

Fitzwilliam Museum
University of Cambridge Museums
Age Well Programme 2021-23
Evaluation Report
For the Linbury Trust
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By Susan Potter,
Arts Evaluation and Research

THE
LINBURY
TRUST



UNIVERSITY OF CAMBRIDGE
MUSEUMS
& BOTANIC GARDEN

"I just feel like a great big door has been opened which has made such a difference to my life! I feel very embarrassed I've not accessed that world before, but previously there were so many other things happening. I just feel completely safe in saying what I see in the art and what it means to me. It's an invitation to enjoy and enter a new world in such a warm and inclusive way. Something that I really love about it, above everything else, is that it's fun! We laugh and we joke, we really enjoy it!"

Programme Participant, Age Well 2021-23

"I think it's opened my senses, all of my senses! I look more deeply, not just in the sessions but when I'm outside of the sessions. I sense everything that's around me far more, the smells and the sounds. It has really refreshed and awakened me! We have a lovely group and part of the excitement of going each week is seeing each other. Hearing different views about the paintings and opening your mind in listening to everyone else. I have gained so much from all of this."

Programme Participant, Age Well 2021-23

"I think the movement and the music combined with the imagery is a magical combination. I even go to the movies now! Change one thing in your life and it can change another thing. The confidence in me now, everyone has noticed. I've gone off to find woods on my own, to look at nature like we've done in the sessions. These are last places that I thought I would get to, but I've done it! Discovering other bits in the museum and in me too, it's fabulous!"

Programme Participant, Age Well 2021-23

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Executive Summary

Background

The eight University of Cambridge Museums (UCM) and the Botanic Garden represent the UK's highest concentration of internationally important collections outside of London. With more than five million works of art, artefacts and specimens, the UCM's vast collections have supported nearly 300 years of investigation into the world around us. The museums aim to create environments and materials that ensure learning is at the heart of the UCM's vision, while offering a wide range of creative opportunities for visitors of all ages, backgrounds and abilities.

Generously funded through The Linbury Trust with support from Arts Council England and the Fitzwilliams Marlay Group, Age Well is a framework established in 2021 for the UCM – and the Fitzwilliam Museum more specifically – bringing together programmes with and for older people, responding to the vision of lifelong learning, while reflecting the shared ethos of all partners. Through exploration, creativity and human interaction, the Age Well programmes provide exciting new approaches to informal learning for older people; models that have beneficial impacts upon the critical social issues of inclusion, loneliness, tolerance, understanding and mental wellbeing.

Aim

The Age Well programmes (2021-23), aimed to improve the wellbeing of older people, reducing feelings of loneliness and social isolation through engagement in arts and culture. Age Well has two objectives: firstly, to contribute to the psychosocial wellbeing of older people affected by loneliness and social isolation living in Cambridgeshire and secondly, to shift perceptions of the museums, enabling participants to see them as places for everyone, while becoming co-creators of a social and cultural community. Taking place through partnerships across the Cambridgeshire region, Age Well is a developing initiative, bringing together a range of programmes with and for older people, more specifically those who experience complex health issues including dementia, physical disability, muscular skeletal conditions and strokes. Age Well comprises six strands of activity, as summarised below:

- **Dance with Art**
A programme for older people who understand the benefits of dance and movement; delivered as part of the Fitzwilliam Museum's public programme and responding to its exhibition programmes.
- **Dance with the Museum**
Taking place in sheltered housing settings and residential care and settings and at Addenbrookes Hospital, participants are encouraged to engage their minds, bodies and imaginations through music and movement inspired by the UCM collections.
- **Portals to the World**
For individuals with a dementia diagnosis and their regular care partners, this programme is delivered in partnership with Dementia Compass; participants are invited to learn together about collections, with the focus being upon ability rather than disability.
- **Time with the Museum**
Taking place at the Museum, via group telephone calls, residential care, day centre and hospice settings, participants are invited to explore the Fitzwilliam Museum's collections, share their responses and engage in 'conversations that matter'.
- **Look Imagine Move: Chronic Pain and MSK and Look Imagine Move: Stroke Survivors**
Social prescribing programme employing Dance with the Museum practice delivered to individuals and in partnership with the Meridian Primary Care Network.

