a 1950's Morris Ambulance



Figure 6.46: Bert's print of a 1920's Dennis fire engine

On the collaborative production day to produce bags for the gift shop Bill and Bert worked together (Figure 6.47) with Bill supporting Bert in finishing off his carving of a 1950's Morris Ambulance (Figure 6.45). We had photographed the ambulance during a group activity, walking around the museum grounds taking photographs of the historic transport on site.

Researcher. See how Bert's getting on, are you done?

Bert. I don't want any comment!

Researcher. We are going to print it on to a bag, is it done?

Bert. See what you think!

Bill. I can't see it myself, unless try it on a bit paper first, gan from there (Referring to doing a test print or rubbing on paper).

Bert. Let's have a look, whey aye, you can see that.

Researcher. Are you ready Bert?

Bert. I'm ready if you are. (We start printing)

Researcher. Oh no, a bit faint, the first print is always faint; we should have tried it on paper first.

Bill. See, ne-body takes notice of us.

Researcher. Try again.

Bert. If you're going to be criticised, he-he, everyone's a critic.

Participant. That's better, Ah, that's perfect, it's perfect.

Researcher. Bert, it's perfect.

Bert. It's the way I do it!

Participant. So, you've done a good job Bert.

(Transcript 22nd May 2019).



Figure 6.47: Bert and Bill

Bert. Ah good, you've done a good job printing it as well, I'm getting cuddled here.

Bill. No, you're not getting cuddled.

Participant. Yes, you were right, the second one is always better.

Participant. There's another good one.

Researcher. Oh, Bert you're a genius.

Bert. I'm a what, I'm a genius, Oh well.

Staff. Hello, how are you getting.

Researcher. Alright, (shows) Bert's ambulance.

Staff. Oh, did you do that, that's brilliant.

Bert. No, I did the first bit and these finished off. (In fact he did all of the carving).

Researcher. You've just finished it.

Staff. Take credit it's brilliant.

Bert. No, no, I'm not; people will come back asking for more.

Staff. The teapot you did is one of the biggest sellers.

Bert. Teapot? (Bert had no recollection of making the teapot bag).

Staff. The teapot that you carved.

Bert. How much are these?

Researcher. Five pounds.

Bert. For a carrier bag!

Researcher. But you can keep it forever and you made it.

Volunteer. It's been made by these artisans at Beamish.

Staff. I like the ambulance actually.

Researcher. Yeah, it's good, he did well with that, good day today Bert, that was a good day?

Bert. I've enjoyed it aye, I always enjoy coming down here, I just wish ye'd have five days a week and two when you don't come.

Staff. You would definitely come more days if we had them.

Bert. Guess who'd get in to trouble though, ha. (From his wife)

Staff. You probably would.

(Transcript 22nd May 2019).

Bert had patchy recollections of the three designs that he had carved for bags, (teapot, ambulance and finally a fire engine), however he expressed his enjoyment in the activity at the end of the session and spoke about his desire to attend more often.

Researcher. Do you want to carry on with the fire engine?

Bert. Which fire engine, didn't know I'd started a fire engine.

(Transcript 5th June 2019).

A notable session that Bert took part in happened when a group of schoolchildren visited Orchard Cottage to join in with a workshop activity. In the presence of the children Bert was more alert and talkative than usual, he seemed more confident, offering advice, chatting with the children and the teacher.

Bert. You could do this at school couldn't you, you just need some carbon paper, tell your teacher you want carbon paper and a block of wood of course.

He demonstrated the process for the children. This was interesting to hear Bert explaining the process, as he often doesn't remember doing carving himself, each week. In that moment he recognised the tools and equipment that he had used previously and could explain how to use them. However, the week before, speaking in the garden, to the interviewer for the video he said that he hadn't done it.

(Journal Entry 5th June 2019).

Bert proudly described the making process that he had been involved with to the children and their teachers, suggesting that they could attempt the activity for themselves at school. Explaining in detail what tools and equipment they would need to carry it out.

Bert's short-term memory failed him at times, but his participation in activities at Orchard Cottage served, as a stabilising constant in his life, the weekly routine and the social network was reassuring for him. The welcoming safe space, familiarity and regularity made positive connections, even when he did not quite remember what he had done, he knew that he had done something and instinctively knew that he enjoyed it (not gardening). Seeing and handling the tools and materials helped him to recall the activity.

Conclusion

These Crafting Stories illustrate the diversity of both opportunity and challenges presented when working with people with varying forms of cognitive impairment. They serve as a snapshot, reflecting the lived experience for each individual in the bigger picture of collaborative working methods. The voices and experiences of four participants living with dementia highlight the need to differentiate workshop activity to accommodate the diversity of capability and need in each individual. This chapter has detailed examples of growing confidences through a regular routine and building on new learning and developing skills, over time participants became more confident and willing to take on new challenges. The desire to stay active and keep learning after a diagnosis of dementia was a common aspiration for all four participants. These personal stories demonstrate that handcrafting can contribute to meaningful occupation for people living with dementia, contribute to greater self-assurance and improved wellbeing. The setting, Orchard Cottage at the living museum played a cherished and unforced role in their enjoyment. In the next chapter, I will draw out themes and make connections between the individual experiences of participants with regard to wellbeing.

7. ANALYSIS

Chapters 4, 5 and 6 explained the implementation phases of this research, providing a detailed descriptive account of the data collection, in this chapter I will present an analysis of the key themes used to identify moments of wellbeing. The advantages of a thematic analysis within a participatory paradigm are that multi-perspective qualitative data is considered to illustrate the overall story (Braun and Clarke, 2006). I was able to familiarise myself with the data by being personally immersed in the fieldwork in an active way, which permitted a close working relationship alongside the participants. The analysis was conducted across the data set, comprising transcripts from workshop sessions, researcher reflections, images and informal interviews. The experiences of the participants situated in an activity were interpreted, using a pre-identified framework which served as a sensitising concept to initially view the evidence (Tracy, 2013).

Making transcripts by listening to audio recordings of the group activity was the first stage of familiarising myself with the data whilst making concurrent notes of thoughts and ideas in my reflective journal. The process of transcribing the data was very time consuming, however I found this to be a useful way to re-visit the multiple workshop activities and re-examine the time spent with participants. Listening again to conversations was a useful interpretive act, picking up discussions that might have otherwise been overlooked. Conversations were initially distilled at the transcribing stage by omitting unnecessary information, for example irrelevant conversations, personal or sensitive information. I tried to stay true to the original conversations where participants were discussing topics relevant to the research. This was particularly challenging in the case of one participant who spoke with a strong regional dialect and frequently used slang words and phrases. Other non-verbal sounds such as humming, singing or noises were noted in the transcription to help describe the scene by picking out moments of concentration or enjoyment.

The use of images to capture data was necessary to represent the action of participants engaged in the making activity. To protect the identity of the participants photographs were taken with a focus on hands where possible, however close up shots do not always portray the whole story. Sometimes it was necessary to capture participants in a social context, at

work in the distinctive setting of the immersive venue in order to convey the essence of a particular moment in time. For these group situations, where the faces of participants were identifiable, I used drawing over photographs for the purpose of disguising their identity. The time spent making the drawings proved to be a valuable reflective thinking space.

Thematic Analysis

Initial themes were identified in the contextual review (2.1) to focus on wellbeing.

Coding was done through NVivo 12, which is a software programme that I used to gather and organise the data by tagging extracts within each node or code. Preceding evidenced based research helped identify the initial themes (figure 7.1) and was used as a framework to extract codes from the data. For the purpose of this analysis I considered wellbeing in terms of the ‘Five Ways to Wellbeing’ suggested by the New Economics Foundation (NEF) Centre for Wellbeing to initially evaluate the data (Nef, 2011). I have presented an interpretation of the data that referenced a set of pre-identified actions to enhance wellbeing, a framework that is recognised by the NHS as useful suggestions to support wellbeing.

Initial Themes

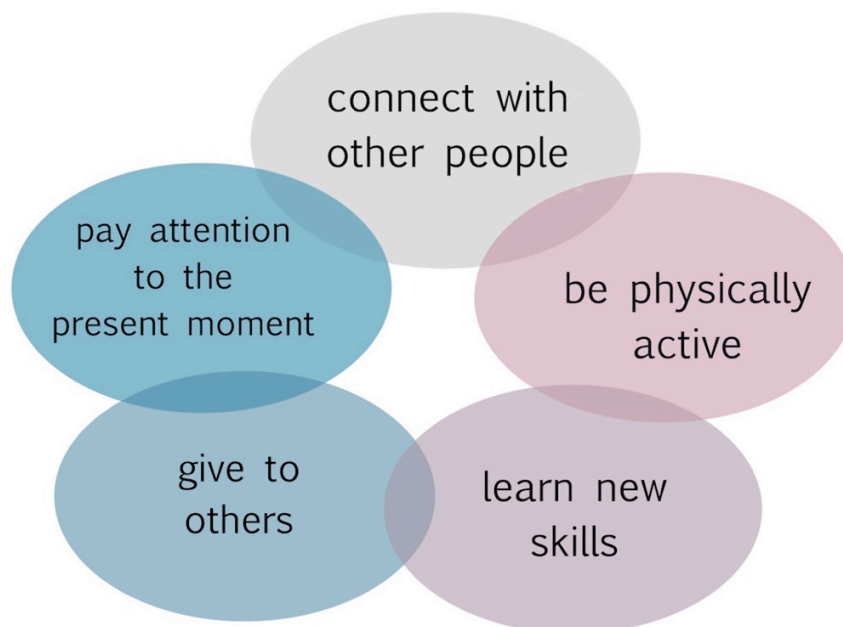


Figure 7.1: Themes

Wellbeing

At this point it is worth re-visiting the description of the five recommendations by NEF to improve mental wellbeing and adopted by the NHS as guidance:

- **Connect with other people**

Good relationships are important for your mental wellbeing. They can:

- Help you build a sense of belonging and self worth
- Give you opportunity to share positive experiences
- Provide emotional support and allow you to support others

- **Be physically active**

Being active is not only great for your physical health and fitness. Evidence shows it can also improve your mental wellbeing by:

- Raising your self esteem
- Helping you to set goals or challenges and achieve them
- Causing chemical changes in your brain which can help to positively change your mood

- **Learn new skills**

Research shows that learning new skills can also improve your mental wellbeing by:

- Boosting self-confidence and raising self esteem
- Helping you build a sense of purpose
- Helping you to connect with others

Even if you feel like you do not have enough time, or may not need to learn new things, there are lots of different ways to bring learning into your life

- **Give to others**

Research suggests that acts of giving and kindness can help improve your mental wellbeing by:

- Creating positive feelings and a sense of reward
- Giving you a feeling of purpose and self worth
- Helping you connect with other people

- **Paying attention to the present moment**

Paying more attention to the present moment can improve your mental wellbeing. This includes your thoughts and feelings, your body and the world around you.

Some people call this awareness “mindfulness”. Mindfulness can help you enjoy life more and understand yourself better. It can positively change the way you feel about life and how you approach challenges (National Health Service, 2020).

This description of wellbeing was the foundation on which this study was evaluated. Codes were generated based on observations through an on-going analysis, which I gained by being personally immersed in the data collection, thus establishing a high level of familiarity. For this study I identified categories and formed clusters of deeper understanding within the themes. Figure 7.2 shows the Thematic Map.

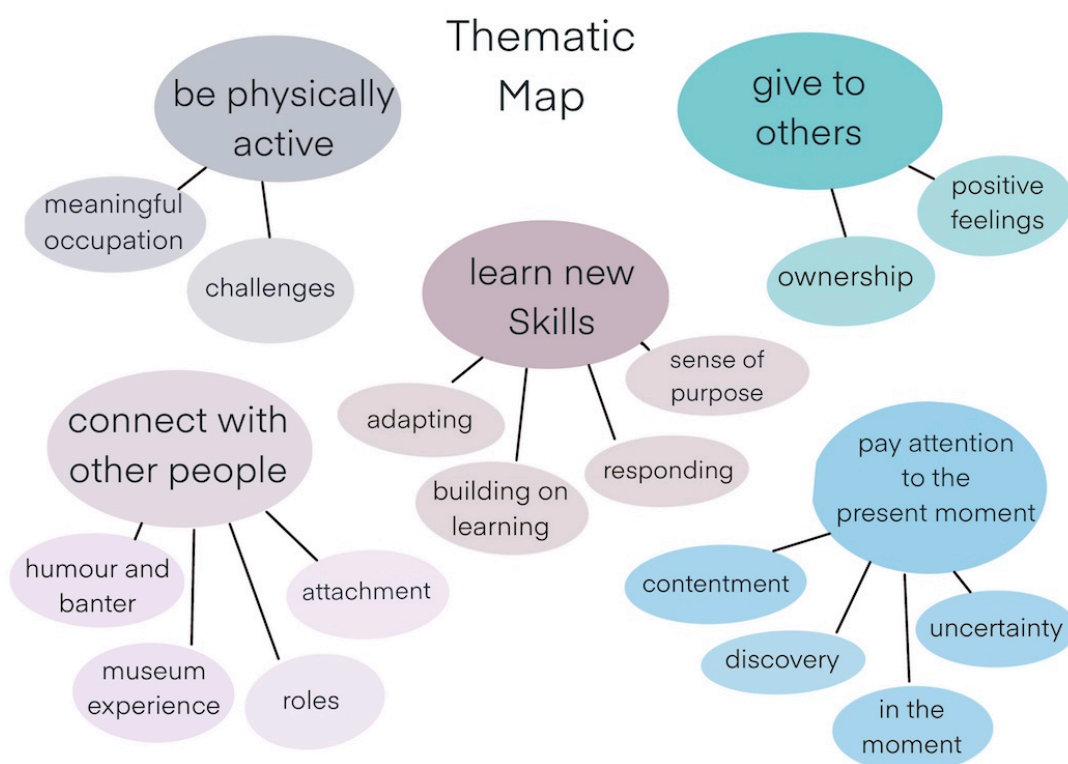


Figure 7.2: Thematic Map

Table 7.1 below, provides a description of the themes and codes that were entered as nodes in NVivo 12, segments of text from the data were assigned to codes that represented the description.

Themes and Codes			
Name	Description	Files	References
Be physically active	Be physically active Being active is not only great for your physical health and fitness. Evidence shows it can also improve your mental wellbeing by: Raising your self-esteem. Helping you to set goals or challenges and achieve them. Causing chemical changes in your brain, which can help to positively, change your mood.		
Meaningful occupation	Doing useful / meaningful work. Actively taking part in craft workshop activities. Exploring objects, craft tools and techniques, decision making, problem solving.	31	153
Challenges	Barriers to staying active. Overcoming problems and showing resilience in order to stay active.	7	37
Connect with other people	Connect with other people Good relationships are important for your mental wellbeing. They can: Help you build a sense of belonging and self worth. Give you opportunity to share positive experiences. Provide emotional support and allow you to support others.		
Humour and Banter	Shared moments of humour, building relationships through routine and familiarity.	15	59
Museum experience	Responding to the unique setting, exploring heritage and localness together.	25	139
Roles	Connecting with others through shared making experiences, mutual support. Being part of a team. Meaningful roles and responsibilities.	29	117
Attachment	Connecting through shared experiences and sharing personal stories, skills and knowledge.	13	42
Give to others	Give to others acts of giving and kindness can help improve your mental wellbeing by: Creating positive feelings and a sense of reward. Giving you a feeling of purpose and self worth. Helping you connect with other people.		
Ownership	Feeling empowered through collaborating with others in a commercial venture.	27	115
Positive feelings	Appreciation of skill, making and connecting in a social group.	18	70
Learn new skills	Learn new skills Try something new. Rediscover an old interest. Set a challenge you will enjoy achieving. As well as being fun, learning new things will make you more confident. Sense of achievement. Boosting self-confidence and raising self-esteem. Helping you build a sense of purpose. Helping you to connect with others.		

Themes and Codes			
Name	Description	Files	References
Adapting	Finding ways to overcome difficulties and adapting to new challenges and new learning.	15	39
Building on learning	Learning new skills, sharing new ideas and building on new learning.	14	42
Responding to facilitators	Valuing expertise and knowledge. Asking questions, taking advice, sense of discovery in new learning and collaborating.	21	95
Sense of purpose	Active participation in personally meaningful activities, recognising achievements and the significance of localness. Being part of something – teamwork.	19	101
Paying attention to the Present moment	Pay attention to the present moment. Paying more attention to the present moment can improve your mental wellbeing. This includes your thoughts and feelings, your body and the world around you. Some people call this awareness “mindfulness”. Mindfulness can help you enjoy life more and understand yourself better. It can positively change the way you feel about life and how you approach challenges. Mindfulness.		
Contentment	Expressing enjoyment	14	47
Discovery	Responding to the situation, building confidence, remembering, and responding to change over time.	15	58
In the moment	Moments of meaning	15	55
Uncertainty	Moments of confusion or forgetting, a lack of confidence, avoidance, anxiety.	24	72

Table 7.1: Description of Themes and Codes

In this final analysis, the following sections report on each theme in turn providing selected extracts to offer evidences observed in the data and accompanied by my reflections on these linked to relevant literature. In the tables I have selected compelling examples of quotes made by participants that relate to the themes followed by an analysis of the themes relating to the literature and the research questions.

