A shared heart (final)

A warm welcome to all of you who have come today to our symposium ‘While the Music Lasts’, a symposium on music and dementia. And of course a special welcome to all our speakers! The majority of the speakers are not Dutch, and in addition we have some international visitors and that is why we have chosen to conduct this symposium in English. However, we would like to do things in a really flexible way. Please feel free to talk Dutch if you would want to, ask your questions or give your comments in Dutch or German and we will be happy to quickly translate!

Dames en heren, van harte welkom op dit symposium ‘While the Music Lasts’ over Muziek en Dementie. Onze voertaal vandaag is Engels, zo hebben we besloten gezien het feit dat we ook een aantal gasten uit het buitenland hebben, maar ik wil u graag op uw hart drukken: laat u zich door het Engels niet weerhouden, stel uw vragen of maak uw opmerkingen rustig in het Nederlands of vraag het als iets niet duidelijk is! We willen graag dat iedereen alles voor zichzelf uit deze dag kan halen wat er mogelijk is!

Today we close a five year project on Music and Dementia. We, that means members of the research group Lifelong Learning in Music of the Prince Claus Conservatoire, part of the Hanze University in Groningen.
It is a group that consists of teacher/researchers, external and also international researchers, and students.

We do research into lifelong learning for musicians, based on our mission, which, freely spoken, states that we want to enable musicians to develop into learning, inquisitive and entrepreneurial musicians in society. We do this by f.i. exploring the different roles that musicians can fulfil and the leadership they can take up, both artistically and personally. And a very important question in all of this is what it means for musicians to develop innovative practices, whilst engaging with new audiences, based on a fundamental understanding of the various cultural and social contexts to which they have to respond. And what all of this can mean in the context of the project of Music and Dementia will hopefully become clear today.

In het Nederlands kunnen we zeggen dat het lectoraat Lifelong Learning in Music musici in staat wil stellen zich te ontwikkelen tot lerende, onderzoekende (dus nieuwsgierige) en ondernemende professionals die midden in de samenleving staan. Wij doen dat bijv. door de verschillende rollen die musici kunnen vervullen en hun artistieke en persoonlijke leiderschap nader te beschouwen. Daarbij is een belangrijke vraag wat het betekent voor musici om, op grond van een fundamenteel begrip van de verschillende culturele en sociale contexten waarbinnen zij kunnen werken, vorm te geven aan innovatieve praktijken met nieuw
publiek. En hoe dit alles te maken heeft met het project Muziek en Dementie wordt hopelijk vandaag duidelijk!

In the LLM group one of the most substantial research strands at this moment is called Healthy Ageing through Music & the Arts. Healthy Ageing is also one of the main research topics in the universities in the north of the Netherlands and for us and our students, future professional musicians, it is very relevant to investigate the role of music in the lives of elderly people. We have amongst other things been exploring the practice of creative music workshops for elderly people (see e.g. the publication you can find in your conference folder), and we also looked into the question of what it means to start to play an instrument at an elderly age. All these projects, including their reports, can be found on our website lifelonglearninginmusic.org.

The HAMA strand is led by my colleague EBB, professor of NA in the research group and co-leader of the group. You will meet Evert this afternoon, when he will be moderator of two of the sessions. This particular research project into Music and Dementia started in 2009. The idea took shape because at some point I read about the project Music for Life of Wigmore Hall in London, where musicians work with people with dementia and their carers as a group. At that time we were carrying out research into the question ‘What constitutes Quality in Community Contexts?’ It was our colleague Peter Renshaw who conducted this research. Music for Life was one of the case studies that were explored
and I was very impressed by it. Peter then introduced me to its founder Linda Rose and Linda in turn introduced me to the colleagues of Wigmore Hall with whom we have been working since, and to her colleague Padraic Garrett, staff development practitioner at the organisation Jewish Care, who had been working with Linda for years. In September 2009 we started the first interviews.

For us, as a research group from the Netherlands, Music for Life has been a unique practice to research. There are projects in the field of Music and Dementia in the Netherlands, and amongst our delegates today are, to my delight, a number of people who are engaged in that in a very committed way. However a practice that basically involves the learning of musicians, care staff and residents as a group through the arts, does not (yet) exist in the Netherlands. And as the amount of people living with dementia is ever increasing, and music is so incredibly important to people with dementia and our students and graduates are interested in exploring new pathways in their portfolio careers, we found it very relevant to research this practice and develop it for the Netherlands.