Method

Through consultation with the Age Well Project Team, informed by the Age Well Framework and Theory of Change, an evaluation methodology was proposed to include both quantitative and qualitative measures. The aims of the evaluation study were to:

- Report upon the inputs, outputs and outcomes of the Age Well programmes to date.
- Provide a summary of findings to inform the design of future programmes for older people.
- Suggest recommendations regarding the development of the Age Well programmes.

The evaluation study comprised the following quantitative and qualitative strands:

- Evaluation planning meetings with Age Well Programme Team.
- Analysis of formative (quantitative) monitoring and evaluation datasets.
- Analysis of formative (qualitative) monitoring and evaluation datasets.
- In-depth case study interviews conducted with key stakeholders.
- Summative evaluation questionnaires completed by programme participants.
- Summative reflective discussion group facilitated with Age Well Programme Team.
- Summative reflective discussion group facilitated with Age Well Programme participants.

Inputs and outputs

The Age Well programmes took place between July 2021 and July 2023, engaging with 567 individuals and ten partner organisations. The programmes achieved the aims and objectives established at the outset, exceeding many of the targets defined in the funding application(s) and delivery plan. Age Well included the following inputs and outputs between July 2021 and July 2023:

- Design and delivery the Age Well programme comprising six individual strands of activity.
- Recruitment of ten partner organisations, including health and social care settings, day centres, supported living facilities and residential care home.
- Recruitment of 25 museum professionals from across the full range of UCM sites and collections.
- Engagement with 567 individuals from across Cambridgeshire, inclusive of participant older people, their care givers and wider families; programme deliverers and programme volunteers.
- Design and delivery of 11 bespoke continuing professional development/ training sessions for UCM personnel, health and social care professionals.
- Design and production of 50 Age Well resources, including activity booklets, films and guides.
- Creation of a dedicated health and wellbeing portal on the University of Cambridge Museums website to aid with the dissemination of Age Well resources.
- Dissemination of learning outcomes from Age Well programme via 12 individual conference presentations and professional publications.

Outcomes

Age Well adheres to six important 'principles of behaviour' (i.e., equality and inclusivity; curiosity and growth; reciprocity and respect; collaboration and support; empathy and kindness; commitment and knowledge), each of which aims to inform design and delivery of its diverse programmes. Through a rich and dynamic range of activities taking place at the museums and/ or in care settings, delivered by arts, museums and health professionals, the Age Well programmes achieved numerous positive outcomes for UCM, its diverse partner organisations and crucially, the participant older people.

Age Well successfully engaged with its target audience (i.e., older people experiencing a range of physical and/ or mental health issues, including those of social isolation and loneliness). Of those participants who completed the Age Well baseline questionnaire, 91% identified as 'disabled' or having additional access needs, while 68% reported they were 'lacking social contact'; 44% 'lived alone' and 39% suggested they were 'geographically isolated'. Survey data also revealed 80% respondents had not visited a museum 'in the last five years', while 70% suggested they might visit 'with support in navigating the buildings and spaces'. Asked about the barriers preventing them from visiting, 89% reported 'access' (referring to their own physical disability and/ or mobility issues).

At the end of their engagement in the Age Well programmes, 99% reported feeling 'happy' and 'engaged' during the Age Well sessions; 98% participants suggested they had felt 'heard', 95% noted they had felt 'valued' and 91% individuals reported they had felt 'safe' (91%). In addition, 98% individuals suggested they had 'learned new things' during the sessions and 93% noted they had 'shared with others'.