7.1. Be physically active

Theme	Codes	Quotes
<p>Be physically active</p>	<p>Meaningful occupation</p> <p>Doing useful / meaningful work. Actively taking part in craft workshop activities. Exploring objects, craft tools and techniques, decision making, problem solving.</p> <p>Challenges</p> <p>Barriers to staying active. Overcoming problems and showing resilience in order to stay active.</p>	<p>‘Lend me them chisels, give us a project and I’ll go and sit in my workshop ’n’ get on with it.’</p> <p>‘Do you find keeping busy helps? It does, it’s err, therapeutic really, I think.’</p> <p>‘What else you thinking of doing anyway? But if you come up with ideas, I’ll make it, I’ll just plod on.’</p> <p>‘I get a lot of enjoyment out of it. I like to keep busy, don’t like just sitting about.’</p> <p>‘Oh I’m easy I’ll do anything, just like to be busy.’</p> <p>‘Bill seems confident today, working with familiar tools and techniques that he is used to. He chats about tools.’</p> <p>‘But cut the decorations in rather than carving, that gives people who are not that confident with carving, can probably work a fret saw.’</p> <p>‘Crack on with the crickets.’</p> <p>‘Lots of different activities going on cutting, sawing, sanding, and painting and chatting.’</p> <p>‘Do you want these cutting today with a sharp saw I’ll cut them for you if you like, it’s nee bother.’</p> <p>‘I’m gonna make one of them trucks. Chaldron, that’s it.’</p> <p>‘You’ve taken it up as a hobby as well? I do aye, I really enjoy doing it.’</p> <p>‘Never done this before, no I just like doing it.’</p> <p>‘I’m on making a cricket with robins on, yeah.’</p> <p>‘We’ve been busy today haven’t we?’</p> <p>‘But these, you’re actually hand making these.’</p> <p>‘My car, I lost it on mobility, but the judge said it should never have happened, getting it back but I’ve been without it for a few months.’</p> <p>‘I’m in the zone, struggling with these glasses.’</p> <p>‘It’ll be alright when I get two new knees and two new hips.’</p> <p>‘I hope I’ve done it properly, I can’t really see without my other glasses on.’</p> <p>‘Holding the chisels hurt my wrists, I prefer using the palm chisels.’</p>

Theme	Codes	Quotes
		<p>'I'm having difficulty seeing.'</p> <p>'Thought the dementia was OK, How can it get better?'</p> <p>'Don't remember that, I'll deny it, ha-ha.'</p> <p>'Then ya family's like deeing everything for you, ya knaa, de ya want a cup of tea? No, you sit there, ya knaa.'</p> <p>'I was terrible at school, I think I was just too timid, well too afraid of getting something wrong.'</p> <p>'Bout six years ago now, but when ya get diagnosed, ye get a letter 'n' then just go away.'</p> <p>'It's weird how it strikes some people like that 'n' others just go on.'</p> <p>'Don't see them at all now. The Centre said he'd gone downhill but they didn't use their brain ya knaa.'</p> <p>'Right, can I write that down, my memory is not what it used to be?'</p> <p>'Can't remember, it's part of the job.'</p> <p>'I don't know, I don't know, I think I was out of fettle last week.'</p> <p>'I'll let err. err. no it's gone'. 'I know the feeling.'</p> <p>'Well, let's get started, forgotten where we got to though!'</p> <p>'Aye, she was gonna draw the station out for us. You have to have a steady hand, I haven't got a steady hand.'</p>

Table 7.2: Be physically active

Theme: Be physically active

Codes: Meaningful occupation, Challenges (Table 7.2).

The overarching theme of staying physically active and remaining busy in their daily lives by maintaining meaningful roles in society was a common aspiration expressed by all participants in this study. The participants identified the desire to stay socially engaged for as long as possible as a key motivator for wanting to take part in the collaborative making workshops. Keeping busy was a significant aspiration reiterated by all of the participants, for example:

'Do you find keeping busy helps?' 'It does, it's err, therapeutic really, I think.'

'Oh I'm easy I'll do anything, just like to be busy.'

‘You’ve taken it up as a hobby as well?’ ‘I do aye, I really enjoy doing it’.

‘I get a lot of enjoyment out of it. I like to keep busy, don’t like just sitting about.’

One participant who learned the new skill of woodcarving as a result of his involvement in the handcrafting workshops was inspired to buy tools and materials to continue the activity in his own time:

‘Ah, could you not carve before you came here?’

‘Never tried, no I hadn’t, I’d never even give it a thought. Enjoy doing it, wouldn’t have done any carving without coming here. Pleased with the things I’ve made, happy, proud of the ones I’ve done.’

Research has shown that being physically active is good for physical health and fitness, causing chemical changes in the brain, which positively impacts wellbeing (Nef, 2011), staying active and engaging in programmed activities can have the effect of stabilising or slowing deterioration in dementia (Kitwood and Bredin, 1992). There is no indication that one type of activity is better than another, engaging in any kind of activity in various forms can play a part in improving wellbeing (Windle *et al.*, 2016). A diagnosis of dementia is one of the greatest challenges to remaining active because a common issue facing a person living with dementia is a lack of confidence or people might struggle to identify opportunities to stay active.

‘But when ya get diagnosed, ye get a letter ‘n’ then just go away.’

Often newly diagnosed people are not aware of opportunities available to them or well meaning family members overcompensate by taking away responsibilities, thinking that they are helping, for example:

‘Ya partner can be the worst one for deein’ everything for ya, ya knaa.’

‘Then ya family’s like deeing everything for you, ya knaa, de ya want a cup of tea? No, you sit there, ya knaa.’

Taking part in the regular routine of a handcrafting activity enabled people living with dementia to develop their creativity and independence based on their personal preferences or abilities (Cohen-Mansfield *et al.*, 2010). What being physically active means from person to person may be very different, challenges that impede engaging in physical activity for a

person living with dementia include sensory impairments for example poor eyesight or hearing, cognitive and mobility problems. Participants showed resilience by finding ways to overcome difficulties in order to facilitate their own strategies to manage problems, often simple solutions can make a big difference in supporting involvement in an activity.

‘Right, can I write that down, my memory is not what it used to be?’

‘It’ll be alright when I get two new knees and two new hips.’

‘Holding the chisels hurt my wrists, I prefer using the palm chisels.’

Recognising needs and challenges to promote engagement by understanding the person was key to delivering personalised working methods. Listening to the person in the moment to make decisions about how best to facilitate their involvement was central to achieving an inclusive environment. Balancing achievability with the outcome of the activity through carefully considered practical solutions to accommodate the many challenges faced by a person living with dementia on a daily basis. For example clearly marking areas with high contrasting colours to assist people with poor eyesight or keeping working areas clutter free to avoid confusion.

7.2. Connect with other people

Theme	Codes	Quotes
<p>Connect with other people</p>	<p>Attachment</p> <p>Connecting through shared experiences and sharing personal stories, skills and knowledge.</p> <p>Roles</p> <p>Connecting with others through shared making experiences, mutual support. Being part of a team. Meaningful roles and responsibilities.</p>	<p>‘It’s been useful for you and it’s been strengthening for us as well, we are just privileged to have been your friend and to spend time with you.’</p> <p>‘There you go mate, I know cause it’s a pilot hole, we’ll learn ya!’</p> <p>‘I didn’t like school much; I was one of them that went in, got his mark then took off. Ha-ha.’</p> <p>‘You’re the boss, you tell me.’</p> <p>‘Showing to family you know, they are all amazed as well. I’m still modest with it.’</p> <p>‘Yeah, I’ll just work with whatever you want dear, you know me.’</p> <p>‘Revert to the old, these fancy ideas divn’t work.’</p> <p>‘I bet you haven’t put your slippers in the fridge!’</p> <p>‘He’s alright, he can’a get out ‘less he jumps over the wall.’</p> <p>‘I don’t think that my wife will believe that I have done that, you know, it’s not my thing that, it’s not my line, I tend to do things, well I don’t know.’</p> <p>‘I’m not being immodest here, it looks as though the effort has been put in to it.’</p> <p>‘You could do this at school couldn’t you, you just need some carbon paper, so tell your teacher you want carbon paper and a block of wood of course.’</p> <p>‘Just wanna get to the centre, I’ll do the same thing on Matthew’s Gan on then, I was just gonna do that, ye dee it.’</p> <p>‘I’ve been asked if can help you cut wood.’</p> <p>‘I’d like to work on the crickets, my dad used to make them with a heart cut on the end.’</p> <p>‘Doesn’t really matter about making a fortune, it just keeps on paying for this activity to keep going. It is very rewarding.’</p> <p>‘I have achieved things that I wouldn’t have tried without coming here.’</p> <p>‘I get satisfaction from making things in the group, I think it’s good cause the money that’s made comes back to the group, goes to a good cause.’</p> <p>‘As long as they let me come down here, dee a job or something.’</p> <p>Tool Talk is becoming a regular topic of conversation</p>

Theme	Codes	Quotes
	<p>Museum experience</p> <p>Responding to the unique setting, exploring heritage and localness together.</p>	<p>‘It’s a problem we have here, exit plans and things like that. People become reliant on it and it’s hard to end it.’</p> <p>‘I wanted to come to the group to try and learn a new skill like woodcarving and making the stools.’</p> <p>‘The biggest provenance is, is it’s at this place because there’s only one place and it’s got it’s own provenance, you know the buildings and everything.’</p> <p>‘I think you’ll get a lot of staff interested at Beamish, especially those who work in the particular buildings and those with interest in the building.’</p> <p>‘I’ll have to come back in January anyway ‘cause I want to make one of them crickets.’</p> <p>‘Looks brilliant and it’s nice to see a bit more handcraft going on at Beamish!’</p> <p>‘Well I’ve sold a clock to one of my neighbours cause she can remember them, I’ve described it to her.’</p> <p>‘Yeah, it’s great that they are in the shop. It must be one of the most worthy souvenirs in the gift shop.’</p> <p>‘Well it’s handmade in Beamish.’</p> <p>‘Other things are something that you can get anywhere, maybe have Beamish written on it, but it’s not as special as these things, is it?’</p> <p>‘Steam shovel, that’s it.’ ‘I’ve seen it.’</p> <p>‘Me dad would use crickets like, he went down the pit when he was fawteen.’</p> <p>‘We hope it adds meaning for the group when someone else wants to buy the products we have made, and they are actually made in Beamish.’</p> <p>‘We want to make products that are specific to Beamish and tell the local story.’</p> <p>‘I mean I love it. Aye, I get a lot of enjoyment out of it, me dad used to make them when he was a miner; he used to make them in his shed. The miners used to have them for themselves for working, he went down the pits when he was fourteen, me dad.’</p> <p>‘I think some of the corporate groups that come to do team building; to take something away would be nice. You’ve got a nice little business model going on here.’</p> <p>‘It’s a nice reminder of where we are today, we’ve come down through the gate into this room here, it’s nice isn’t it, useful for my shopping as well.’</p>

Theme	Codes	Quotes
		<p>'I'm gonna make one of them trucks. Ah right, a chaldron, stick with me I'll keep you right.' 'Chaldron, that's it.'</p> <p>'It's incredible, it's a good idea, it's a good way of raising money, which helps the groups meeting 'n' helps the museum, I'm all for British museums. Ha-ha.'</p> <p>'I thought it's absolutely fantastic and we want to support it and we want to make sure that the groups that go on in the museum are supported by us and when I saw them I thought we need to sell these bags, they are amazing and think that you'll agree when you see them and the effort that's gone into them and the intricate detail it's just absolutely unbelievable.'</p> <p>'They've been handmade right from taking the photographs to making the block to printing the bags, each individual bag is unique, they will not be sold anywhere else apart from Beamish which is really special and you'll get great satisfaction in knowing that you're helping to support all of these people.'</p> <p>'What an inspiring project! And great to see such creative use of your fabulous heritage collections'.</p> <p>'I mean Beamish is unique! That's the biggest selling point, by a long way, I mean I've looked at the things that are in the main part (of the gift shop) and there are people who really do want to buy because you can get tat.'</p> <p>'Well I'd get one cheap cause I'd be making it and I have given all the ideas. Ha'</p> <p>Shared moments of humour, building relationships through routine and familiarity.</p> <p>'It's hard to tell who's got dementia.'</p> <p>Elizabeth gives defiant body language laughing.</p> <p>'I wish the fire was on, I'd sling the bugger in.'</p> <p>'Oh, I love it, I love it. I'm away from the wife for four hours!'</p> <p>'Why do women always find you something to do?' 'Ah, I know.'</p> <p>'Do you know how hard I'm concentrating here 'n' you're flicking wood all over us.'</p> <p>'No, no, I'm not; people will come back asking for more.'</p> <p>'Everyone's all jobbed up trying to look busy.'</p> <p>'There's nothing better than the workplace banter you have when you're at work, it's about learning inter-personal skills as well.'</p> <p>'No, I'm alright standing here, I can stand here and watch all day without a rest.'</p>

Theme	Codes	Quotes
		<p>‘That’s what I like to see, hive of industrial activity in here, you’re doing very well, keep up the good work fellas, if you can do it a bit quicker that would be good, don’t forget time is money.’</p> <p>‘She’s one of the lads now!’</p>

Table 7.3: Connect with other people

Theme: Connect with other people

Codes: Attachment, Museum experience, Roles, Humour and Banter (Table 7.3).

Connecting with other people is important for people living with dementia, contributing to the preservation of personhood (Kitwood, 1997). The importance of relationship building over time cannot be underestimated; connections and attachments were made in this study through the regular routine of a social activity, strengthening mutual empathy in researcher – participant and participant – participant bonds. The following comment made by the wife of a participant highlights the worth in taking time to get to know people and maintaining relationships:

‘It’s been useful for you and it’s been strengthening for us as well, we are just privileged to have been your friend and to spend time with you.’

Familiarity and trust deepened over time, which was important to help the person living with dementia establish a secure sense of belonging within an empathetic social group.

‘Yeah, I’ll just work with whatever you want dear, you know me.’

Having a meaningful role in a team of co-workers strengthened bonds through shared making experiences and the things that the team made were acknowledged as useful and desirable to other people.

‘I get satisfaction from making things in the group, I think it’s good cause the money that’s made comes back to the group, goes to a good cause.’

‘Doesn’t really matter about making a fortune, it just keeps on paying for this activity to keep going. It is very rewarding.’

The museum was a significant actor in this research, it provided the stage on which the workshops took place and was the key stimulus for the activities that were undertaken. Inspiration for the workshop activity was motivated by the novel experience of the physical immersive environment and was integral to the development of the craft workshops. Using

the heritage surroundings as a learning resource to naturally initiate conversations about local customs and traditions that informed the making activity. Heritage was the primary source of design inspiration; participants were inspired by the museum collections and responded to the locally significant historic artefacts, buildings and themes:

‘Yes, it’s extraordinarily good you know, this, Beamish is just a one off; it really is a one off. It’s just that we’ve got this, that’s making it, this is because, been showing not just telling, two ‘n’ two makes five, it just adds to it.’

Having plentiful social, cultural and historical associations especially for local people contributed to a sense of belonging and pride by being involved in a socially motivated initiative that connected people through a mutual appreciation of a special place:

‘The biggest provenance is, is it’s at this place because there’s only one place and it’s got it’s own provenance, you know the buildings and everything.’

‘Me dad would use crickets like, he went down the pit when he was fawteen (fourteen).’

‘What an inspiring project and great to see such creative use of your fabulous heritage collections!’

The museum acknowledged the work produced by the Mindset team by promoting their designs on their social media platforms and by agreeing to sell the range of products in the gift shop on site:

‘I thought it’s absolutely fantastic and we want to support it and we want to make sure that the groups that go on in the museum are supported by us.’

‘They’ve been handmade right from taking the photographs to making the block to printing the bags, each individual bag is unique, they will not be sold anywhere else apart from Beamish which is really special and you’ll get great satisfaction in knowing that you’re helping to support all of these people.’

Selling the products within the museum situated the enterprise in the real world and connected the activities of the group to the wider museum offer. The sale of work generated a sense of satisfaction for participants when other people could buy and appreciate the things that they had made.

‘Yeah, it’s great that they are in the shop. It must be one of the most worthy souvenirs in the gift shop.’

‘It’s incredible, it’s a good idea, it’s a good way of raising money, which helps the groups meeting ‘n’ helps the museum, I’m all for British museums.

Common interests created connections through the craft of making together; tool talk became a regular topic of conversation as a result of a genuine desire to share skills and craft knowledge. Relationship building over time strengthened bonds and trusts; a regular routine formed a sense of familiarity where humour and a shared sense of banter were apparent.

‘Everyone’s all jobbed up trying to look busy.’

‘That’s what I like to see, hive of industrial activity in here, you’re doing very well, keep up the good work fellas, if you can do it a bit quicker that would be good, don’t forget time is money.’

Good natured teasing regularly occurred in conversations with running jokes about time keeping and productivity, for example one of the volunteers would point at the clock during ‘tea time’ to remind the group that there was work to be done. He gained a reputation as a motivational ‘taskmaster’ each week. Gender was also a source of banter especially for the Men’s Cree Group, I was female, engaging in what they considered ‘men’s work’ in their safe space. Light-hearted comments were made for example:

‘Why do women always find you something to do?’ ‘Ah, I know.’

In any other workplace, I might have challenged this notion of gender stereotypes, however in this context it seemed acceptable as playful banter. I discovered that credentialing my skills through demonstrations and showing by example helped to make connections, break down presumptions and build trust:

‘She’s one of the lads now!’