The total of this research and development project has taken five years to conclude. First there were three years of research in London and the analysing of it in the Netherlands, which we then concluded with a dissemination seminar in Wigmore Hall in London in September 2012. This was followed by a second period spanning two years in which we
have tried to apply the outcomes of this research to the development of training for musicians, based on the Dutch care context. We have piloted and evaluated this training. And now we are ready to implement the training in our master’s programmes from September 2014 onwards. And when I say ‘our’, I mean not only the Prince Claus Conservatoire, but also the Royal Conservatoire in The Hague, with whom we have worked in partnership for the second part of this project.

First of all, let me tell you a bit more about the project Music for Life, what it is and how we researched it. Music for Life is a project managed by Wigmore Hall with lead care and development partner Jewish Care and, as I just mentioned, it was founded by Linda Rose, who you will meet this morning, after my introduction.

The project consists of series of interactive creative music workshops in care homes and day care centres for people with dementia in the UK. Creative music workshops like these are participatory, where all people involved can express themselves creatively, and which leads to a sense of shared ownership of both the process and the product. The exchange of ideas and skills among the participants is an integral part of the process. Or, as Sean Gregory also describes it:

(...) “the notion that you are with a group of people, that you encourage them to come out with their own ideas (...) The key part is that together you develop something into something else, searching
and exploring new meeting points, new languages and possibilities” (Smilde 2009a: 279).

This will, I think, become much more clear later on during the day.

During a period of eight weeks three musicians work with a group of eight residents and five members of the care staff, where they use musical improvisation as a kind of catalyst to bring about communication in a wide sense. This happens at various levels; the aims of the project are to strengthen the relationships between people with dementia and those with their carers.

The musicians use a wide range of verbal and non-verbal ways in order to reach the individual residents and the residents and care staff as a group. Both the pleasure in music-making and the reflection of the care staff on the impact of the sessions are important. The insights and motivation that the care staff may gain can result in positive long-term effects on their work with the residents.

During these eight weeks, the three musicians, among which one serves as the music workshop leader, work together with a care staff development practitioner, someone who is responsible for the learning and development, including dementia awareness, of the care staff. Padraic Garrett, who you will also meet in the next session, is such a
person and he will no doubt inform you much more about this particular role.

During each weekly session, which lasts an hour, residents and care staff are seated in a circle together with the musicians. In the middle of the circle a number of easy-to-play instruments are displayed in an attractive way. At the beginning of the session the musicians play a short piece that they composed especially for the group. This opening piece is always followed by the ‘welcome song’, where the names of the participants within the circle are sung, serving as a recurring tool for recognition in the sessions. From there, through what we in the research have called applied or person-centred improvisation, an hour of shorter and longer music pieces follows, in which the residents and care staff are activated to participate, or sometimes even to make their own piece, together with one or more of the musicians.

The musicians try to reach the residents by having their antennae on full alert. The smallest verbal and non-verbal signals of the residents can be picked up by the musicians, and the care staff gradually join. In the workshops musicians therefore need what they call a ‘360 degrees radar’. This means that the musicians’ sensitivity towards the people with dementia is of the utmost importance.

Evaluations of the Music for Life projects show results in the area of an improved interaction between care staff and residents, which can also
take place on a deeper, implicit and non-verbal level. The projects therefore are especially concerned with finding, or rather ‘re-finding’ the person behind the dementia. Influential pioneer of this ethos is Tom Kitwood, who addresses the concept of *personhood* in dementia care. He suggests that it is essential to regard personhood in terms of relationships, if we are to understand dementia.

Also Oliver Sacks, in his seminal study on music and the brain (2008) addresses the what Kitwood calls personhood, when he observes that,

“The perception of music and the emotions it can stir is not solely dependent on memory, and music does not have to be familiar to exert its emotional power (…) I think that people with dementia can experience the entire range of feelings the rest of us can, and that dementia, at least at these times, is no bar to emotional depth. Once one has seen such responses, one knows that there is still a self to be called upon, even if music, and only music, can do the calling (Sacks 2008: 385).”

What happens actually in this project MfL? That is what we wanted to know. With as our key questions ‘What learning takes place in musicians, care staff and residents’ and following that, ‘what is required for the learning and development of musicians within this practice’, we have been researching an eight-week project of Music for Life of Wigmore Hall. This project took place in a residential home in London,
managed by Jewish Care. We observed all sessions, conducted interviews with the three musicians and the staff development practitioner, and those four also kept a reflective journal throughout the project.