Outcomes for older people

Throughout the evaluation, participants attested to the high quality, personalised service delivered by the Age Well delivery team. Qualitative research conducted with participant older people, delivery team members, partner organisations and other health and/ or social care professionals concurred with the quantitative results, with the impacts of Age Well evidenced to enable older people to lead more creative and culturally fulfilling lives. Qualitative data described the following key outcomes for older people:

- Older people have felt connected to others and part of a wider community.
- Older people have become skilled, inspired and uplifted.
- Older people have felt truly valued and respected.

Outcomes for the Fitzwilliam and UCM

For the Fitzwilliam and UCM meanwhile, Age Well has resulted in many benefits and important learning outcomes to inform the development of any future programmes focused upon older people. The programmes were evidenced to support UCM in becoming active agents in the social model of disability, while playing an active role in the health and wellbeing of its most local communities. Age Well also promoted a greater awareness and understanding of the connections to be made between mind, body and imagination in the design of its programmes.

Age Well enabled ten partner organisations to utilise UCM and its assets as an integral addition to services for older people, while collaborating with UCM to affect change.

Qualitative data described the following key outcomes for the Fitzwilliam, the UCM and their personnel:

- The Fitzwilliam and UCM's programmes are contributing to maintaining positive mental health.
- The Fitzwilliam and UCM are being recognised as creative and inspiring places for all.
- The Fitzwilliam and UCM are providing unique professional development opportunities.
- The Fitzwilliam and UCM are being perceived as places that care.

Summary of recommendations

Following the analysis of quantitative results, alongside the qualitative data, a number of deliverable recommendations were suggested to assist the Fitzwilliam and UCM in the processes of reflection, discussion and forward planning. In summary, these are:

- i. The Fitzwilliam and UCM are advised to share the evaluation findings with Age Well team members, deliverers, partner organisations and other stakeholders in order to:
 - Discuss the inputs, outputs and outcomes from Age Well 2021-23.
 - Acknowledge financial, partnership and in-kind support.
 - Refine the aims and objectives of Age Well in 2024 and beyond.
- ii. The Fitzwilliam and UCM are recommended to take account of those factors contributing to the positive outcomes of Age Well during the past two years, ensuring the successful delivery of its existing and developing work:
 - Delivery of unique, multi-sensory, person-centred programmes.
 - Nurturing individual participant interests, skills and potential.
 - Developing a compassionate and respectful environment.
- iii. The Fitzwilliam and UCM are advised to discuss the challenges experienced in delivering Age Well, as described during the evaluation process:
 - Engaging UCM personnel, partner organisations, health and social care professionals.
 - Meeting the physical access needs of participants within and across UCM sites.
 - Engaging the support and advocacy from UCM Senior Management Teams.
 - Sustaining Age Well programme delivery in a challenging economic climate.
- iv. The Fitzwilliam and UCM are recommended to take account of those improvements and/ or developments suggested by participants and team members during the delivery of Age Well 2021-23:
 - Engaging more consistent support from UCM sites/ personnel in the delivery of Age Well.
 - Engaging Age Well participants and partners in UCM's strategic programme developments.
 - Embedding research into all of UCM's public engagement programmes and practice.
 - Investigating the means for core and/ or sustained funding prior to moving forward.
- v. The Fitzwilliam and UCM are recommended to investigate the means for sharing findings from the evaluation of Age Well 2021-23 across the wider arts, museums, health and social care sectors:
 - Public event, film screening and/ or panel discussion to include the presence and voices of Age Well participants, partner organisations and delivery team members.
 - Articles in journals and/ or publications with a focus upon arts, health and social care.
 - Conference presentations with a focus upon arts, culture and ageing populations.
 - Articles/ presentations with a focus upon responses to working with ageing populations within cultural and/ or museum settings.

Acknowledgements

The Fitzwilliam and University of Cambridge Museums (UCM) would like to thank the Linbury Trust for their generous support of the Age Well programme.