7.3. Give to others

Theme	Codes	Quotes
<p>Give to others</p>	<p>Positive feelings</p> <p>Appreciation of skill, making and connecting in a social group.</p>	<p>‘Yes, but more than that it’s that I’ve been able to do it and it was such a big task that I felt that I couldn’t do it at the beginning and I’ve just persevered and I thought well it wouldn’t be my thing and it turned out much better than I thought it would do and from a distance, I’m proud of it. It’s just something that I realised that I could do.’</p> <p>‘Oh, I think that’s stupendous that, very nice, that should print beautiful, there’s a fair bit of work in that, very nice that, just the right depth of paint on, it’s quite intricate. Oh, that’s nice.’</p> <p>‘I’ve still got the carving I did before, my granddaughter has taken the bag, she uses it for school everyday’</p> <p>‘I’m really proud of them for what they've done and achieved I think it's a way to show the public as well that people who are perhaps living with dementia or other long term conditions can still achieve things and achieve things that are spectacular so yeah, we're really excited!’</p> <p>‘Oh, that’s super, that’s the bag and you did the carving.’</p> <p>‘Ah good, you’ve done a good job printing it as well, I’m getting cuddled here.’</p> <p>‘The personalised tag really made the finishing touch and I’m not going to lie, I nearly cried in the gift shop. Thank you to Bill who made our bag.’</p> <p>‘My daughter absolutely loved the label on, was desperate for us to meet the man who made her bag, think it was Bill?’</p> <p>‘It’s a skill people don’t necessarily have, you know, the fine detail, I was really impressed, really impressed.’</p> <p>‘The bags do look good, rustic though, and they are hand carved, that is their selling point, isn’t it.’</p> <p>‘Thank you very much; we’ve kept you longer than we should have. Oh that’s OK, it’s something you do cause you want to.’</p> <p>‘I hope that I helped someone who needed a friendly face and a chat. I am proud of the of the amount of time and effort I have put into the things I have made.’</p> <p>‘It is good; hopefully it will continue to thrive. My goal was to help those in need and this will help to fund the group for years to come.’</p> <p>‘I feel I’ve helped others and gained a lot of enjoyment and knowledge. Pride and satisfaction from things that we have made, very pleased as this will allow the group to obtain new teachers and materials to work with. It’s a great pleasure to enjoy the company of the others and help to make their lives more enjoyable even if in a small way.’</p>

Theme	Codes	Quotes
	<p>Ownership</p> <p>Feeling empowered through collaborating with others in a commercial venture.</p>	<p>‘Showing to family you know, they are all amazed as well. I’m still modest with it.’</p> <p>‘Really proud of you dad. These look great and it looks as though they’re getting a great response.’</p> <p>‘We bought five last week, a red one, a brown one and three black ones, which is all they had left, we didn’t chose those colours that was all they had left available.’</p> <p>‘There’s a lot of work making the blocks, but then you get instant reward printing it, you spend ages doing that, the exciting thing is that you can make a lot of things from one block.’</p> <p>‘Well I’m gonna buy two today, two women down the street wants one.’ One wants the sewing machine and the other wants the radio.’</p> <p>‘I think it just brings across everyone’s individual personalities in it and you can see how proud you are of what you’ve made.’</p> <p>‘I just wondered how many we needed, it’s certainly been a winner, how many have sold so far?’</p> <p>‘Now that we’ve started doing this we’ll have a production line every Wednesday. There was some people asking, ‘how do we make a donation to what you are doing here,’ I said ‘well forget about what we are doing here, if you go up to the entrance you’ll see some bags that we’ve made, ‘ooh-ooh’ instead of making a donation, you’ll get something for your money.’</p> <p>‘I got wind of the project and thought it's absolutely fantastic and we want to support it and make sure that the groups at the museum are supported by us and when we saw the bags I just thought we need to sell these bags - they are amazing and I'm sure you'll all agree when you see them the effort that's gone in to them the intricate details is just absolutely unbelievable.’</p> <p>‘We’re really excited about the bags being sold in the Gift Shop. All the profits from the bags will come back to the group again. The men themselves they are so proud, I'm really proud of them for what they've done and achieved. I think it's a way to show the public as well that, people who are perhaps living with dementia or other long-term conditions can still achieve things and achieve things that are spectacular so, yeah we're really excited!’</p> <p>‘We need people to know what we are doing, it doesn’t just want to be something that you look at and say that’s very nice, you know, you might want to know who’s done it.’</p> <p>‘Pleased that there’s some money coming back for the group to continue, workspace could be a bit better, ‘tas been difficult, think a workshop come too late and it’s too little cause if you put everybody that’s in this group in that shed you wouldn’t really be able t’dee out would ya?’</p>

Theme	Codes	Quotes
		<p>‘We want to keep as much of this going on in any way, as much as humanly possible.’</p> <p>‘Oh there’s definitely potential, I mean you just got to look at the sales.’</p> <p>‘The wife will probably take claim to it, cause she’s always standing on something to reach things, got a plastic one at the minute.’</p> <p>‘Have we got any feedback about how they’re selling?’</p> <p>‘Like the one I made, was horrendous, when it was printed it looked lovely. I thought I’d give that to the wife, granddaughter came, woof it was gone, mine!’</p> <p>‘We’ve sold about 80 bags so far. Ok, that’s impressive, people love the story.’</p> <p>‘Yeah, I get a great deal out of it actually, It’s just I’m very, very glad to be involved.’</p> <p>‘The response we’ve had from the public has been unbelievable. They really got behind the project and have been buying the bags in their dozens!’</p>

Table 7.4: Give to others

Theme: Give to others

Codes: Ownership, Positive feelings (Table 7.4).

A range of positive comments have been made by participants in the dementia friendly design team, volunteers, staff and family members that clearly articulated a sense of ownership in a project that sought to empower the person living with dementia by valuing their abilities. Through the sale of their handmade products, other people could value their craft practices.

‘There was some people asking, ‘how do we make a donation to what you are doing here,’ I said ‘well forget about what we are doing here, if you go up to the entrance you’ll see some bags that we’ve made, ‘ooh-ooh’ instead of making a donation, you’ll get something for your money.’

‘The response we’ve had from the public has been unbelievable. They really got behind the project and have been buying the bags in their dozens!’

People living with dementia were not just passively engaged in craft activity, they became owners of the initiative, they were active contributors to it, and wellbeing was supported through a real sense of ownership:

‘We need people to know what we are doing, it doesn’t just want to be something that you look at and say that’s very nice, you know, you might want to know who’s done it.’

‘I’m really proud of them for what they’ve done and achieved. I think it’s a way to show the public as well that, people who are perhaps living with dementia or other long-term conditions can still achieve things and achieve things that are spectacular so, yeah we’re really excited!’

Positive feelings were expressed by participants who communicated their sense of reward and ownership in the project, derived from being part of something that had observed value within the museum.

‘It’s certainly been a winner, how many have sold so far?’

‘Oh there’s definitely potential, I mean you just got to look at the sales.’

‘Yes, but more than that it’s that I’ve been able to do it and it was such a big task that I felt that I couldn’t do it at the beginning and I’ve just persevered and I thought well it wouldn’t be my thing and it turned out much better than I thought it would do and from a distance, I’m proud of it. It’s just something that I realised that I could do.’

‘Yeah, I get a great deal out of it actually, It’s just I’m very, very glad to be involved.’

The social workshop model offered ways to empower people living with dementia as equal and active partners in a commercial venture that respected their contributions as a team member. Creating in-house locally relevant products to generate financial revenue through sale of products in the gift shop stimulated a sense of pride for the participants when they realised they could contribute to the long-term sustainability of their own activity. Volunteers responded positively to working collaboratively and learning new skills that furthered their desire to help others, as one volunteer described:

‘I feel I’ve helped others and gained a lot of enjoyment and knowledge. Pride and satisfaction from things that we have made, very pleased as this will allow the group

to obtain new teachers and materials to work with. It's a great pleasure to enjoy the company of the others and help to make their lives more enjoyable even if in a small way.'

7.4. Learn new skills

Theme	Codes	Quotes
Learn new skills	Sense of purpose Active participation in personally meaningful activities, recognising achievements and the significance of localness. Being part of something - teamwork.	<p>'The trouble is you see when you're working everything is fast. Because it's fast you get a machine to do it and you keep repeating it and then it becomes onerous. And we're not in a hurry, it's all my life this in a funny way really. Not funny ha-ha, an unexpected way.'</p> <p>'Me nephew down Cornwall, he got in touch with the museum to see how many I'd done, then he bought the set.'</p> <p>'I'll be here next week, I've told her, but once they start telling me to play dominos, I'll not come back.'</p> <p>'I think it's great, yeah, something that's come out of it; you know what we are doing. Really good.'</p> <p>'I don't think that my wife will believe that I have done that, you know, it's not my thing that, it's not my line, I tend to do things, well I don't know.'</p> <p>'I mean, I'm quite knocked out by the lot of them. I just can't believe that I've done it Ha. I don't want to be immodest.'</p> <p>'I've enjoyed doing it I was concerned about it. I was terrible at school; I think I was just too timid, well too afraid of getting something wrong. At Grammar school we didn't do much of this sort of stuff and I've never really had a chance to do it.'</p> <p>'I've still got the carving I did before, my granddaughter has taken the bag, she uses it for school everyday.'</p> <p>'You make something to produce something.'</p> <p>'I'll have to come back in January anyway 'cause I want to make one of them crickets.'</p> <p>'We need people to know what we are doing, it doesn't just want to be something that you look at and say that's very nice, you know, you might want to know who's done it.'</p> <p>'What about carving something and painting, like a plaque? Think the train'll sell cause there's lots of train enthusiasts.'</p> <p>'I mean I love it. Aye, I get a lot of enjoyment out of it, me dad used to make them when he was a miner, he used to make them in his shed.'</p>

Theme	Codes	Quotes
	<p>Responding</p> <p>Valuing expertise and knowledge. Asking questions, taking advice, sense of discovery in new learning, collaborating.</p>	<p>'I really felt like a professional, I was amazed at what I achieved and it inspired me to do more.' 'That's going to be in the next edition of the magazine, when it comes out'. M 'Right, can I get a copy of that?'</p> <p>'How's the sales gone? (Staff) said that they have been selling really well!'</p> <p>'I saw them in the shop because I bought the one with the sewing machine for my daughter, 'n' she said, 'I'd like to meet the man who did that. I'll have to go 'n' tell him thank you because she goes everywhere with it.'</p> <p>'I think the atmosphere's nice, it's calming and I get a lot of support off the 'Mindest Group' and the lads 'n' that, that work at the station. I feel comfortable 'n' that while I'm here.'</p> <p>'I've telt the wife, when ye finish I'll probably stop coming up here.'</p> <p>'Oh, he'll love having you to himself, of course he will.'</p> <p>'It has been a massive help to be honest, even if it keeps us doing this activity, my primary aim, that's what I'd love to see, doesn't really matter about making a fortune, it just keeps on paying for this activity to keep going. It is very rewarding I mean, I carved out err, the bakers building in the museum, that was one of the first things that we did and it's daunting when you very first have a go, but it was (Researcher), who gave us the kind of err, means and the ability to just go and you know if you make a mess of it, it doesn't matter.'</p> <p>'But if you come up with ideas, I'll make it, I'll just plod on.'</p> <p>'Well they would have help, like when the school group came in.' Matthew "Yeah, the school children, good that.'</p> <p>'What are we going to do when you go? We'll have to train someone else.'"She's one of the lads now!'</p> <p>'Like a lot of things if you can actually see somebody making it, cause what you've got here this is really craftwork, actually seeing people making it.'</p> <p>'It's done him the world of good being in this group cause he's got an interest that he is now following on at home and even getting his grandson involved, I think that's lovely.'</p> <p>'I was just saying, the money that we made from the bags, nothing to stop us buying tools.'</p> <p>'I wanted to come to the group to try and learn a new skill like woodcarving and making the stools, sorry crackets.'</p> <p>'Woodcarvers commune, wouldn't have done any carving without coming here. Pleased with the things I've made, happy, proud of the ones I've done.'</p>

Theme	Codes	Quotes
	<p data-bbox="416 779 552 835">Building on learning</p> <p data-bbox="416 869 603 981">Learning new skills, sharing new ideas and building on new learning.</p> <p data-bbox="416 1435 520 1462">Adapting</p> <p data-bbox="416 1496 612 1664">Finding ways to overcome difficulties, adapting to new challenges and new learning.</p>	<p data-bbox="627 327 1374 416">'It's a problem we have here, exit plans and things like that. People become reliant on it and it's hard to end it. There's no staff or volunteers here who could learn the skill and carry it on and it's a huge, huge shame.'</p> <p data-bbox="627 450 1353 506">'You'll miss us when you're gone. You've proven yourself indispensable in those two years.'</p> <p data-bbox="627 539 1369 651">'As long as they let me come down here, dee a job or something, if they'll let me do something like that cause I don't like sitting about all day. I can sit in the house n'dee that 'n' have a decent conversation with myself. They need someone like you, push them to dee a bit carving.'</p> <p data-bbox="627 685 1299 763">'Well I think it's good cause the money comes back into the group doesn't it. Stupid question, it's going to a good cause isn't it 'n' the teachers that come show us how to do things.'</p> <p data-bbox="627 786 1353 864">'I'll have a go, if I can't do it, I cannot do it, but I'll have a go. If I think, ah, I don't think I can manage that, I'll tell ya. I like to learn different things anyway.'</p> <p data-bbox="627 898 1374 954">'I'm not bothered; I'd rather do what you say, because I don't have to think about it. But if you come up with ideas, I'll make it, I'll just plod on.'</p> <p data-bbox="627 987 1369 1014">'I like to have a go at different things, and I can pass them on to the kids.'</p> <p data-bbox="627 1048 1321 1104">'At Grammar school we didn't do much of this sort of stuff and I've never really had a chance to do it.'</p> <p data-bbox="627 1137 1369 1193">'That's what it is, you are never too old to learn, there's always something new.'</p> <p data-bbox="627 1227 1010 1249">'If nothing else its educational, ha-ha.'</p> <p data-bbox="627 1283 1102 1305">'Never done this before, no I just like doing it.'</p> <p data-bbox="627 1339 1018 1361">'Because it's new, I'll not get sick of it.'</p> <p data-bbox="627 1395 1177 1417">'Oh, nice what about that, well that's a learning curve.'</p> <p data-bbox="627 1440 1018 1462">'Yes, you get into a rhythm don't you.'</p> <p data-bbox="627 1496 1326 1552">'Use a biro, you'll be able to see the parts you have drawn, a different colour, pink?'</p> <p data-bbox="627 1585 1337 1641">'There's a lot of people think they won't be able to do it but once they start, you know.'</p> <p data-bbox="627 1675 1374 1874">'Part of the thing in like is feeling that you've got a skill, purpose, you know that you're doing something that you can feel happy about and I think you know a lot of people with a problem like that, tend to cover up. You can do something 'n' overcome something to the point where you're proud of what you do, I think that's, well you know, I think a lot of ill health is psychosomatic isn't it to a degree, you can make it worse by thinking it's worse.'</p>

Theme	Codes	Quotes
		<p data-bbox="627 353 1315 412">‘Well, I’ll give it a go, I’ll try anything. You find your own way to do things, everybody’s different aren’t they.’</p> <p data-bbox="627 443 871 472">‘It is, It’s my technique.’</p> <p data-bbox="627 504 1238 533">‘I’ll have a go, if I can’t do it, I cannot do it, but I’ll have a go.’</p> <p data-bbox="627 564 1067 593">‘It will be good to have somewhere to work.’</p> <p data-bbox="627 624 1299 654">‘Right, can I write that down, my memory is not what it used to be?’</p> <p data-bbox="627 685 1238 714">‘I like to have it written down, my memory is not at its best.’</p>

Table 7.5: Learn new skills

Theme: Learn new skills

Codes: Sense of purpose, Responding, Building on learning, Adapting, (Table 7.5). Dementia should not be a barrier to learning new skills or contributing to society in meaningful ways, in this work the participants became collaborative partners in the design team, making decisions and actively contributing to the making process.

‘I’ve enjoyed doing it I was concerned about it. I was terrible at school; I think I was just too timid, well too afraid of getting something wrong. At Grammar school we didn’t do much of this sort of stuff and I’ve never really had a chance to do it.’

Learning new skills by engaging in a making activity provided a sense of purpose giving people with dementia the opportunity to build on their learning over time.

Acknowledging the principles of constructivist learning theory the participant plays an active role in the activity helped by the instructor/facilitator through experimentation and doing (Adom, Attah and Ankrah, 2016). A sense of purpose was derived from new learning and through the development of the social enterprise as one participant reflected:

‘I really felt like a professional, I was amazed at what I achieved and it inspired me to do more.’

Exploring historic artefacts at the cultural setting offered intellectual stimulation that had significance for local people; the workshop activity connected the work to personal histories and contributed to personal meaning making:

‘I mean I love it. Aye, I get a lot of enjoyment out of it, me dad used to make them when he was a miner, he used to make them in his shed.’

The role that we took as researchers who are also designers and makers was to lead sessions by sharing our particular skills and knowledge and by introducing different activities to build on new learning gradually, as Sanders and Stappers describe:

‘Lead people who are on the ‘doing’ level of creativity, guide those who are at the ‘adapting’ level, provide scaffolds that support and serve peoples’ need for creative expression at the ‘making’ level, offer a clean slate for those at the ‘creating’ level’ (Sanders and Stappers, 2008, p. 14).

This graded approach provided a valuable framework to accommodate the diversity of interest, capabilities and needs of each person. Participants responded to the knowledge and expertise that the designer maker brings to the project by valuing new specialist skills.

‘It’s done him the world of good being in this group cause he’s got an interest that he is now following on at home and even getting his grandson involved, I think that’s lovely.’

‘Like a lot of things if you can actually see somebody making it, cause what you’ve got here this is really craftwork, actually seeing people making it.’

The expertise of the designer maker was recognised as significant in this context by guiding non-designers to express themselves creatively within a well-considered project framework. The knowledge and design expertise of the facilitators played an important role in identifying opportunities and developing prototypes in the workshops that balanced achievability with outcome.

A diagnosis of dementia should not be an obstacle to new learning, making something with the hands recognises the significance of the body in learning, which can promote concentration (Robertson and McCall, 2018). Participants were invited to join this study who had a prior interest in craft and making or the desire to learn a new skill which removed the emphasis on memory recall and verbal communication in favour of learning through doing and making.

‘I’ll have a go, if I can’t do it, I cannot do it, but I’ll have a go. If I think, ah, I don’t think I can manage that, I’ll tell ya. I like to learn different things anyway.’

'I'm not bothered; I'd rather do what you say, because I don't have to think about it. But if you come up with ideas, I'll make it, I'll just plod on. Because it's new, I'll not get sick of it.'

'Oh, nice what about that, well that's a learning curve.'

One participant reflected on his desire to engage in meaningful occupation in future sessions at Orchard Cottage had recognised the value in learning from knowledgeable facilitators with a particular skillset to guide to craft activity:

'As long as they let me come down here, dee a job or something, if they'll let me do something like that cause I don't like sitting about all day. I can sit in the house n'dee that 'n' have a decent conversation with myself. They need someone like you, push them to dee a bit carving.'

He communicated his determination to have meaningful work like opportunities that stretched his continued learning.

'I might give it a try but I'm not gonna come in and sit there all day Oh I know, it's not the lads 'n' that, it's just the idea of just sitting playing dominos. Lend me them chisels, give us project and I'll go and sit down in my workshop 'n' get on with it. Yeah, I hope they'll keep it up, but it's getting them out of the habit of playing dominos.'

This comment refers to the difference between being entertained and having a purpose; dominos was an activity that was used by staff as a filler activity (on occasion), some participants enjoyed it, but not all. Carefully matching the participant to the activity is important to differentiate for interest and capability and to provide personalised opportunities. Here, a staff member notes the difficulty in delivering specialist activities:

'It's a problem we have here, exit plans and things like that. People become reliant on it and it's hard to end it. There's no staff or volunteers here who could learn the skill and carry it on and it's a huge, huge shame.'