What we learnt from our research was a lot. And not just a lot, we also learnt very impressive things. Focussing on the *person behind the dementia* in what we can call a participatory process, this project opened up learning processes for the musicians involved, which were nurturing their professional lives and development and went far beyond learning into this particular practice. It stimulated deep reflections about their identity as a musician and their motivation to be a musician.

At some point the musicians discussed among themselves that what they are doing in this practice has to do with others as much as with oneself. That is an important insight for musicians, relevant, in principle, for engaging with all sorts of audiences, not just with this particular target group. In this practice, in particular the ability of the musicians to make observations *through the eyes of another* is important, as one of the musicians remarked in her reflective journal: “How can I reflect who you are and how you are in the music I play for you? How can I play music that you can own? What is *your* sound?”

The staff development practitioner from the organization Jewish Care, who in the research we have called Brian, at some point said something
crucial in this context, being: “The music is generated by the musicians from the residents”. That is not only a beautiful statement but also a very true statement which can be applied to the reality of engaging with all kinds of audiences in society, not only with people with dementia, but with young and old, reaching to the future or being perhaps being frail and vulnerable. The strong message of this very statement is that the practice takes place on a mutual and equal level. It is not about “I am doing something good to you”, but it is about the two-way thing, about the mutual learning process so to speak, of, in this case, residents, musicians and care staff, where the musicians have learnt an incredible lot about themselves, about their personal and professional lives as musicians.

A mutual learning process, “a shared heart” as one of the musicians calls it. Can people with dementia learn? Yes, definitely people living with dementia can learn, because they can realize their personhood and identity in the moment through artistic practice.

We have described our findings in the book While the Music Lasts – on Music and Dementia, which will also be presented today. We, that is, apart from myself, also Kate Page and Peter Alheit, Peter, who will hold the keynote address today. Kate worked as a project manager of Music for Life for Wigmore Hall at the time of the research. After our research period in the residential home in London Kate moved to Australia, but thanks to today’s wonderful communication opportunities that was not
a problem. We have e-mailed and skyped for a few years together. Peter Alheit joined us in the research in particular in the phase when we started analyzing all the incredible rich data we had, his role was very important to us, to oversee all this data, and finally we have written the book with the three of us. I am delighted that Kate is also here today, all from Australia, and the more as she will share with us this afternoon the work which she is currently developing in Australia within the field of music and dementia.

I just told that in the first three years of the project our research showed that the musicians learnt an incredible amount about themselves. The most wonderful thing was that this happened again in the second phase of the project, when with our development group we started, based on the research, to develop the training and the work in the Netherlands.

This happened in the last two years, from September 2012 onwards. We worked (or rather, work, still today) with a development group, which consists of Philip Curtis, who teaches in the PCC, Renee Jonker, who teaches in the RC, Lucy Payne and Patrizia Meier, MfL musicians of WH, Karolien Dons, the coordinator of this phase, and working at PCC, and myself. During these two years we have been advised by a group of critical friends representing Wigmore Hall, Jewish Care, the Concertgebouw Department of Education and Participation, the care organization ZINN in Groningen and Alzheimer Nederland. It goes
without saying that we are very grateful to them for their advice and support.

The first year of the last two we spent on musicians’ training and curriculum development for the master’s programme and on the preparation of the project in the Netherlands. The second year was a year of putting it into practice with students. We have had taster days in The Hague, we have had a pilot of the training in Groningen and in the last half year we have had a full pilot project in Groningen, in the residential home De Dilgt in Haren, and one in The Hague, in a residential home of the Rudolf Steiner Zorg. Here is a good opportunity to thank both homes and their staff for their wonderful help, support and enduring enthusiasm, this was really very important. The two pilots have left a huge impression with us, I can say, and we (that is the whole development group) are delighted that you are here with us today!

I was happy that there was so much interest of the students in this project, which was really encouraging. The students who participated have done an incredible job. They worked together with the teachers and the two Wigmore musicians on a journey which could be very confronting, often having to step out of their comfort zone and therefore sometimes inevitably having feelings of vulnerability. We owe them a lot and I would like to thank them very much for their participation.
When saying thank you, I have to thank our subsidizers. The development phase of this project, which, as said, took place during the last two years, has been generously supported by the Prins Bernhard Cultuur Fonds, in particular het Banning de Jong Fonds, and also het Fonds Sluyterman van Loo and ROACK. Without their trust and support this could absolutely not have happened. I want to thank these foundations from the bottom of my heart, because due to their trust and support we have been able to take this important step into developing the training and bringing the programme to the Netherlands.