The programme activity was made possible by those who have given their time, skills and resources to ensure the successful delivery of the Age Well Programme, 2021-23. Thanks, are also due to the numerous project participants and deliverers who have shared their insights and experiences through interviews, questionnaires and discussion groups in support of the evaluation process.

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Miranda Stearn, Head of Learning at Fitzwilliam Museum (until August 2022)
Joanna McPhee, UCM Head of Partnerships (until April 2023)



I Background and context

There is widespread consensus that engagement in the arts affects and changes lives. Culture and the arts play an important part in the health and vitality of communities, creating vibrant and attractive places for people to live and work, bringing pleasure and enjoyment. The Organisation for Economic Co-operation and Development (OECD) suggests the benefits of informal learning are both multiple and far-reaching, contributing to important social impacts. As an international resource for museum research and community activity, the University of Cambridge Museums (UCM) recognise that people keep learning throughout their lives through everything they do. The museums aim to create environments and materials that ensure learning is at the heart of the UCM's vision, while offering a wide range of creative opportunities for visitors of all ages, backgrounds and abilities. As endorsed by the OECD, this approach reflects a true 'cradle to grave' view. It encompasses all purposeful learning activity undertaken with the aim of improving knowledge, skills and experience. Crucially, it recognises that not only the settings of formal education but also the less formal settings of the home, the workplace, the community and society at large contribute to learning. Indeed, no learning setting is an island and that encompasses the settings of museums and galleries.

As early as 2009, The Baring Foundation reported that there are very few programmes for older people on offer in major arts venues. Activities designed specifically with elders in mind have tended to be offered in local, community-based organisations. The Baring Foundation also suggested that programmes in beautiful and prestigious places would give 'added credibility to the work and further enhance the confidence of participants'.¹ Responding to these findings, many museums and galleries across the UK.

¹ Cutler, D. (2009). *Ageing Artfully: Older People and Professional Participatory Arts in the UK*. London: Baring Foundation

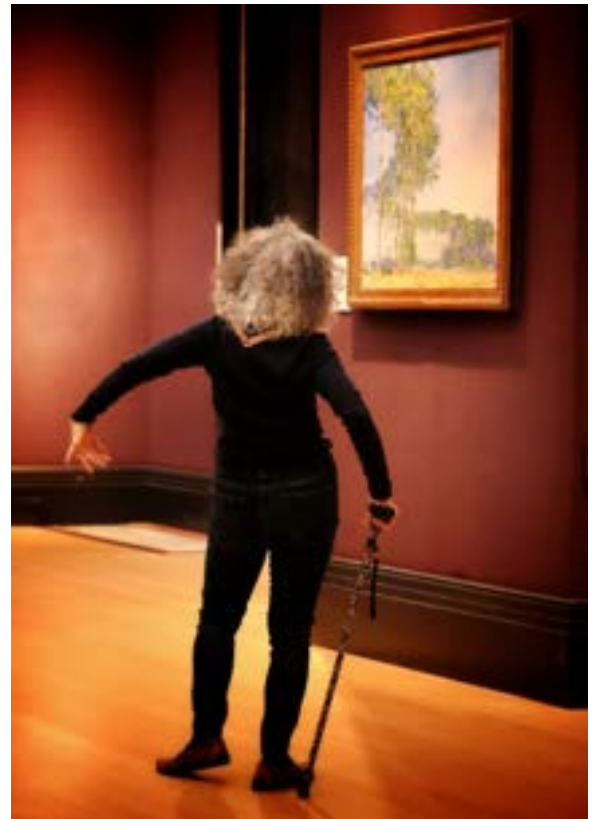
have since established programmes for older adults, frequently with an emphasis upon those individuals with lived experience of Alzheimer's and/ or dementia. However, those aged 65 and over continue to be least likely to take part in arts and cultural activities. Furthermore, these non-participants are most likely to be from a Black and minority ethnic group and more likely than any other age group to be in poor health.²

The eight University of Cambridge Museums (UCM) and the Botanic Garden represent the UK's highest concentration of internationally important collections outside of London. With more than five million works of art, artefacts and specimens, the UCM's vast collections have supported nearly 300 years of investigation into the world around us. Today, the museums bring together people from across the globe to explore important questions about ourselves and our environment, from the earliest forms of life to the future of our planet. The museums work together with local and international communities to deepen understanding of our world, inspire new thinking and contribute to lifelong learning.