7.5. Paying attention to the present moment

Theme	Codes	Quotes
Paying attention to the Present moment	Uncertainty	<p>‘Mmm, yes, I suppose, I think once I start, I’ll understand what I’m doing.’</p> <p>‘I’m not very good at this, I like to succeed.’</p> <p>‘Getting confused now.’</p> <p>‘Tell you what’s happening here, that is going 3-dimensional as I’m going here, the peripheral vision is coming out. No, I’m all right now I’ve realised what it was, I’m just concentrating on this, I was concentrating on that and this was coming ‘n’ moving.’</p> <p>‘I don’t mind, I don’t know what we’re doing or who’s in charge.’</p> <p>‘I’m trying.’</p> <p>‘I don’t want to ruin it, something simple.’</p> <p>‘Oh Ok, so I’m Ok to carry on, I’ve lost all sense of time.’</p> <p>‘Which fire engine, didn’t know I’d started a fire engine. I thought I was doing an ambulance.’</p> <p>‘No, I don’t fancy it.’</p> <p>‘I’m not getting bored, I’m just tired.’</p> <p>‘I’m not sure actually.’</p> <p>‘Matthew enjoyed it, but he was worried that he didn’t have time to do his drawings to wonder what he would be doing going forward he chewed himself about it.’</p> <p>‘I don’t know how I would do that.’</p> <p>‘I’ve never been artistic, I can do, you know, what do they call it? Where you do proper measuring and drawing.’</p> <p>‘I was concerned about it. I was terrible at school; I think I was just too timid, well too afraid of getting something wrong. At Grammar school we didn’t do much of this sort of stuff and I’ve never really had a chance to do it.’</p>
	In the moment	<p>‘Yes, very good, it’s a memory, I’ve got memory loss a little bit, so it’s a bit err, I did it and then I forgot about it.’</p> <p>‘You can’t beat confidence when you are doing this. You’ve got to be confident.’</p> <p>‘I’m in the zone.’</p>
	Moments of confusion or forgetting, a lack of confidence, avoidance, anxiety.	
	Moments of meaning.	

Theme	Codes	Quotes
	<p>Discovery</p> <p>Responding to the situation, building confidence, remembering, and responding to change over time.</p>	<p>'La, la, la, la.'</p> <p>'They were all very quiet today, but I think that's because they were concentrating.'</p> <p>'I started last week, you lose track of time don't you.'</p> <p>'That looks nice, I'm a bit more, handy this week. I'm a bit more handy, a bit more careful'. 'Why's that?' 'I don't know, I don't know, I think I was out of fettle last week'. 'We all have off days'. 'Yep, more times than some.'</p> <p>'He looks 'n' he says who's done that? He has.'</p> <p>'It's quite good cause it's very therapeutic really, when yer sitting doing it isn't it, just getting started really.'</p> <p>'I don't know you get lost in it don't you!'</p> <p>'I don't want to be boastful. I'm just going to boast.'</p> <p>'Pom, Pom, Pom.'</p> <p>'It's amazing when you get to my age, how you remember things that you did when you were about 20.'</p> <p>'We've been busy today haven't we.'</p> <p>'And we seem to get into a sort of routine.'</p> <p>'Oh I'm too engrossed.'</p> <p>'I think it's good for anybody's wellbeing not only for people with dementia, it just takes your mind off things.'</p> <p>'I don't want to be boastful. I'm just going to boast.'</p> <p>'Well, I'll give it a go I'll try anything. You find your own way to do things, everybody's different aren't they.'</p> <p>'I'm not bothered; I'd rather do what you say, because I don't have to think about it.'</p> <p>'It takes a bit of practise to get used to it. (Matthew) Yes, I can feel it. Pom, pom, pom.'</p> <p>'I feel more confident about doing things; I've really surprised myself.'</p> <p>'I just can't believe that I've done it Ha. I don't want to be immodest.'</p> <p>'No, I wasn't confident, it grew really, as it went along.'</p> <p>'I can tap and turn at the same time that was difficult to begin with.'</p> <p>'Yes, you get into a rhythm don't you?'</p>

Theme	Codes	Quotes
	<p>Contentment</p> <p>Expressing enjoyment.</p>	<p>‘Oh, that’s much easier than I thought I would be.’</p> <p>‘That is just.... unexpected, ha ha.’</p> <p>‘Well, I expected it not to be perfect, but I didn’t expect it to be as perfect.’</p> <p>‘I’m quite surprised, I’m not being boastful about my own ability, but....it looks like it’s matured to that, rather than been just put on, do you know what I mean?’</p> <p>‘I don’t think that my wife will believe that I have done that, you know, it’s not my thing that, it’s not my line, I tend to do things, well I don’t know.’</p> <p>‘I’ve just persevered and I thought well it wouldn’t be my thing and it turned out much better than I thought it would do and from a distance, I’m proud of it. It’s just something that I realised that I could do.’</p> <p>‘The trouble is you see when you’re working everything is fast. Because it’s fast you get a machine to do it and you keep repeating it and then it becomes onerous.’</p> <p>‘I don’t know what it is but it works for me.’</p> <p>‘I’d rather be in here (shed) than in the cottage, ya get a few in there, it’s overpowering.’</p> <p>‘I’ve enjoyed it aye, I always enjoy coming down here, I just wish ye’d have five days a week and two when you don’t come.’</p> <p>‘I always use long words when I’m happy! Well, I expected it not to be perfect, but I didn’t expect it to be as perfect.’</p> <p>‘Oh, he’s enjoying it, he is, so I’m sorry he’s late.’</p> <p>‘Am I needed? Yes, oh doesn’t time fly when you’re having fun.’</p> <p>‘I’m proud of it. It’s just something that I realised that I could do. I love it, I could spend every day here.’</p> <p>‘I mean I love it. Aye, I get a lot of enjoyment out of it.’</p> <p>‘Want my autograph?’</p> <p>‘I’ve enjoyed doing it.’</p> <p>‘Am I needed? Yes, oh doesn’t time fly when you’re having fun.’</p> <p>‘Doesn’t it go quiet when you’re having fun.’</p> <p>‘I think the atmosphere's nice, it's calming.’</p>

Theme	Codes	Quotes
		<p>'I thought it was quite good, I liked the last bit, deciding where to put it.'</p> <p>(Bert) 'Dee de de di de de d d d di...'</p> <p>(Bert) 'De de Dee de de de di da da de de da dee.'</p> <p>(Bill) 'Dum dee dum dee dum dee dum.'</p> <p>(Matthew) 'Da dee dee dee la la.' 'Somebody is happy in their work there.' 'Aye, I'm getting rid of the frust...'. (Bill) 'Frustration.' (Finishing Matthew's sentence as if to agree).</p> <p>'Yeah, wouldn't miss it, don't think I've got an excuse not to come anyway.'</p> <p>'Me, well it's the best half-day of the week to me!'</p>

Table 7.6: Pay attention to the present moment

Theme: Paying attention to the present moment

Codes: Uncertainty, in the moment, discovery, contentment (Table 7.6).

Creating something with the hands challenges participants to be creative and promotes concentration in the moment drawing out their latent skill memories (Zeisel, 2009). Building on skills and abilities week on week generated a sense of discovery derived from revisiting dormant skills and making with the hands.

'It takes a bit of practise to get used to it. Yes, I can feel it.'

'I can tap and turn at the same time that was difficult to begin with.'

'It's quite good cause it's very therapeutic really, when yer sitting doing it isn't it, just getting started really.'

Participants experienced moments of uncertainty or confusion or anxiety, however focusing on the activity was shown to be comforting, a temporary distraction from other difficulties.

'Mmm, yes, I suppose, I think once I start, I'll understand what I'm doing.'

'I just can't believe that I've done it Ha. I don't want to be immodest.'

Handcrafting promotes tacit and procedural memory in participants and poses the question; can your body recall what your mind has forgotten?

'He looks 'n' he says who's done that? He has.'

Participants responded positively to the unhurried nature of craft, referred to as a sense of 'flow' by becoming completely absorbed in a repetitive activity to the point of losing track of time (Csikszentmihalyi, 1996).

I don't know you get lost in it don't you!

'And we seem to get into a sort of routine.'

'They were all very quiet today, but I think that's because they were concentrating.'

'Oh I'm too engrossed.'

'Am I needed? Yes, oh doesn't time fly when you're having fun.'

Over time participants developed their abilities, became more empowered to do more and to learn more complex skills as a result of collaborating in the team of co-workers, we observed positive impact on confidences.

'No, I wasn't confident, it grew really, as it went along.'

'I feel more confident about doing things; I've really surprised myself.'

An important consideration for the workshop sessions was that they should provide a safe, appropriate and enjoyable experience for participants, in the moment and that their needs were respected. 'You do it for the moment' in programmed activities for people living with dementia encapsulates the sense that an activity is worthwhile even if it gives benefit only whilst it is running (MacPherson *et al.*, 2009). Enjoyment in the present moment was important but the findings started to show that an accumulation of moments was also beneficial to building confidence.

'I'm proud of it. It's just something that I realised that I could do. I love it, I could spend every day here.'

Conclusion

This chapter has provided an analysis of the data collected during the fieldwork stage of this doctoral study; the analysis was limited solely to the conclusions made by me as the researcher. The participants' comments and opinions, taken in their own words have been used to illustrate findings that were linked to their experiences. These observations were based on a small sample size (four participants living with dementia) therefore one particular theme can not conclusively be shown to have more importance or was more beneficial to participants. However, the results show that wellbeing was derived from taking part in the collaborative workshop activities at the museum setting. If we take into consideration the number of references associated with a particular theme (Table 7.1) conclusions can be made about the relative importance of each theme. Certain themes were seen to be referenced more than others, for example, doing useful meaningful work, valuing the unique museum experience, having a role in a team of makers, responding to the expertise of facilitators, sense of purpose and ownership. Moments of uncertainty and lack of confidence were reported, however taking part in the intervention offered ways for participants to build confidences and sense of purpose over time.

This research was grounded in my practice as a designer maker in community and social contexts; therefore, the aim of this analysis was to reflect on my current practice, to make improvements and recommendations for future work. In the next chapter I will discuss how this research and the knowledge gained may be used by organisations in partnership with design practitioners and researchers in other contexts.

8. Discussion

In this final chapter of my doctoral thesis, I will discuss how the findings from this research have value and have made original contributions to knowledge of the role of the designer maker/craftsperson in promoting wellbeing for people living with dementia in the context of the living museum setting. Through my practice as a designer maker, I explored the role of participatory handcrafting as a strategy for empowering and supporting people living with early-stage dementia in ways that maintained their independence and personhood after diagnosis (Craig, 2017). I was particularly interested in developing my own practice in this field, exploring the role of design by developing collaborative creative practices and being personally embedded in the activity alongside people living with dementia as equal partners in a team of makers. People living with dementia were actively involved in this research, which embraced a ‘designed with’ rather than ‘designed for’ perspective in participatory design research practices (Wallace, Wright, *et al.*, 2013; Cassim, 2018; Winton and Rodgers, 2019).

My first objective was to review existing health and wellbeing practice at the museum to position the research by gaining a broad understanding of the organisation, its values and ethos (Foot and Hopkins, 2010). In the custom of focused ethnographic practices (Knoblauch, 2005), by immersing myself in the rich context of the living museum, I built on existing practices to design a new and bespoke intervention that was trailed and tested through the fieldwork. During an exploratory pre-study phase (11 months), described in chapter 4, I reflected on my experiences and explained how this knowledge led to the design and development of new workshop activities that drew heavily on the museum collections as a resource (Chatterjee and Camic, 2015). The resultant intervention showed how designers in collaboration with non-traditional providers of healthcare interventions in the community, such as the living museum can use existing assets to develop local solutions to suit local need (Foot and Hopkins, 2010).

In the following sections I discuss how the aims and objectives set out in chapter 1 were met in relation to my research questions (RQs).

8.1. Revisiting the Research Questions

RQ1. How does participatory making activity support personhood and independence for people living with dementia?

As described in the contextual review, chapter 2, a loss of social skill and a loss of confidence in the early stages of dementia can lead to a sense of disempowerment commonly referred to as a loss of personhood (Kitwood, 1997) or sense of self (Sabat and Harré, 1992). Engaging people with dementia at an early stage of the condition in design as advocated by Craig (2017), offered meaningful work-like responsibilities within a team of makers and was shown support independence and personhood (5.1.). By collaborating and co-creating with people living with dementia through craft making activities, this research sought to place the person living with dementia at the centre of the design process. As Mountain and Craig (2012) assert, if we give people with dementia the opportunity to express their ideas, be creative in a socially supportive atmosphere, they may develop the tools to maintain independence.

Yet people with dementia, and research about them, tells us that when people are supported to build community connectivity, individuals can maintain valued life roles and experience wellbeing (Craig, 2017).

Maintaining meaningful roles in society was a shared aspiration acknowledged by all participants in this study and was a key motivator for wanting to take part at the outset. The findings demonstrate that the multiple collaborative making activities (5.1.2.) and taking part in a meaningful social project (5.1.8.) supported personhood and contributed to a shared desire to have useful roles in order to maintain independence.

I get a lot of enjoyment out of it. I like to keep busy, don't like just sitting about (Bill).

Participants living with dementia committed to the project and became full members of the collaborative team of makers. The pro-longed period of time over which the fieldwork was carried out, supported participants in connecting with other people, relationship building and building confidences. The regular routine, which was established over a period of months, helped to nurture a sense of trust and familiarity, which cannot be rushed in this context

(Brewster *et al.*, 2020). Recognising familiar faces was reassuring, connecting with other people sustained communication through the regular routine of the making activity. This research has shown that methods of working collaboratively towards meaningful outcomes with people with dementia, alongside designers and museum staff promoted personhood and a sense of inclusion in a project that they enthusiastically owned and took pride in. We observed participants making comments about their own achievements, which underlined a sense of independence, personhood and shifts in confidences:

I was amazed at what I had achieved. By the end I felt like a professional and it inspired me to do more. I feel more confident about doing things; I've really surprised myself (Matthew).

Learning new craft skills, being part of a team, claiming authorship of their design output and sharing handmade artefacts with friends, family members and visitors to the museum through sales of their products, showed that their designs had value and were desirable to other people.

We need people to know what we are doing, it doesn't just want to be something that you look at and say that's very nice, you know, you might want to know who's done it (Matthew).

Participants already having an existing interest in craft making supported the person-centred philosophy (Kitwood, 1993), where activities based on interest or prior skills and knowledge provide meaning for the person, and captured their imagination (Cohen-Mansfield *et al.*, 2010). Participants displayed more interest in the activities and their level of engagement was sustained for a longer periods when learning new previously untried craft skills (6.2.). The craft making workshops offered relevant experiences to facilitate people's creativity at all levels and in ways most conducive to their ability to participate (Sanders and Stappers, 2016). The type of tacit and procedural memory involved in a craft making activity is retained in people living with dementia (Cohen-Mansfield *et al.*, 2010; Kenning *et al.*, 2017). This was observed in a participant, who did not remember taking part in the making workshops week on week. However, when a group of school children and their teacher visited Orchard Cottage (5.1.4.), he proceeded to demonstrate the activity and accurately describe in some detail the tools and materials that they would need to carry out such a project for themselves.

A lack of confidence in learning a new skill was apparent in early sessions but confidences grew as participants built on their competencies and relationships within the team. Personalised working methods enabled participants to feel like they were accomplishing results in the moment and promoted a sense of achievement (MacPherson *et al.*, 2009). Simple ‘in the moment’ working methods celebrated small attainments and connections as they happened, alongside ‘significant moments’ of realisation in the bigger picture of the social enterprise. Participants understood that they could achieve tangible outcomes and other people could appreciate the things they were making through the marketing of their handmade products. The method of the engagement was a valuable shared process as well as acknowledging a sense of empowerment that was derived from the output of the activity. I argue that placing value on the things that people made had a significant impact on personhood, which is a key contribution in the field of dementia care. Enjoyment in the moment is important for people with dementia, however these findings suggest that an accumulation of moments, building confidences as part of a bigger project was also beneficial in maintaining independence.

As Craig (2017) affirms, design in this context played a key role in enabling people to actively contribute to the production of well-crafted handmade products that could be appreciated and ultimately purchased by visitors to the museum (5.1.3). A significant contribution made by this research is that it is told through the voice of people living with dementia, through their unique experiences and how they changed perceptions about dementia.

The relevance of the place, the distinctive immersive themed environment was shown to be significant for people as a treasured local asset and will be discussed in relation to RQ2 in the next section.

RQ2. How does interaction within the unique context of the immersive heritage themed environment of Beamish Museum influence the emotional wellbeing of the participants living with dementia?

The unique site was considered a strategic feature in planning a creative intervention for people living with dementia (5.1.). By considering at the nuances of the specific context and geographical location to guide the intervention as suggested by Camic (2019), emphasis was placed on the interaction with the unique site, museum collections and local heritage. Recognising the beneficial effect that these environments have, offering a holistic experience, drawing on all senses and having positive effect on wellbeing (Hansen, 2017; Pennington *et al.*, 2018). In Hansen's evaluation of five open air museums across Europe she noted the informal learning opportunities for older adults with health issues and the important cultural role that museums play in society (Hansen, 2017). The heritage backdrop of Orchard Cottage was the distinctive venue in which the workshop activity took place (5.1.8.), the immersive house setting provided intellectual stimulation, prompted conversations and was shown to have a significant impact on sense of place and personal wellbeing.

Yes, it's extraordinarily good you know, this, Beamish is just a one off; it really is a one off. It's just that we've got this, that's making it, this is because, been showing not just telling, two 'n' two makes five, it just adds to it (Matthew).

Collaborative making in the distinctive multisensory space had a positive impact on engagement (Jakob and Collier, 2017), participants were stimulated to talk about themselves and connected people with each other and with the place. The workshop activity encouraged participants to physically and emotionally interact with the historic collections at the museum, to engage in discussions about vernacular objects, local histories, stories and traditions. Treadaway and Kenning (2016) propose that multi sensory interventions for people with dementia can trigger emotional memories through the primary senses of vision, touch, hearing, smell, taste and movement.