And then we go to today. What will today entail?

I would like to take you briefly through today’s programme and will share some logistic information at the same time. First of all, after this introduction, we will have a presentation of the project Music for Life of Wigmore Hall. This will be done by Linda Rose, who has developed the programme since 20 years, Padraic Garrett of the organization Jewish Care, and Ursula Crickmay, director of Learning of Wigmore Hall in London.

Following that, we will listen to the keynote of Peter Alheit. I will introduce Peter and his keynote a bit later on during this morning.

There will be a very short break between the presentation of the project Music for Life and the keynote. So those of you who would want to go
out and quickly grab a glass of water, they can do this. It is not an official break, so kindly don’t remain conversing in the corridor but please return immediately!

At 12.30 we will have a one-hour lunch break. There will be a lunch buffet served in the conservatory downstairs and upstairs in the foyer. Furthermore, upstairs in the foyer there will also be the opportunity for those who are interested to connect with the care organisations ZINN, Rudolf Steiner zorg and Jewish Care and talk with their representatives. Each care organization has its own stand and they will be more than happy to answer your questions and share their M and D experiences with you.

Om 12.30 is er een lunchpauze van een uur. Het lunchbuffet wordt geserveerd in de serre beneden en in de foyer boven. Daarnaast is er in de foyer boven ook gelegenheid voor diegenen die contacten willen leggen met de zorg organisaties ZINN, Rudolf Steiner zorg en Jewish Care en met aanwezige vertegenwoordigers daarvan te praten. Elke organisatie heeft zijn eigen stand en ze zijn graag bereid om uw vragen te beantwoorden en hun M en D ervaringen met u te delen.

We will continue the programme at 13.30 and from that moment onwards we will have parallel sessions. There are two rounds of parallel sessions and three options for choice. This works as follows. In case you would like to visit the session of ‘Being in the Circle’ you have a place in
one of the two sessions (you can find your time in your conference folder). Please stick to that particular time, as the space in the small hall on the 1st floor where it takes place is limited. For the other round of parallel sessions you can choose to go to the session in this hall or see the film in the Koorzaal (upstairs, on the second floor).

Voor het geval u de sessie ‘Being in the Circle’ wilt bezoeken, bent bij voorbaat in een van de twee parallelle sessies ingedeeld (in welke sessie, dat vindt u in uw map). Mocht u voor deze sessie kiezen, houdt u zich dan aub aan de aan u toegedeelde tijd, omdat de ruimte waarin deze sessie plaatsvindt (de kleine zaal op de eerste verdieping rechts), beperkt is. Voor de andere ronde heeft u dan de keuze uit de sessie hier in de Grote Zaal of de film in de Koorzaal (en die is op de tweede verdieping).

Then something about the content of these parallel sessions:

*Being in the Circle – Experiences of Learning Musicians* will be dedicated to the experiences of the teachers, students and Wigmore musicians in the pilot projects in Haren and The Hague. Philip Curtis, Rene Jonker, Lucy Payne, Patrizia Meier and Jeanet Landre will share their learning experiences with you and you will see and hear musical examples and how things work in practice. And of course you can ask loads of questions.

At the same time three interesting presentations take place in this very hall. Krysta Pykkonen presents a project which she carried out in
Stockholm with Finnish immigrants with dementia. Krysta, who is also Finnish, teaches at the RCollegeM in Stockholm, she is a violinist, and when she did her master in Stockholm she spent a semester in Groningen as an Erasmus exchange student, in particular because she wanted to realize her final project in the field of music and dementia. Krysta did an important theoretical research with us in Groningen, and when she returned to Stockholm she carried out the project which she will present to you. It was very well received and she even won a prize with it!

This research which Krysta carried out in Groningen was aimed at the notion of ‘personhood’: finding the person behind the dementia. Dementia is a condition and the person with dementia is always the same person, but this may feel kind of hidden. That brings me to the topic of Elizabeth Kooy who will speak in this same session. Elizabeth is a singer and she also worked as a student researcher in the LLM research group where she conducted a research into an Alzheimer choir, where people with dementia and volunteers participate. Elizabeth participated as well and her research was so interesting that we felt it was important to invite her to report on it during this symposium! Elizabeth was also one of the students involved in the pilot.