In the contextual review (2.3.4.), I discussed the significance of exploring museum artefacts that have meaning for local people as the stimulus for the group engagement activities (Cohen-Mansfield *et al.*, 2010). Object handling, object engagement and the role of making artefacts in practice prompted people to share their stories and personal meanings of craft

and making (4.4.1.). Craft related objects used as memory triggers have been shown to help participants with dementia acknowledge their own skills and past life experiences and help to position themselves in time and space (Pöllänen and Hirsimäki, 2014).

Collaborative workshop activities inspired a commitment, ownership and sense of pride to work with the historic collections at the unique museum setting. The historical association of making something that had local significance and personal meaning for participants connected them to the wider offer at the museum (6.1.), as the things that they made were valued and sold in the gift shop (5.1.3.). The (Mindset) group gained a positive reputation as a respected team of makers within the museum and with the wider audience of museum visitors, through sales of their handcrafts.

What an inspiring project and great to see such creative use of your fabulous heritage collections! (Facebook comment).

By placing the museum artifact and local history at the heart of the activity we make connections between the present and a personal history from a recent past. Choosing a setting representing a historically authentic time period that recreated the material and cultural context of participants' youth triggered unconscious autobiographical memories (Miles *et al.*, 2013). The venue set in the 1940's era was in living memory for the participants in this study (4.1.). We observed an emotional attachment to the place, the domestic house setting put people at ease, participants felt at home, and often remarked that the space felt familiar and welcoming, as if you were visiting a friend or relative (4.2.).

The immersive nature of the space, interacting with and placing historical artefacts as the focus of the activity facilitated spontaneous autobiographical memories (Hansen, 2017). Conversations flowed freely when surrounded by the stimulus of the historic objects, taking time to examine the artefacts around the room as an engagement strategy helped to break the ice and encouraged people to talk about their own past. Reminiscence, however was not the central objective of the engagement, it was something that happened as a result of the surroundings, the setting played an unforced role in stimulating conversations of past histories and the objects help to build a picture.

The findings revealed that having access to and exploring local heritage through the design-led intervention had a range of positive benefits to wellbeing, such as sense of identity, creative exploration, intellectual stimulation and new learning (Chatterjee and Camic, 2015). Making artefacts that had local significance (e.g. Crickets 5.1.4.) triggered emotional and sensory responses (Ander *et al.*, 2013) and contributed to a sense of usefulness and belonging in the museum by placing emphasis on the social values and historical meanings that an artefact has for local people (Twygger Holroyd *et al.*, 2015). Participants responded to the museum collections by exploring objects and traditions that have personal meaning to them, for example the miner's cricket, a small stool associated with mining heritage of the North East of England (Brewster *et al.*, 2020).

In chapter 5, I described how the social enterprise developed during the final phase of the action research (the long study); in the next section I will discuss the significance of this model in relation to RQ3.

RQ3. Can a consumable service be designed and left in place that has a sustainable legacy locally and be disseminated to wider audiences?

In order to explore RQ3, I developed and tested a small-scale entrepreneurial project with the dementia friendly design team, comprising, researchers/designer makers, museum staff, volunteers and people living with dementia. I set out the objectives of the enterprise in chapter 4, (4.4.) as described below:

- A self-sustaining project that engages people living with dementia and involves them in collaborative creative making workshops. Giving them opportunities to influence their own activity through participation in a meaningful work-like project.
- Build in social engagement and facilitate social networks.
- Balance quality of manufacture and achievability through the grading of tasks and carefully developed design-led solutions.
- A modern cultural business model that has provenance and pride in place.
- Adaptability - responsive to current trends and implement changes.
- A mutual learning environment with a supportive social ethos that introduces new learning, builds skills and confidences over time.

The production and sale of handmade artefacts in the museum gift shop demonstrated that people living with dementia guided by experienced designer makers could contribute, even if in a small way towards the longer term sustainability of their own activity. The resulting social enterprise model which builds on similar design-led models identified in the review of literature (Generations United, 2015; Munoz *et al.*, 2015; Cassim, 2018; Winton and Rodgers, 2019), provided a transferable way to generate financial revenue, that people with dementia took ownership of in order to sustain the continued running of their future activity. Creating in-house locally relevant products to generate financial revenue through sale of products in the gift shop stimulated a sense of pride for the participants when they realised they could contribute to the sustainability of their own on-going activity.

Making memorable moments, as discussed in chapter 5 demonstrated that this was more than what one person had done, but how the ‘dementia friendly design team’ performed together, collaborating as part of a team. This is what stays with people for a long time, feelings of being useful within the group, even if they had vague memories of participating; they still had the positive emotion that they had contributed to something (6.4). Evidenced by the things that they made and the enthusiasm that was generated about the project, by the shop marketing and selling their handmade products (5.1.6). Building on the work of Twigger Holroyd to develop projects that draw on traditional practices and processes, that are reflective of the immersive nature of the living museum appeal to contemporary tastes and use available tools and materials’ (Twigger Holroyd *et al.*, 2015, p. 6).

The social enterprise model developed here has shown that people living with dementia can contribute to meaningful social activities with support from experienced design practitioners (5.1). The lessons learned from this can be useful for other design researchers and transposed to other sites and contexts by identifying the uniqueness of a particular place. Other organisations could use this model by exploring the nuances of geographical locations, cultural activity and settings to start conversations about local histories and what makes a community, in order to guide future initiatives. There is potential to expand the range of products, encompassing a wide variety of craft practices, and so increase the financial sustainability alongside increasing inclusivity and reach of this model.

RQ4. Are there particular aspects/characteristics of designer-maker practice that are uniquely suited to participatory making practices in this context and creating economically sustainable models?

In Chapter 3, I described my methodological approach as collaborative creativity within craft practice (3.1.), which was supported by informal learning in a heritage context (Latham, 2011). Craft, as ethos and practice was fundamental in the workshop activity, facilitated by design professionals who provided the atmosphere in which designer-maker practice was central to creating the social workshop model. The role of the designer-maker was that of enabler and strategic team member directing a group of co-workers (Cassim, 2018). The knowledge sharing that the professional designer brings to the project was recognised as significant in this context by guiding non-designers (people with dementia) to express themselves creatively within a well-considered project framework. The expertise and design skills of the designer makers as facilitators played an important role in identifying opportunities and developing prototypes for the workshops that enabled people living with dementia to achieve tangible outcomes in a failure free and collaborative making space.

Sanders and Stappers (2008) claim that all people are creative, have ideas and can contribute to design processes that aim to improve their lives as well as the lives of others. By providing the atmosphere for creativity and self-expression to occur (the craft making space), people living with dementia in their role as amateur makers were supported by experienced designers within the collaborative design team.

The designer/researcher continues to play a critical role in giving form to the ideas (Sanders and Stappers, 2016, p. 24).

As facilitators with specialist making skills we planned workshop activities by carefully grading tasks that were appropriate to the capabilities or preferences of each participant (Sanders and Stappers, 2008). Knowing the person was key to inspire creativity 'in the moment' through achievable craft practices that valued a handmade aesthetic (6.2.). During the workshop sessions and by getting to know the interests and capabilities of each participant we were able to make formative assessments of each person in order to appropriately pitch the activity to suit their needs (Hendriks, Slegers and Duysburgh, 2015).

For example a basic level of ‘doing’ could involve a simple mark-making task in a woodcarving activity, where the participant gains experience of working with the tools and materials. Leveling up skills, ‘adapting’ when the participant was ready and able to take on more challenging /creative tasks (Sanders and Stappers, 2008). Participants commented that they valued learning new and authentic craft skills from experienced practitioners who had a comprehensive knowledge of their craft (7.4).

‘Wouldn’t have done any carving without coming here. Pleased with the things I’ve made, happy, proud of the ones I’ve done’ (Bill).

Quality of design and manufacture was important; the products were developed in collaboration between the craftsperson and participant that balanced achievability with quality of outcome. However to maintain quality in manufacture, the iterative design process and the development of specific artefacts was closely monitored and advocated by the designer. Participants appreciated learning new skills that raised their aspirations through authentic methods of craft making. We observed shifts in confidences as we incrementally leveled up skills and introduced new craft activities over time (Brewster et al., 2020). The expert knowledge and skills of the designer in the development of the cricket-making project was pivotal in transforming the utilitarian historical artefact into a desirable object for a modern audience.

Professional designers, in their everyday practice use drawing, sketches and graphic images as a method of internal thinking and to develop and communicate ideas or as instructions to others (Cross, 2006). Communicating through graphic images is a fundamental device in the designers’ toolbox. For this study I developed drawing as a process for reflection within ethnographic practices and as a method of disseminating sensitive qualitative data. Recording an activity using photography is a accepted method for capturing data in qualitative research (Rose, 2001), however this can be ethically problematic when capturing images of participants who are considered to be vulnerable or their identities need to be protected. In the methods section (3.9), I described my intention to shield the identity of participants by disguising their identity by avoiding faces where possible, framing the image with a focus on hands and actions specifically associated to the making activity. However, this did not convey the whole story and did not reflect the uniqueness of the interaction, or the making space

used for the fieldwork. Moreover, this did not show the level of focus in physical gestures and facial expressions by focusing only on participants' hands and actions. Using drawing as a method of representing the person in the space whilst engaging in the activity, I was able to illustrate a visual narrative representing participants embedded within the distinctive atmosphere of the immersive environment with the heritage objects in position (Chapter 6). The drawings helped to convey the spirit intervention and address the questions of, what was unique about the setting, who was involved, what were they doing, what were the relationships (Zeisel, 2009). The drawings conveyed the distinctiveness of the environment, what it felt like to be involved in the fieldwork and helped to tell the individual crafting stories depicted in chapter 6. Locating drawing as an analytical tool in the practice of what designers do became a valuable form of evidence that offered a more rounded understanding of what was happening (Foot, 2012). Drawing the images enforced a slow, considered pace, which became a valuable thinking space, transporting myself back to a particular place and time to interpret the moment and was a way of becoming deeply immersed in and familiar with the data. I consider these methods of using drawing as an interpretive reflective device and as a way to respectfully protect the identity of people with dementia in storytelling to be a valuable finding and a key contribution to knowledge in the field of design research.

Conclusion

This research has forged collaborations between academia, the heritage sector and designer maker practice, creating connections within local communities. The evidence presented and resultant social enterprise model described in this thesis clearly demonstrates the opportunities that design can provide for people living with dementia. This work has sought to challenge the well-formed opinions that dementia is a barrier to learning new skills after diagnosis and provides insights for other designers proposing to undertake research in the field of designing with dementia. Evidence has been presented in chapters 4, 5 and 6 through the testimonies of people living with dementia and vividly brought to life through their individual crafting stories (Chapter 6). The findings have shown that taking part in a craft-based intervention at the unique heritage setting can promote wellbeing. The application of this knowledge has significance in the field for design researchers to address similar or new problems and other health and wellbeing issues.

8.2. Summary of contributions

- Involving people with dementia as active participants in research, giving voice to the role that they can play in meaningful design-led interventions that deliver new creative ethical practices, which respect the capacities of participants and so change perceptions about dementia.
- Deliver opportunities for people at an early stage of their dementia journey that enable them to remain active in their local communities for as long as possible after diagnosis by developing design-led interventions that provide social inclusion, stimulate new learning, raise expectations, promote independence and personhood. Participants living with dementia committed to this project and became full members of a collaborative team. Making things within a collegial group gave people a sense of empowerment by doing things that they did not think that they could do.
- The pro-longed period of time over which the fieldwork was carried out supported participants in connecting with other people, developing relationships and helped to build a community of makers. Person-centred craft workshops supported meaningful roles in a design team of co-workers that strengthened personhood through shared making practices. An initial lack of confidence when learning new skills was displaced by feelings of growing confidence, through incrementally trying things out and building on confidences. Familiarity and trust deepened over time, which was important to help the person living with dementia establish a secure sense of belonging within an empathetic social group.
- Participants already having an existing interest in craft making supported the person-centred philosophy, where activities based on interest or prior skills and knowledge provide meaning for the person, encourage creativity and capture their imagination. Graded activities delivered greater personalisation to accommodate the complexity of impairments and capacities in dementia.
- Enjoyment in the moment of an activity is considered important for people with dementia, however these findings suggest that being part of a bigger long-term, purposeful project within the host organisation was also beneficial in promoting self-esteem and maintaining independence. Whilst the routine of the regular weekly

workshops was important to maintain continuity and support self-efficacy for people living with dementia, being involved in a collaborative project extends value beyond 'in the moment' approaches by acknowledging the significance of the things that participants made and the craft of making as meaningful for participants.

- Team working in the unique museum context empowered participants to be creative through a making activity with the aim of showing the value of the things they make. The museum acknowledged the work produced by people living with dementia by showing the worth of their handmade artefacts in a social forum. The group gained a positive reputation as a respected team of makers within the museum and with an audience of friends, family and museum visitors, through sales of their handcrafts.
- The impact the unique place had on the wellbeing of participants is a key contribution of this research. The place played a cherished and unforced role in enjoyment, it represented a time period within living memory of the participants, the 1940's domestic setting felt familiar and helped to put people at ease. Interacting with the place naturally stimulated emotional responses and triggered autobiographical memories.
- Local heritage was the primary source of design inspiration; participants were inspired by the museum collections and responded to locally significant historic artefacts. Exploring historic artefacts at the cultural setting offered intellectual stimulation that had significance for local people; by drawing on the historic objects to guide workshop activity, participants made connections to their own personal histories. Using the heritage surroundings as a learning resource to naturally initiate conversations about local customs and traditions that informed the making activity.
- The role of the designer was pivotal in this research project to explore creative opportunities, providing support and facilitating the workshops by delivering authentic craft skills that enabled participants to achieve outcomes that challenged expectations. The qualities and characteristics brought by the designer were the aspiration and motivation to be innovative in approach, to challenge accepted ways of working, push beyond the expectations of staff and participants and provide a higher level of quality and manufacture. Participants responded to the knowledge and expertise that the designer maker brings to the project by valuing new specialist skills.

- The design-led social enterprise described here has provided a model, which can be used to inspire new research in cultural, heritage and other settings or contexts. Museums are well placed to use their assets and collections for new learning opportunities by promoting heritage crafts and the making practices of local artisans.
- Locating drawing as a device for immersive reflection in data collection, interpretation and analysis.
- Locating drawing as a method of respectfully representing people living with dementia in research outputs by conveying their role in the narrative of the fieldwork by bringing to life the sensory experience.

8.3. Limitations

No research is perfect; studies carried out in real world situations are susceptible to factors beyond the control of the researcher. The organisational structure at the museum, such as staff changes, availability of venue, size of venue, inevitably had an impact on planning. The research was limited to the museum setting and the data presented is qualitative, relying on researcher evaluation and analysis. To mitigate researcher bias multiple perspectives were sought to support the research findings, from participants, family members, staff, volunteers, social media and the wider museum audience.

A small sample group was chosen because of the expected difficulty in accommodating large groups due to the small size of the room available for use at the venue (approx. 4 x 5m). This small group size did have its consequences, including sporadically low numbers due to absences. Small group working however, was considered appropriate in this instance due to the vulnerabilities of the individuals involved and contributed to close bonds being formed between researchers and participants.

8.4. Future work

I began this PhD study by immersing myself in the existing health and wellbeing sessions at Orchard Cottage to understand the work that was already happening and to help contextualise my own practice. During the pre-study I identified different strands of enquiry that recognised the need for increased personalisation in dementia care settings. One of my recommendations at the end of the pre-study phase was to develop the practice of getting to know new groups, in order to plan for future sessions. I realised that there was a potential to develop a 'probe' type resource for staff as a way to 'get to know people' by opening a dialogue between staff and new participants. I discussed examples of 'Cultural Probes' (Gaver, Dunne and Pacenti, 1999) and 'Design Probes' (Wallace, McCarthy, *et al.*, 2013) in chapter 2. I tested an iteration of a 'Craft Probe' activity with groups during the pre-study with some encouraging results for future practice (see chapter 4). It would be valuable to explore craft/design probes more thoroughly through further research into the needs of people at the beginning of projects as a way of planning for greater personalisation.

This study was not aimed specifically at men, it was open to both men and women, however, only one woman responded to the invitation to take part in the pilot study and she was able to attend only four sessions, eventually withdrawing due to health issues. Men had responded positively to the workshop activity, which may be perceived as 'men's' work (woodwork) and possibly because I had developed a relationship with the existing Men's groups attending Orchard Cottage. The work that the health and wellbeing team do to engage with men in the community, was in response to the need for more opportunities for men to engage in meaningful activities to combat isolation and mental and physical health issues (Kindlesides and Biglands, 2015). This work went some way to address this need, however there remains the problem of what happens to the project when intervention comes to an end, the craft workshop activity relied heavily on the specialist skills and knowledge of the facilitators / designer makers. Such skills are not always present within the cohort of museum staff and volunteers, who expressed the desire to continue with the entrepreneurial project but doubted their ability to lead it. Making together in this context requires designer makers with design skills to make the model work; in order to keep the quality and therefore the economic sustainability, otherwise it becomes less beneficial across all aspects of the

proposition. It is a continual process of engagement and development of ideas that balances the range of interest of particular groups with a long-term sustainable activity.

I learned that some making activity had continued in the months after my work with the group came to an end, they had continued to reproduce printed bags to sell in the gift shop from their existing stock of woodblocks and made some new designs to add to the range. Their work encountered an enforced and prolonged break in March 2020, with the closure of the museum for the first time in its history due to the COVID-19 global pandemic. The pandemic was devastating for this group of already vulnerable people, who relied on their weekly sessions to support them in maintaining social connections. Notable outcomes that arose out of the pandemic were the ways in which people in general, embraced technologies in order to stay connected to friends and family and wider society. However, the regular service users of Orchard Cottage were not adequately positioned to make use of technologies, (such as on-line meetings) to stay in contact with staff, during the cessation of activity. Highlighting the need to develop future research to address these disparities in digital connectivity, especially for a digitally poor, ageing population. In April 2021, when it was safe for the health and wellbeing team to re-start community engagement sessions at Orchard Cottage, the Men's Cree group produced a new batch of bags for the gift shop, achieving sales of £400 between July and September 2021.

‘The men were all talking about how much they enjoyed working with you today, as some of them were back to printing on bags again, I think the greatest testament of the work you did with the men is that they still talk so positively about it, and you, and that they’re still carrying on with their skills!’

(Comment by Health and Wellbeing Team leader, May 2021).

It would be valuable to see this work develop more broadly, to encompass a greater variety of crafts and to further leverage the specialist of skills and knowledge of local artisans and craftspeople. In the context of working in partnership with heritage organisations such as museums, particularly those crafts classified as heritage crafts or those in danger of disappearing due to a decline in practitioners who are able to pass on skills to a new generation of makers. The Heritage Crafts Association define a heritage craft as:

‘A practice which employs manual dexterity and skill and an understanding of traditional materials, design and techniques, and which has been practised for two or more successive generations’ (Heritage Crafts Association, 2021).

There is potential to grow this entrepreneurial business model by scaling up the range of handcrafted products, exploring a diverse range of crafts by engaging with and helping to support the practices of local artisans and craftspeople. Museums are well positioned to promote learning opportunities, using their collections for a wide range of educational and health and wellbeing contexts. The current growth of Social Prescribing schemes in the UK (see 2.3.1) to match people to community-based interventions is a way of connecting the heritage sector with healthcare providers in community settings. Findings from my research showed the value of collaborative, social learning through creative making practices having benefits to wellbeing. Such investments in life-long learning can empower and add value to the contributions of older people as an informal workforce contributing greater independence in older age and staying connected to their local community and to society more broadly.

In 2020, The Centre for Digital Citizens (CDC), led by Newcastle and Northumbria Universities, was awarded grant funding from the Engineering and Physical Sciences Research Council (EPSRC) to explore how digital technologies can support areas such as public health and wellbeing, community engagement, citizen safety and technology-enhanced lifelong learning. The CDC will focus on four critical challenges, the Well Citizen, the Safe Citizen, the Connected Citizen and the Ageless Citizen. This new research project will explore how citizens and communities can make the co-design of innovative digital technologies work better for them.

Building on my PhD work at Beamish Museum, and part of the Ageless Citizen strand of the CDC, ‘Dovetails, is a new research project run by Northumbria University looking at the ways creativity and making can build connections and foster citizenship in our community’. A cross generational collaboration between two community groups, Beamish Museum’s Men’s Group and Kids Kabin (an afterschool provision for young people in Newcastle). Each group was set a challenge to make something for the other group, which was given as a gift at the end of a 10-week pilot project. It would be valuable to see this work develop with

future funding bids to promote participatory design research with a focus on digital technologies, and intergenerational communication.

8.5. Final thoughts

When I started out on my doctoral journey, I identified three key aspects of this research, people, place and practice (chapter 2), as being inextricably linked under an overarching theme of making and wellbeing in the context of living well with dementia. Each has played a significant role in the development of this practice-led intervention, which I argue that conducted in this particular context, has originality. This model for future activity recognises the contribution of people living with dementia in society by empowering them to remain an active part of their local community through meaningful occupation, nurturing social connections and new learning through making together. Furthermore taking part in this intervention has helped create opportunities to build their confidence and sense of purpose over time. Raising awareness through the commercialisation of the handmade products gave the intervention a sense of value for all stakeholders and contributes to sustainability in terms of wellbeing and financial benefit. Making in this unique setting creates historical connections with regional customs and traditions of a recent past; the craft of making was at the heart of the research. This research has shown that methods of working collaboratively towards meaningful outcomes with people with dementia, alongside professional designers and museum staff promoted wellbeing and a sense of inclusion in a project that they actively owned and took pride in. The knowledge gained from this can be transposed to other sites and contexts by identifying the uniqueness of a particular place. Other organisations could use this model by exploring the nuances and distinctiveness of geographical locations, cultural activity and settings to start conversations about local histories and what makes a community, in order to guide future interventions. I have been working in the area of social design and working with people in community contexts for over twenty years, doing this doctoral thesis has helped me reflect on my practice, making improvements for future work and my developing role as a researcher. This research was based in the North East of England and was bespoke to the specific context at Beamish Museum, however there is potential for the principal approach and that the lessons learnt would be valuable in other regions or contexts by identifying the nuances and distinctiveness of a locality.

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Participant Information Sheet – Craft Sessions at Beamish Museum

The Living Museum: Orchard Cottage Industries

I am a designer-maker / craftsperson; I am currently undertaking PhD research at Northumbria University, in partnership with the Health and Wellbeing team at Beamish Museum. I am investigating potential benefits of creative activity through participatory craft sessions. You will be part of a small group taking part in craft workshops in the setting of the 1940's themed venue.

What's Involved?

We will explore the museum and museum collections for inspiration, learn new skills and maybe revisit some old skills. The aim of this research is to explore if and how craft activity helps to support self-expression and self-confidence and promote wellbeing through creative making workshops.

Data Collection

The nature of this research project means that with your permission different types of data will be collected:

- Some personal details which will be kept strictly confidential
- Session notes, informal interview, voice recordings and your opinions
- Photography of the making activity and samples produced
- Work produced at the sessions, such as drawings and artefacts

The information will be used and shared in different ways:

- With your permission photography will be used in reports, publications and may be used for promotional materials within the museum
- Other information such as quotes, visual material and artefacts will be used in research outputs
- Information will be used to plan and develop future services
- The digital data will be stored securely on the University drive and protected by passwords.
- Results of the research may be published as an academic paper

It is not anticipated that participating will cause you any disadvantages or discomfort. If you decide to withdraw from the project, the information already collected may be used unless you state otherwise.

Your participation is voluntary, you are free to withdraw at any time without giving reason, and you can ask to access the information at any time, in accordance with the Data Protection Act 1998.

If you have any concerns, or questions about the sessions, you can speak to me during the sessions or at jill.brewster@northumbria.ac.uk. Northumbria University.

Alternately, if you have any concerns that you cannot raise with me, please contact one of the Health and Wellbeing staff in person or by email:

Michelle Kindleysides: michellekindleysides@beamish.org.uk

Fiona Pembroke: fionapembroke@beamish.org.uk

Tanya Wills: tanyawills@beamish.org.uk



Informed Consent Form – Craft Sessions at Beamish Museum

Please tick the box for each question:

- | | YES |
|---|--------------------------|
| 1. I confirm that I have read the information sheet dated May 2019 for the study. I have had the opportunity to consider the information, ask questions and have had these answered satisfactorily. | <input type="checkbox"/> |
| 2. I understand that my participation is voluntary and that I am free to withdraw at any time without giving any reason. | <input type="checkbox"/> |
| 3. I give permission for data to be used as described in the information sheet. | <input type="checkbox"/> |
| 4. I agree to the use of photography of myself during the workshop activity and for promotional use | <input type="checkbox"/> |
| 5. I agree to the use of voice recordings during the workshop activity | <input type="checkbox"/> |
| 6. I give permission for the objects that I make to be used for the purpose of this research. | <input type="checkbox"/> |
| 7. I agree to take part in the study | <input type="checkbox"/> |

Name of participant

Date

Signature

Name of Researcher

Date

Signature

Contact

Jill Brewster PhD Researcher – Northumbria University

jill.brewster@northumbria.ac.uk

BEAMISH, The Living Museum of the North
Safeguarding Policy for Vulnerable Adults



Safeguarding Policy for Vulnerable Adults (Adults at Risk)

March 2016

BEAMISH, The Living Museum of the North

Safeguarding Policy for Vulnerable Adults

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BEAMISH, The Living Museum of the North Safeguarding Policy for Vulnerable Adults

Safeguarding Policy for Vulnerable Adults

Introduction

Beamish is a living, working museum that 'puts the visitor first', using its outstanding collections to tell the story of everyday life in the North East through time.

The three guiding principles of the Living Museum are:

- Creating an immersive, living museum that 'puts visitors first'
- Getting people involved and participating in the making of the museum through genuine community engagement, creating enduring connections
- Operating with a self-sufficient, entrepreneurial spirit

Beamish attracts around 650,000 visitors per year, including many vulnerable adults who visit the museum as part of organised groups or with family and friends.

Whilst the primary responsibility for the welfare of vulnerable adults rests with their supervising adults, the Museum wishes to assist in ensuring that all children, young people and vulnerable adults are safe and protected from harm whilst on site.

Policy Statement

Beamish aims to provide a welcoming environment and is committed to ensuring that everyone who comes into the Museum is treated with respect and has their dignity and safety maintained at all times.

The Museum recognises and accepts responsibility for developing awareness amongst staff and volunteers of the issues that cause vulnerable adults harm and commits to establishing and maintaining a safe environment for them. This is inclusive of vulnerable adults who are visitors, volunteers or staff. Beamish will not tolerate any form of abuse wherever it occurs or whoever is responsible. This policy has been written to safeguard both vulnerable people and the staff who have responsibility for them.

Beamish is committed to promoting an atmosphere of inclusion, transparency and openness and welcomes feedback from the people who use our services, carers, advocates, our staff and our volunteers with a view to how we may continuously improve.

Beamish recognises and implements the Equality Act (2010) and will take reasonable steps to ensure that people with disabilities are not discriminated against, either directly or indirectly, and that barriers to equality are removed or alternatives sought.

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This policy should be read in conjunction with other Museum policies such as the Child Protection, Health and Safety Policy, Access Policy, Whistle Blowing Policy and the Housekeeping Manual.

Definitions

A vulnerable adult (also referred to as an adult at risk) is “someone aged eighteen or over, who is or may be eligible for community care services and whose independence and well-being would be at risk if they did not receive appropriate health and social care support.” (County Durham Safeguarding Adults Inter-Agency Partnership)

This definition includes people who have a learning disability, a physical disability, mental health issues, or a sensory impairment. It includes those who are old, frail and could not look after themselves without the care and support of others. People who misuse substances and are in need of services are also included.

A vulnerable adult isn't necessarily a service user, they might also be a carer: a family member or friend who provides personal assistance and care to another adult on an unpaid basis.

Safeguarding work means all work which enables an adult who is, or may be, eligible for community care services to retain independence, well being, choice and to access their human rights to live a life that is free from abuse and neglect.

Abuse is a violation of an individual's human and civil rights by any other person or persons (No Secrets, Department of Health 2000). It can take many forms. Beamish Museum is committed to practice which promotes the welfare of vulnerable adults, upholds their rights and safeguards them from harm and exploitation.

The rights of vulnerable adults to live a life free from neglect, exploitation and abuse are protected by the Human Rights Act 1998.

See Appendix 1 for further definitions of terms relating to this policy.

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Guidance for Staff and Volunteers

Beamish aims to treat all visitors fairly and equally, be non-judgemental and approach everyone with an open mind. All staff and volunteers are expected to deal with visitors, and fellow staff and volunteers, in an appropriate and respectful manner, 'putting the visitor first' in everything they do. This document seeks to support staff and volunteers in achieving this aim.

All staff and volunteers will endeavour to safeguard vulnerable adults by adhering to our Safeguarding Vulnerable Adults policy. The policy will be supported by establishing a code of behaviour which is reinforced through supervision, support and training.

Beamish expects all staff and volunteers to deal with all visitors in an appropriate and positive manner. Equally the Museum will expect visitors to behave appropriately and will seek to ensure that staff and volunteers are protected from those who behave inappropriately.

The Museum has clear procedures for raising awareness of and responding to abuse within the organisation and for reporting concerns and complaints to statutory agencies, while involving carers and vulnerable adults appropriately. Any member of staff who wishes to raise concerns should follow the procedure outlined in Appendix 2. The Museum will manage all personal information in confidence.

Beamish will review its policy, procedures and practice at regular intervals, at least once every three years.

Recruitment of staff , volunteers & placements who are vulnerable adults

If a vulnerable adult is employed or expresses a wish to volunteer at the Museum they will apply through the usual process. Accessible application forms and information can be provided upon request.

Supervisors and/or Volunteer Coordinators, will determine whether there is a volunteer role available through the application form and interview process. As with all volunteers, this will be initially offered as a 3 month trial period. This will be discussed with the individual and, if necessary, the adult responsible for them, the relevant Team Leader and the Volunteer Coordinator. At the end of this period, the Volunteer Coordinators will work with the relevant area supervisors to determine if a long term volunteer role is viable.

This is to ensure that the needs of the vulnerable adult are fully understood and that the designated roles and levels of support are appropriate for them. Discussions will be had with the relevant team members to ensure that staff feel confident in working alongside and supporting vulnerable adults, and to identify any training needs.

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Vulnerable Adults may apply to attend the museum as a placement if they wish to gain work experience and skills. This is usually organised through a college, course or Work programme.

Every applicant for a placement who is a vulnerable adult, will have a meeting with the Volunteer coordinator to discuss the suitability of a placement, any support requirements, and to identify risks. A familiarisation visit of the potential work area should also take place, where the potential placement is introduced to the supervisor of that area. Any relevant documents (eg, risk assessments) should be given to the placement or supervising adult/carer.

Risk Assessments for activities involving vulnerable adults

As part of the Museum's approach to risk management consideration is given to the potential risks with regard to all visitors, employees and volunteers.

In addition to general risk assessments for activities involving all visitors, risk assessments must also be prepared for activities in which vulnerable adults take part taking into account the specific risks associated with the safeguarding of these individuals or groups.

This includes undertaking risk assessments as part of any recruitment process to determine whether a new or current post requires a DBS (Disclosure Barring Service) disclosure check to be undertaken. Appendix 3 outlines those posts which require a DBS check.

For every vulnerable adult undertaking a placement, voluntary role or employment, risk assessments will be carried out which are specific to that individual, their individual needs and the roles they will be undertaking. This risk assessment will also clarify the roles and responsibilities of other members of staff at the Museum. All staff, volunteers and placements will undertake relevant Health & Safety Inductions.

Risk assessments must also identify any ongoing measures or training that needs to be put in place to support staff and volunteers.

When engaging contractors, suppliers or partners the Museum will ensure that suppliers have in place appropriate policies and that their employees have undergone the appropriate level of DBS Disclosure check, where this is deemed necessary. In addition the Museum will work closely with any contractor, supplier, agency or partner to put in place monitoring and review mechanisms to ensure the ongoing safeguarding of vulnerable adults, children and young people.

Staff and volunteer conduct

Any member of staff or volunteer who has concerns about the behaviour of another member of staff, volunteer or any visitor, towards a vulnerable adult should report these concerns to their line manager in the first instance.

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If the concerns relate to a line manager then concerns should be raised directly with Assistant Director Resources. Please see Appendix 2 for further information on reporting procedures.

Additional advice to staff and volunteers is available in Beamish's Lone Working in Exhibits policy.

Physical Contact

Staff and volunteers must not make **unnecessary** physical contact with vulnerable adults. If contact does need to be made, then this must be done with the person's consent. Please see definition of *consent* in Appendix 1.

It is particularly important that staff and volunteers understand this is both to protect their own position and the overall reputation of the Museum.

Relationships and Attitudes

Members of staff and volunteers adopt a professional approach, giving due regard to equality and diversity, treating all visitors with respect.

Particular attention must be given to the need to ensure that staff and volunteer relationships with vulnerable adults are appropriate to the age, understanding and gender of those people.

Members of staff and volunteers must maintain awareness of how their own conduct may unintentionally give rise to comment, speculation or sexual connotation. The Museum will provide appropriate training to support this.

Attitudes, demeanour and language all require care and thought, particularly when members of staff or volunteers of either sex are dealing with vulnerable adults.

Use of the internet and social media

All staff and volunteers have a responsibility to ensure they conduct themselves appropriately when using the internet and social media and are expected to maintain awareness of how their conduct may unintentionally give rise to comment and speculation.

If anyone has any concerns about contact with a another member of staff, volunteer or placement who is a vulnerable adult they should seek advice from their supervisor as soon as possible.

All staff, volunteers and placements using computers at the museum must read and understand the IT and Social Media Policies before Logging on to the network.

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All Emails sent on behalf of Beamish must be sent from an official beamish email account, and supervising staff members must be copied in to all emails.

The Museum will not use images of visitors in promotions or on the Museum website unless permission has been given by the individuals in the photographs or, in the case of vulnerable adults, by the responsible adult accompanying them.

Please refer to Appendix 4 for the Museum's General Social Media Guidelines for Staff and Volunteers. The ICT Policy is available on the company web.

Supervision

Visitors

Visitors perceive Beamish to be a safe site. The Museum is aware that this perception might lead to visitors acting with less care and attention to potential hazards than they would outside of the Museum. Museum staff and volunteers should be aware of this tendency and act accordingly to advice of potential issues or hazards.

The Museum expects all visitors to listen to and read advice provided by staff and volunteers both during and in advance of their visit.

In order to maintain a safe and enjoyable atmosphere for all staff, volunteers and visitors, the Museum expects supervising adults to be responsible for the safety and actions of the vulnerable adults they accompany. Beamish will, insofar as is reasonably practicable and appropriate, assist responsible adults in the supervision of vulnerable adults to ensure their safety at all times during their visit.

Not all vulnerable adults will visit the Museum with a supervising adult. Staff and volunteers should ensure that everyone who visits the Museum is treated with the same level of respect and has their dignity and safety maintained at all times.

Carers are admitted free to the Museum when they are accompanying the person they care for.

Where staff and volunteers feel that a person's behaviour towards a vulnerable adult, or the behaviour of a vulnerable adult, is inappropriate and poses a risk to the safety of others then they should seek assistance from their Line Manager.

Staff, volunteers & placements

When necessary, staff and volunteers & placements who are vulnerable adults will be accompanied by their supervising adult/carer at all times in the Museum.

Vulnerable adults who do not require a supervising adult or carer to be with them will be supported by a member of Beamish staff who will act as a mentor for that vulnerable adult during their time at the Museum. All members of staff undertaking a mentor role will be DBS checked. It is not appropriate for a member of staff under

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the age of 18 to supervise vulnerable adults. Training to enable staff to best support volunteers with a range of needs will be provided.

Due to capacity, long term placement requests (defined as being more than a month) will be offered a maximum one day a week, three month placement. At the end of the placement, the supervisor and volunteer coordinator (young people) will work with the organisation the placement has come from to determine what a suitable next step would be.

Volunteers and staff bringing family members in with them on working days

If a member of staff or volunteer wishes to bring a vulnerable adult on site to work with them then they will need to gain approval from their immediate Supervisor and Volunteer Coordinator. All roles and potential tasks must be risk assessed and discussed and agreed by all parties involved. Please refer to Beamish's child Protection Policy for further information.