And last but not least in this same session you meet Kate Page, who, as I explained has been involved in the research project and is one of the authors of our book. Kate will report on the project ‘Musical Melodies’
which she rolled out with care staff, musicians and elderly people with dementia in a care home in Australia. That is session two.

And then the third choice consists of viewing the beautiful documentary *Misha Enzovoort* which the famous Dutch film maker Cherry Duyns made about the jazz pianist and composer Misha Mengelberg, who lives with Alzheimers since a number of years and is embraced by his orchestra *Instant Composers Pool* with which he has been playing since the late fifties. It shows the first week of a long tour which starts in London, and Misha joins his orchestra at the beginning of the tour in London, for the very last time. The film is a wonderful example of acceptance and inclusiveness.

“Does it relieve you Misha, the music-making?” the filmmaker Cherry Duyns asks at some point. And Misha responds: “yes, things are released that are always locked up.” We are very grateful to both the Instant Composers Pool and Cherry Duyns for their kind permission to show the film. The film is in Dutch and English subtitled.

After all of this there is a tea and coffee break in the conservatory (serre) and the foyer and following that we will have the same set of parallel sessions.

Finally, after the two sets of parallel sessions we will come back to this hall for a short closing session with three representatives from the
triangle of the music profession, the conservatoire, and the elderly care sector: Renee Jonker, creative workshop leader, Harrie van den Elsen, director of PCC and Paula van de Heuvel, manager of well being of the care organization ZINN in Groningen.

Those of you who are upstairs during the second session, please come back immediately after your session so that we can continue with our half hour closing session right at 16.30. Because: at 17h. we would like to finish and then invite you for a drink in the foyer upstairs! We close at 18h.

Kindly be on time for the whole day, as we have a full programme and also want to make sure that there is time for informal conversations, coffee and lunch. We will remind you of the time by sounding the gong. If you have any other questions don’t hesitate to ask one of us or one of our students. You can recognize us by our badge where the term ‘organisation’ is printed on.

Let u alstublieft op de tijd gedurende de dag, aangezien we een vol programma hebben en we ook u de gelegenheid willen bieden voor informele gesprekken, koffie en de lunch. We zullen u hier aan helpen herinneren door het luiden van de gong. Als u vragen heeft, spreekt u alstublieft een van ons of een van de studenten aan. U kunt hen herkennen aan onze badge waar ‘organisatie’ op staat.
And finally, last but not least, away from all the logistics, back to the arts:

In your programme you can read a beautiful poem of T.S. Eliot, a poem which is so relevant for this work. It was Linda Rose, who once, during one of the meetings with the research group, quoted a few of its lines in connection with the work ... ‘You are the music, while the music lasts’. I was struck by it and immediately knew that this poem would be the title of the book. Thinking back of Oliver Sacks who says that people with dementia can always be reached by music, where “music can do the calling” we know that even when people are in an advanced state of dementia, where they are beyond words and even sometimes beyond the meaning of words, music can reach them. Music is a means that can continue to connect us and help us to communicate, till the very last moments of our lives. That is a strong message also emerging from our research and no one has phrased this more beautifully than T.S. Eliot in these few lines.

In the book *While the Music Lasts – on Music and Dementia* we have tried to do justice to the wonderful practice which we researched and give deep insight into what it entails and what is learnt by everybody involved. We have also added musical examples in the book, scores, so that readers can really get an idea of how the applied person-centred improvisation can take shape. Hopefully, what we have researched can,
even in a modest way, help to contribute to a new view on dementia and personhood in our society.

I feel the need to say a big thank you to Linda Rose, Padraic Garrett and Ursula Crickmay. Linda for developing the project Music for Life over the years with so much commitment and quality and being such a big and warm support to us during the last 5 years; Padraic for his great wisdom and knowledge and showing us the way of how people with dementia actually belong. And Ursula, and through her Wigmore Hall, for its generosity and trust, not only in allowing us to research the project but also for the continuing support during the last two years in the Netherlands. It is therefore that, before I give the floor to you for your presentation of the project Music for Life, I would like to give the three of you the very first three copies of our book. Please take this book as a tribute to the wonderful work you are doing! Thank you.