Guidance for reporting abuse

Abuse occurs when a person in a position of trust and/or authority misuses this power over a vulnerable adult and causes emotional and/or physical harm. Abuse can be either deliberate or unintentional, as the result of ignorance, or lack of training, knowledge or understanding.

All alerts will be taken seriously and dealt with in the manner most appropriate to the individual circumstances.

It is important for all staff and volunteers to know how to recognise abuse. It is also important to understand that this does not mean they are responsible for deciding whether or not abuse has occurred. It is the responsibility of staff and volunteers to act if they have a concern.

In cases where a vulnerable adult discloses abuse to a member of staff or volunteer, or an incident of abuse is witnessed, this should be reported to the team member's Line Manager immediately. See Appendix 2 for information on reporting procedures. Also see Beamish's Whistle Blowing Policy for further guidance.

Staff and volunteers should not begin to investigate alleged or suspected abuse by asking questions that relate to the detail, or circumstances of the alleged abuse, beyond initial listening, expressing concern.

Every effort should be made to ensure that confidentiality is maintained for all concerned when an allegation has been made and is being investigated.

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Implementation

A programme of briefing sessions will be developed to inform managers and employees of the implications of this policy. This will include:

- Managing behaviour and dealing with the public
- Dealing with inappropriate interactions
- Whistle blowing and reporting
- Customer service and disability awareness
- Recruitment, job descriptions and person specifications
- Any other training that is appropriate

Training will be ongoing, up to date, monitored and adapted to the needs of the participants.

Responsibility for ensuring that this is carried out will be, in the first instance, the member of staff who has been designated as the Museum's Safeguarding Vulnerable Adults Liaison Officer.

Failure to comply with this policy may lead to action under the Museum's Capability and Disciplinary Procedure. Having a criminal conviction may not automatically lead to a dismissal. Consideration will be given to the Rehabilitation of Offenders Act 1974, thereby ensuring that individuals are treated fairly and appropriately giving due regard to determining factors relating to the type of post, nature of offence and the need to safeguard children, young people and vulnerable adults.

Continued Development

The Museum will be pro-active in keeping up to date with relevant agencies and regulations appertaining to Safeguarding Adults at Risk.

This together with the Museums ongoing risk management will form the basis of annual reviews and where necessary updates to this policy.

Commitment

This policy document will ensure that Beamish, with the help, support and co-operation of every staff member and volunteer, can fulfil our promise that vulnerable adults are safe and protected from harm when visiting or volunteering at the Museum.

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Appendix 1

Definitions of terms used in the Safeguarding Adults at Risk Policy

Dignity and respect

All vulnerable adults will be accorded the same respect and dignity as any other adult, by recognising their uniqueness and personal needs.

Equality and diversity

All vulnerable adults will be treated equally and their background and culture will be valued and respected.

Consent

All vulnerable adults have the right to be supported to make their own decisions and to give or withhold their consent to an activity or service.

Consent is a clear indication of a willingness to participate in an activity or to accept a service. It may be signalled verbally, by gesture, by willing participation or in writing. No one can give, or withhold, consent on behalf of another adult unless special provision for particular purposes has been made for this, usually by law.

What is Abuse?

Everyone is entitled to have their civil and human rights upheld and to live a life free from abuse and neglect.

- Abuse is a violation of an individual's human and civil rights.
- Abuse may consist of a single act or repeated acts.
- It may be physical, verbal or psychological.
- It may be an act of neglect or an omission to act.
- It may occur when a person is persuaded to enter into a financial or sexual transaction to which he or she does not consent or cannot consent.
- Abuse may be deliberate, or unintentional.

And

- Abuse may cause harm temporarily over a period of time.

(‘Safeguarding Adults’, ADASS 2005)

Abuse occurs when a person in a position of trust and/or authority misuses this power over a vulnerable adult and causes emotional and/or physical harm. Abuse can be either deliberate or unintentional, as the result of ignorance, or lack of training, knowledge or understanding.

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Different forms of abuse and how to recognise them

Physical abuse

- Including - hitting, slapping, pushing, burning, giving a person medicine that may harm them, restraining or disciplining a person in an inappropriate way.
- Possible signs- fractures, bruising, burns, pain, marks, not wanting to be touched

Psychological abuse

- Including - emotional abuse, verbal abuse, humiliation, bullying and the use of threats.
- Possible signs- being withdrawn, too eager to do everything they are asked, showing compulsive behaviour, not being able to do things they used to, not being able to concentrate or focus.

Financial or material abuse

- Including - misusing or stealing the person's property, possessions or benefits, cheating them, using them for financial gain, putting pressure on them about wills, property, inheritance or financial transactions.
- Possible signs- having unusual difficulty with finances, not having enough money, being too protective of money and things they own, not paying bills, not having normal home comforts.

Sexual abuse

- Including - direct or indirect sexual activity where the vulnerable adult cannot or does not consent to it.
- Possible signs- physical symptoms including genital itching or soreness or having a sexually transmitted disease, using bad language, not wanting to be touched, behaving in a sexually inappropriate way, changes in appearance.

Neglect or acts of omission

- Including - withdrawing or not giving the help that a vulnerable adult needs, so causing them to suffer.
- Possible signs- having pain or discomfort, being very hungry, thirsty or untidy, failing health, changes in behaviour.

Discriminatory abuse

- Including - the abuse of a person because of their ethnic origin, religion, language, age, sexuality, gender or disability.
- Possible signs - the person not receiving the care services they require, their carer being overly critical or making insulting remarks about the person, the person being made to dress differently from how they wish.

Institutional abuse

This can happen when an organisation where the person is living or receiving care from fails to ensure that the necessary processes and systems are in place to safeguard vulnerable adults and maintain good standards of care and service.

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- Including - lack of training of staff and volunteers, lack of or poor quality supervision and management, poor record keeping and liaison with other agencies, low staff morale and high staff turnover.
- Possible signs- vulnerable adult has no personal clothing or possessions, there is no care plan for him/her, s/he is often admitted to hospital, or there are instances of staff/volunteers having treated him/her badly or unsatisfactorily or acting in a way that causes harm; poor staff morale, high staff turnover and lack of clear lines of accountability and consistency of management.

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Appendix 2

Reporting procedures

In cases where a vulnerable adult discloses abuse to a member of staff or volunteer, or an incident of abuse is witnessed, this should be reported to the team member's Line Manager immediately. It is important that all information is recorded in writing.

Staff and volunteers should not begin to investigate alleged or suspected abuse by asking questions that relate to the detail, or circumstances of the alleged abuse, beyond initial listening, expressing concern.

All records regarding disclosures and concerns will be kept securely by Assistant Director, Resources. They should be contacted on the same day that any disclosure or allegation is made. They should consider and record all the information of the case and then consult with relevant Social Care Departments if it is felt the concerns cannot be allayed internally.

If a vulnerable adult discloses and allegation of abuse, staff should:

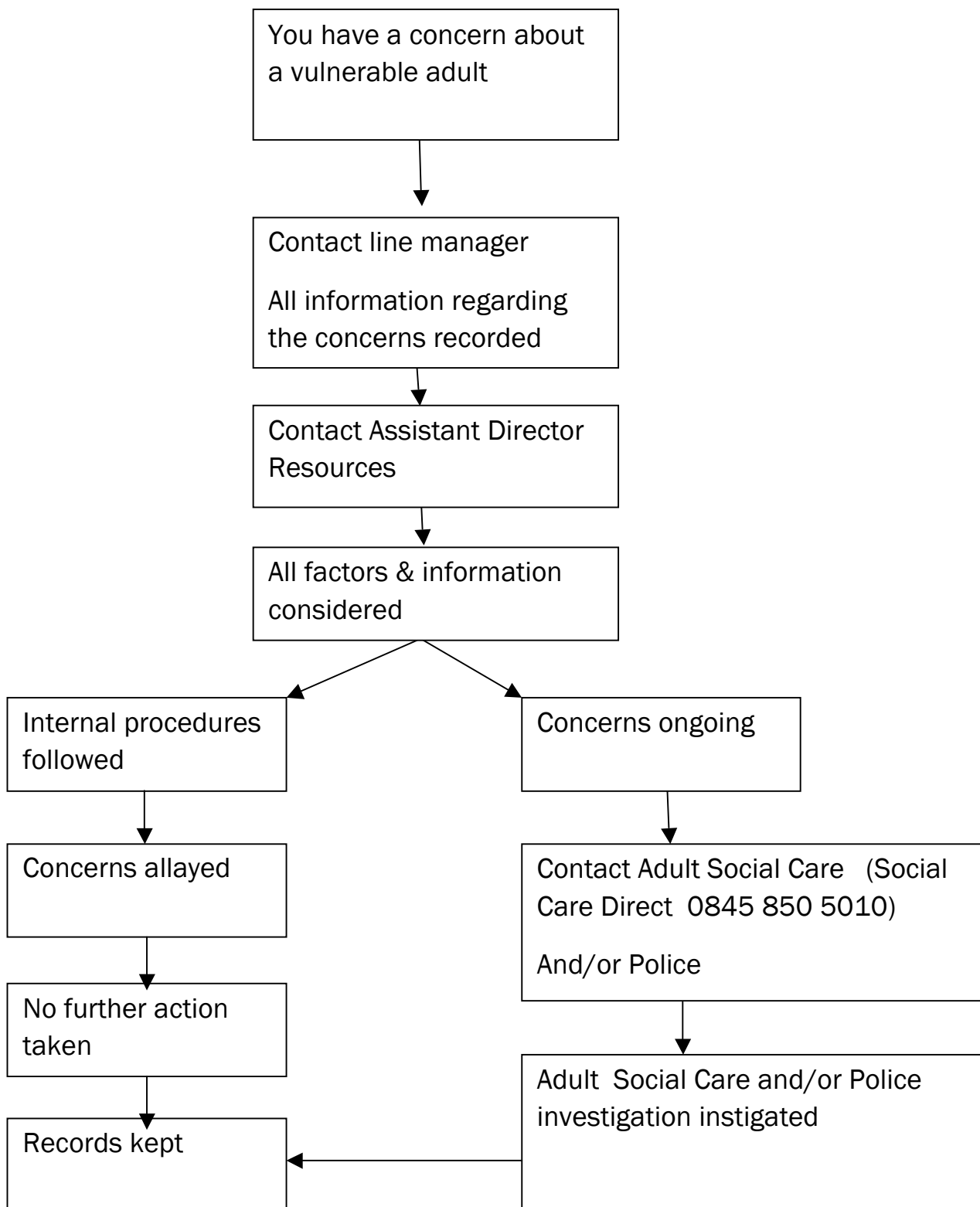
- Stay calm
- Listen carefully to what is said and allow the person to speak at their own pace
- Do not promise to keep secrets. Find an appropriate and early opportunity to explain that it is likely that the information will need to be shared with others.
- Explain what you will do next and who the information will be shared with.
- Only ask questions for clarification. Do not ask leading questions which may suggest a particular answer.
- Reassure the person that they have done the right thing in telling someone
- Record the conversation in writing and use the vulnerable adult's own words as much as possible. Record the date, time, any names mentioned and who the information was given to. Ensure that the record is signed and dated.

All records will be kept securely by Assistant Director Resources

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Appendix 2 continued

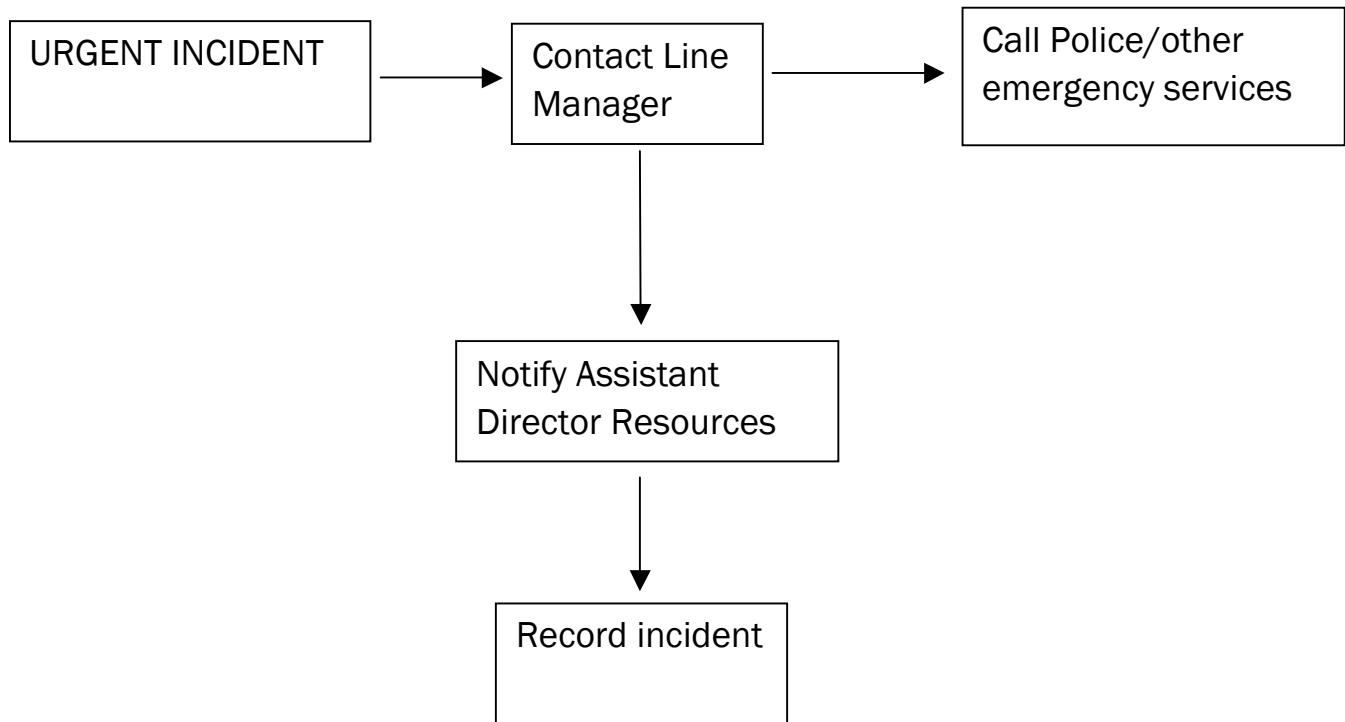
Internal reporting procedure for concerns and safeguarding incidents



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Appendix 2 continued

Reporting procedure for urgent incident



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Appendix 3

Jobs Requiring Risk Assessment and DBS Check

A DBS check will be carried out on every post within the Learning Team and the Community Participations Team and key members of the Engagement Teams particularly those who assist with educational and vulnerable adult groups. It is anticipated that posts, which would be subject to a DBS check will be Senior Engager and their Assistant Senior Engager, the Volunteer and Placement Co-ordinator and nominated education deliverers.

Ongoing review and monitoring will take place with regard to new and established posts and following the risk assessment, where it has been ascertained that any post includes regular and/or unsupervised access to children, young people and vulnerable adults this will be subject to a DBS check.

Job Descriptions and Person Specifications

For the posts that have been identified as requiring DBS checks the following phrase should be included in the Job Descriptions.

“This post is exempt from the Rehabilitation of Offenders Act 1974 and therefore will be subject to a criminal record check from the Disclosure, Barring Service.”

For recruitment purposes the following statement will be included in the information sent to candidates:

“Owing to the sensitive nature of this post it is exempt from the Rehabilitation of Offenders Act 1974. Applicants are advised that should they be offered employment, they will be subject to a criminal record check from the DBS before any offer of appointment is confirmed.

The Museum aims to promote equality of opportunity for all and criminal records will be taken into account for recruitment purposes only when the conviction is relevant. A criminal record will not necessarily bar you from employment. This will depend on the circumstances and background to your offence(s) and the nature of the post”

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Appendix 4

Beamish ICT Policy & Social Media Guidelines for Staff and Volunteers

Beamish Facebook Page - <http://www.facebook.com/BeamishLivingMuseum>

Beamish Twitter Account - https://twitter.com/Beamish_Museum

Beamish Flickr account (latest photos) -
<http://www.flickr.com/photos/beamishmuseum/>

Beamish Youtube Video Channel - <http://www.youtube.com/user/BeamishMuseum>

Beamish Transport Online (Transport blog) - <http://beamishtransportonline.co.uk/>

Adventures in Collecting (Collections blog) - <http://adventuresincollecting.co.uk/>

Why does Beamish use Social Media?

At Beamish we use social media in different ways and for different reasons:

- as a networking tool – connecting with people
- to aid communication and to engage with our visitors
- to participate in conversation; and
- to enhance Beamish Museum's reputation online.

Why guidelines, and not a social media policy?

Firstly, we don't want to tell you what to do and what to say, because social networks are by definition very personal. Social media can be a great communication tool, but it can have unforeseen and unintended consequences as well.

The objective of these guidelines is to help Beamish employees and volunteers get the most out of social media while avoiding the pitfalls that can result in a less than enjoyable social media experience. They apply to your personal social media activities only, whether during work-hours when you would be legitimately acting on behalf of the Museum or at home.

As a Beamish employee we all have a responsibility to ensure we conduct ourselves appropriately, that we are good advocates for the Museum and that we do not intentionally place ourselves in difficult or awkward situations involving social media.

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Social media comes in many different forms – there are literally hundreds of different tools and spaces out there. The social media landscape is forever changing, with new tools appearing all the time and changing the way people interact. A “one-size-fits-all” approach is therefore not very practical or realistic.

Personal use of social media

Whether or not an individual chooses to create or participate in an online social network or any other form of online publishing or discussion is his or her own personal choice. The views and opinions you express are your own.

However, as a Beamish employee or volunteer it is important to be aware that posting information or views about the Museum cannot be isolated from your working life. Any information published online can, if unprotected, be accessed around the world within seconds and will be available for all to see and will contribute to your Online Digital Footprint. The following points are intended to be general reminders.

Here are some general principles that can help your social media activity:

1. What’s work and what’s personal?

Social networks blur the lines between public and private, personal and professional. Just by identifying yourself as a Museum employee or volunteer, you are creating perceptions about your expertise and that of the organisation.

Remember you are personally responsible for any content you publish.

2. Understand your online privacy settings

Check your settings and understand who can see the information you publish and your personal information.

3. Know the Museum Employee Handbook and ICT Policy

Please make sure that you have read and are familiar with the Beamish Employee Handbook.

It provides a framework to guide Beamish employees and volunteers in their dealings with colleagues, volunteers, visitors, suppliers, and other stakeholders. For this reason, the Handbook very much applies in a social media environment.

Do not let your use of social media interfere with your job and always access in your own time. See guidelines in the Museum’s ICT Policy

4. Point out that you are not an official spokesperson

We welcome your participation in various Beamish-run websites / profiles / blogs / groups.

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If you do talk about the events at the Museum, the work you do or a Beamish team you are associated with, you should make it clear that you are speaking for yourself and not on behalf of Beamish Museum. Where possible use a disclaimer such as: “The views expressed here are my own and do not necessarily represent the views of the Museum” to indicate that you are not speaking on behalf of Beamish.

If you are interested in setting up a profile or blog of your own linked to Beamish, be sure to make clear in some way that it is not an official Beamish communication channel. (Please contact the Communications Team if you are interested in setting something up.)

5. Avoid answering visitor queries and complaints directly

Whilst we do encourage participation online, we would request that specific requests for information about a visit to the Museum, or complaints by visitors/followers online are dealt with by Museum staff managing those social media channels.

This ensures that the information that is given is both correct and consistent, and we have procedures in place to manage any problems and to protect the Museum's reputation.

6. Respect the Beamish Brand guidelines

Beamish brand consistency is important. If you want to include a Beamish logo on your profile, please contact the Communications Team for information, they can inform you about the Beamish Brand Guidelines.

7. Recognise that you are entering a social system

Social media is like any social event – a meeting, a party, the mess room! Behave as you would in such an environment. The same code of conduct applies:

Introduce yourself, don't pretend to be someone else, don't intrude in or interrupt the conversations of others, and so on. Take care to ensure that your actions and behaviour are consistent with the image you and the Museum want to portray in the office, on-site and with visitors.

Keep in mind that you are sharing any social space – online or offline – with your boss, colleagues, and visitors. Don't say anything online you wouldn't be comfortable saying to your friends, colleagues or mother!

8. Remember that Google never forgets

Everything you post stays online for a long time. Think before posting something you might reconsider later.

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If in doubt ask your manager whether it is “safe” to post specific information online. If you have a social media question that is not content-related, please contact: media@beamish.org.uk or talk to a member of the Communications Team

9. Sometimes mistakes happen...

If you are concerned that you have made a mistake, error of judgement or posted something you shouldn't have, then let your manager or the Communications Team know as soon as possible.

Don't ignore mistakes – the sooner it is addressed, the more likely the impact will be reduced. If something you have done negatively impacts the Museum the chances are we will have found it through monitoring anyway but always flag it up and together we can agree the best course of action.

Please observe these simple but effective guidelines on how to conduct yourself, have fun and stay safe when using social media.

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Social Media Do's/Dont's

- ✓ Do support the Museum by participating in the Museum's online profiles.
- ✓ Do check your privacy settings.
- ✓ Do think before you post, check where it is going and who might see it.
- ✓ Do let the Communications Team know if you see something you think they should be aware of.
- ✓ Do ask if there is something that you are not sure about.
- ☒ Don't say anything online you wouldn't be comfortable saying to your friends, colleagues or mother!
- ☒ Don't feel pressured into accepting visitors as friends on your personal account just because they recognise you.
- ☒ Don't respond to visitor queries online, the Communications Team will respond to all enquires.
- ☒ Don't send general queries to the Museum through our social networking sites. If you have a specific query go through your line manager or the Communications Team.
- ☒ Don't support negative comments online. If you have a comment, speak to your line manager.

RISK ASSESSMENT

DEPARTMENT
Health & Wellbeing

Ref

Date
8/02/18

Activity or Task

Drop in session and activities at Orchard Cottage. Cottage is closed to regular museum visitors. Only pre-arranged participants and their carers/family. Some participants may be living with dementia

IDENTIFIED HAZARDS

PERSONS AFFECTED

Risks posed

Severity

Probability

Risk Rating

Actions Required

Rating after controls

Being burnt by the fire

Staff, volunteers and visitors

Minor to severe burns

2

3

6

Supervise visitors at all times. Have a first aider to hand. Use fire guard if appropriate. Have someone supervise participants while toasting bread on fire

2

Being burnt by the range or by cooking equipment or contents of pans

Staff, volunteers and Visitors

Minor to severe burn

2

3

6

Supervise visitors at all times. Have first aider on hand. Use ovenproof gloves/clothes. Limit use of hot pans if area busy. Encourage participants to wear aprons. Always have tea towel or oven cloth by the fire during sessions.

3

Trips and falls outside & inside the cottage

Staff, volunteers and participants

Bruises, cuts, broken bones

3

3

9

Good housekeeping. Tidy obstacles away. Lift rugs when those with mobility/visual problems using cottage. Advise

4.5

Slips and falls in adverse weather	Staff, Volunteers/ participants	Bruises, broken boes	3	2	6	people to use hand rail, aid people on the stairs. Grit path from the parking bay to the cottage. Staff & vols to aid people walking in if necessary.	2
Use of knives/peeler/scissors during cooking or craft	Staff, volunteers and participants	Deep cuts	2	3	6	Close supervision. First aid kit on hand. Use less sharp knives. Use potato peeler instead of knife to peel. Use tin opener to open tins.	3
Allergies from dust from fire, food or paint	visitors, volunteers, participants	Asthma/allergic reaction	5	1	6	Pre visit checks on any problems. Close supervision. First Aider on hand. Ask about any allergies during booking and start of session	1
Making tea in the kitchen	Staff, volunteers, and participants	Burns, scolds, slips on water on the floor, electrocution	5	3	15	Use see through and colour changing kettle so its clear how much water is in and when the water is hot. Supervise participants at all times. Staff/vols to carry hot water up the steps.	3
Accident on road when exiting/entering private bus/cars	Staff, visitors, volunteers and drivers	Minor to severe injury, broken bones, loss of life	5	2	10	Instruct drivers to turn so doors face away from road. Warn of busy road. Staff/Vol to help guide drivers in and	2

							out of space.	
Using tools for craft activities including hammer and saws	Staff, volunteers, participants	Bruise, broken bones, cuts, deep cuts	3	3	9	Close supervision of participants and give instruction & demonstration of task. Check tools are safe to use before hand. Assess each participant & choose appropriate tasks for their abilities. First Aider to hand	2	
Use of craft materials eg glue, paint	Staff, volunteers, participants	Contact with mouth or eyes	4	2	8	Close supervision of participants and give instruction. Materials low toxic. Wear PPE if needed. First Aider to hand	2	
Electrical equipment such as heaters, kettle	Staff, volunteers, participants	Burn, loss of life	5	2	10	All equipment PAT tested yearly and visual check condition before each use.	2	
Stored equipment in cupboards	Staff, volunteers	Injury from falling equipment, injury to back	2	2	4	Guidance on how to carry equipment. Ensure stored in an orderly way to prevent falling and do not exceed weight limit on shelves. Label any heavy items. Participants not to enter the cupboard.	2	

Gardening	Staff/volunteers/ participants	Injury to back from pulling and digging, or leaning over, slips and trips around the garden	2	2	4	Only do activity if participants have appropriate footwear. Wear PPE., Make sure paths are clear from hazards. Supervise group at all times and demonstrate activities.	1
Hazardous cleaning substances	Staff, volunteers	Asthma/allergic reaction.	2	3	6	Ensure all cleaning equipment is stored correctly and in proper containers. Gloves available, ventilate area, Advice to seek medical attention if problems occur. Refer to COSHH assessment.	3

Recommendations

First Aid box to be kept in cottage and regularly checked and replenished where necessary. First Aider to be present, either member of staff in cottage or onsite and contacted by radio.

Assessed by Michelle Kindleysides	Signature	Review date 8/2/2019
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GUIDANCE

Severity of Injuries		Probability of injuries		Reduction factor due to controls	
1	Minor Injury slight cut scrape bruise	1	Almost certain never to happen	0	Controls will not reduce risk
2	Requiring medical attention, Burn, Deep cut	2	Unlikely to happen	-25%	Controls will reduce some of the risk
3	Major Injury broken bone	3	May or may not happen	-50%	Controls will reduce most of the Risk

4	Severe Injury/ loss of sight, Loss of limb	4	Likely to happen	-80%	Controls will reduce almost all of the risk
5	Loss of Life	5	Certain to happen		

Calculate to the nearest whole number

EXAMPLE

Operation Using hand held Power Tools. eg. Drills, Grinders,

Identified Hazard	Risk	Severity	X	Probability	=	Risk rating	-	Control	=	Actual rating
Flying shards of metal / wood or other Debris	Loss of sight / damage to exposed skin	4		4		16		Wear eye protection and PPE -50%		4
<p>Continue to identify hazards and risks and assess each separately</p>										

BAGS OF CREATIVITY



Talented groups who meet at our Orchard Cottage created fantastic Beamish bags that were launched during Dementia Action Week.

Members of the Men's Group and Mindset Group, for people living with dementia and other long-term health conditions, designed and printed the bags, which featured Beamish buildings, transport and collections.

The bags were hugely popular when they went on sale in our Gift Shop during Dementia Action Week, with proceeds going back towards running the groups.

The bags project was led by Jill Brewster, from Northumbria University, who is on a PhD placement at Orchard Cottage, researching the benefits of craft activities on wellbeing.



To create the bags, members of the Men's and Mindset Groups, along with staff and volunteers, carved wooden blocks, inspired by photographs they took around the museum. Designs include Herron's Bakery, The Sun Inn, a bus, wagon, telephone, radio and sewing machine.

Jill said: "We've been using traditional wood-carving skills and print-making skills in the groups, so the participants have been choosing an image, we transfer it onto the wood and then we carve it out and print it onto the bags."

The groups enjoyed making the bags, along with the wide range of other activities they do as part of the sessions at the museum.

Brian, who attends the Mindset Group and is a volunteer at the museum, including Rowley Station, said: "The atmosphere is nice, it's calming, and I get a lot of support from the group and the lads who work at the station."

Alan, from the Men's Group, added: "It's fantastic, it's good." John, who also attends the Men's Group, said he enjoys "the atmosphere, the people, meeting people, and just everything in general, it's absolutely beautiful."

Brian, another Men's Group member, added: "I love it!"

The bags have been hugely popular with visitors to our Gift Shop. Emily Hope, Visitor Welcome and Retail (Gift Shop) Team Leader, said: "The response we've had from the public has been unbelievable. They really got behind the project and have been buying the bags in their dozens!"

"I'm so proud that we are able to profile the amazing work that the groups and our Health and Wellbeing Team are doing and I hope that everyone who has bought a bag feels proud knowing that they are helping to support their work."

Orchard Cottage, at our 1940s Farm, holds sessions for our Health and Wellbeing programme, including for older people and those living with dementia.

Tanya Wills, Health and Wellbeing Co-ordinator, said: "We have lots of different sessions for older people and people living with dementia. The Men's Group runs once a week and has been running for about five years now and is funded by Durham County Council as one of their CREE projects (for men's health and wellbeing). The idea behind the group was it was men with long-term health conditions, which was affecting their mental health. It was to get people together with other men, have a bit of bait room banter, take part in lots of nice new activities but also revisit some of the skills that they might have forgotten about."

She added: "We're really excited about the bags being sold in the Gift Shop, all the profits from the bags will come back to the groups again. The men themselves are so proud of what they've done and what they've achieved and I'm so proud of them."

"I think it's a way to show the public that people who are perhaps living with dementia or other long-term conditions can still achieve things, and things that are spectacular, so we're really excited."

See a video about the Beamish tote bags project at our YouTube channel, www.youtube.com/beamishmuseum.



MINDSET GROUP CRACKIN' ON

Following the launch of their hugely popular Beamish bags, the Mindset Group at the museum is already working on their next creative project.

They've only just put down their carving tools and already members of the group, which is for people living with dementia and other long-term health conditions, are getting to work on North East-associated crickets.

A cricket is a small stool that was used in the mining industry to support a miner whilst he was digging for coal underground. Beamish visitors can see examples in Francis Street in The 1900s Pit Village.

Tanya Wills, Health and Wellbeing Co-ordinator, said: "The group have again produced a fabulous product that is of excellent quality and something to be very proud of. They have really enjoyed learning new skills as well as being part of a social group.

"The profits from the sales of the objects will be used to keep the group running, so it gives the participants a real sense of achievement. It has been a lovely project to be involved in and shows just what someone living with dementia can still achieve with only a little support."

A lot of thought went into the deciding the next project for the keen Mindset Group, who meet weekly at The 1940s Farm's Orchard Cottage, and a visit to the Beamish stores to see the museum's collections proved just the ticket.

Jill Brewster, from the School of Design at Northumbria University, is on a PhD placement at Orchard Cottage and has been leading on the group's projects. Along with fellow researcher and Senior Lecturer Colin Wilson, she is researching the benefits of craft activities on wellbeing.

Jill said: "The wooden crickets give even more meaning to the Mindset Group – they are creating products that people want to buy. These items have been made at the museum, in a lovely atmosphere and they're one of a kind.

"The group viewed the Beamish collections for inspiration. We wanted to create items that had meaning to the museum and tied in with the region's history. We hope to make something that everyone can be proud of."

Colin came up with the cricket design. He said: "We were aware it needed to be something that could be sold on site, so lots of prototypes were made. It has been a long trial and error process."

Malcolm has been going to the Mindset Group since it was set up in October. He said about their first project of designing tote bags: "I was amazed at what I had achieved. By the end I felt like a professional and it inspired me to do more. I feel more confident about doing things. I've really surprised myself."

Brian was part of a previous group held at Orchard Cottage and started attending the Mindset Group when it was first set up. He said about the work he had been doing: "I love it. I get a lot of enjoyment out of it. My dad was a miner and used to use a cricket when he was digging down the mines. His would have been a lot smaller though, and was used to protect his shoulder as he lay on the ground."

It has been suggested that the name cricket comes from miners sitting down and "having a bit of craic". Whatever the reason, we think the talented group has done a brilliant job and we can't wait to see what they create next, with talk already of knitting sheaths. Watch this space!

MINDSET GROUP



A N D M e n ' s G r o u p i n

Creative Age



"The profits from the sales of the objects will be used to keep the group running, so it gives the participants a real sense of achievement. It has been a lovely project to be involved in and it shows just what someone living with dementia still can achieve with only a little support." Staff

"What an inspiring project! And great to see such creative use of your fabulous historic collections" Instagram Follower

"I love it. I get a lot of enjoyment out of it. My dad was a miner and used to use a cricket when he was digging down the mines. His would have been a lot smaller though, and was used to protect his shoulder as he lay on the ground." Participant

A Dementia Friendly Design Team

Following the launch of their hugely popular Beamish themed tote bags, the Mindset Group, which is for people living with dementia, have been working on their next creative project, locally inspired Crickets. The potential for a social enterprise, through the production of culturally significant products for sale in the gift shop aims to give the participants a sense of worth in a meaningful and co-creative activity. This project provides people living with dementia the opportunity to be involved in a design-led creative decision making process, supporting social inclusion and providing new learning experiences.

North East Inspired Crickets



Hand Made

"Crickets are small stools with a range of uses. Originally they were used by miners either to rest on whilst they lay on their sides heaving into the coal face or to sit on whilst they had their 'bit' or snack." Brandee (2018)

Benefits

- Pride in Community
- Sense of privilege - A special / safe place
- Builds confidence and positive change over time
- Builds resilience - learning new skills "having a go"
- Promotes relationship building and collaborations
- Enjoyment
- Model for Social Enterprise



Available in the Gift Shop

MINDSET GROUP



A N D Men's Group in

Creative Age



A Dementia Friendly Design Team

Studies suggest that engaging in creative activity may be beneficial to our wellbeing.

The craft group was started as a result of PhD study into the benefits of handcrafting by researchers from Northumbria University, School of Design. The aim to develop a self-sustaining project that engages people living with dementia and involves them in a meaningful co-creative social activity. The workshops are set in the historically immersive 1940's Orchard Cottage with support from the Health and Wellbeing Team at Beamish. We used traditional craft skills of woodcarving and printmaking with the museum and the museum collections for inspiration to create new handmade products.



"We're really excited about the bags being sold in the gift shop. All the profits from the bags will come back to the group again. The men are so proud of what they've done and what they've achieved and I'm so proud of them. I think it's a way to show the public that people living with dementia or other long term conditions can still achieve things, and things that are spectacular, so we're really excited." *Stell*

Benefits

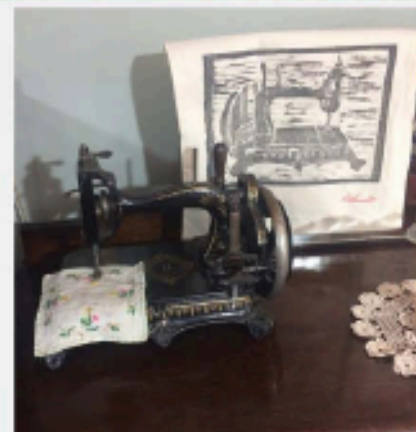
- Pride in Community
- Sense of privilege - A special / safe place
- Builds confidence and positive change over time
- Builds resilience - learning new skills 'Having a go'
- Promotes relationship building and collaborations
- Enjoyment
- Model for small scale Social Enterprise

"I was amazed at what I had achieved. By the end I felt like a professional and it inspired me to do more, I feel more confident about doing things. I've really surprised myself." *Participant*

"I feel like I'm accomplishing things that I would never have tried without being here" *Participant*

"It's that I have been able to do it and it was such a big task that I felt that I couldn't do it at the beginning and I've just persevered, I'm proud of it" *Participant*

Beamish Inspired Tote Bags



Hand Printed from a Hand Carved Woodblock



Available in the Gift Shop



Northumbria University
NEWCASTLE



Jill Brewster, PhD Candidate, Northumbria University, School of Design, Collie Wilson, Senior Lecturer, Northumbria University, School of Design, Supervised by Dr. Judith Marshall and Prof. Joyce Wallace

Beamish Museum, Health and Wellbeing Team:
Michelle Kindley-Jones, Head of Health and Wellbeing,
Tanya Wills, Health and Wellbeing Co-Ordinator,
Rena Pembroke, Health and Wellbeing Co-Ordinator,
Simon Harbison, Men's Care Group Leader