Generously funded through The Linbury Trust with support from Arts Council England and Fitzwilliam Marlay Group, Age Well is a framework established in 2021 for the University of Cambridge Museums - and the Fitzwilliam Museum more specifically - that brings together programmes with and for older people, responding to this vision of lifelong learning, while reflecting the shared ethos of all partners. Through observation, exploration, creativity and human interaction, the Age Well programmes provide exciting new approaches to informal learning for older people; models that have subsequently resulted in impacts upon the critical social issues of inclusion, loneliness, tolerance, understanding and mental wellbeing.

² Widdop, P., and Cutts, D. (2011). *Cultural Consumption Mapping project: Analysis of the Taking Part and Active People Surveys*. London: MLA

Windle, K., Francis, J., and Coomber, C. (2011). *Research briefing 39: preventing loneliness and social isolation: interventions and outcomes*. London: SCIE



2 Age Well

The UK has an increasingly ageing population. For the first time, there are more people of pensionable age than are under 16. As the UK's population rapidly ages, the issues of acute loneliness and social isolation are some of the biggest challenges facing our society and must be addressed, for the sake of both those individuals concerned and our wider communities. Health issues arising from loneliness and isolation add pressure upon statutory health and social care services. By intervening in this issue, we can improve older people's quality of life, while limiting dependence on more costly services. The proportion of older people who say they 'often feel lonely' has remained relatively constant since at least 2006/07 but across the country, the older population is growing. Based on current population projections, the number of people aged 50 and over living in England who will 'often feel lonely' will increase by half a million people by 2020/21 and reach two million people by 2025/26 unless the means are found to address this issue.³

Loneliness and social isolation may affect everyone, but older people are particularly vulnerable after the loss of friends and family, reduced mobility or limited income. Amongst those aged over 65, it is estimated between 5% and 16% report loneliness, while 12% feel isolated. These figures are only likely to increase, due to demographic developments, including family dispersal and the broader ageing of the population. The number of people aged over 80 years is expected to treble during the next 20 years, while those aged over 90 will double.⁴ Acute loneliness and social isolation impacts gravely on wellbeing and quality of life, with demonstrable negative health effects.⁵ Being lonely has a significant and lasting negative impact on blood pressure and is also associated with depression (either as a cause or as a consequence), resulting in

³ Age UK (2018). *All the Lonely People: Loneliness in Later Life*. Age UK Research Report, September 2018

⁴ Greaves, C., and Farbus, L. (2006). 'Effects of creative and social activity on the health and well-being of socially isolated older people: outcomes from a multi-method observational study'. *The Journal of the Royal Society for the Promotion of Health*, 126:3, 133–142

⁵ Masi, C., Chen, H., Hawkley, L. and Cacioppo, J. (2011). 'A meta-analysis of interventions to reduce loneliness'. *Personality and Social Psychology Review*, 15:3, 219–266

higher rates of mortality.⁶ Loneliness and social isolation is therefore a public health issue, with research highlighting the influence of social relationships on the risk of death, as comparable to well-established risks such as smoking and alcohol consumption. The variety of services on offer, and the differing ways of measuring success, make it difficult to ascertain what works for whom and in what circumstances, although services evidenced to be most effective include befriending schemes, social group schemes and social prescribing programmes.

The Age Well programmes aim to improve the wellbeing of older people, reducing feelings of loneliness and social isolation through engagement in arts and culture. Age Well has two objectives: firstly, to contribute to the psychosocial wellbeing of older people living in Cambridgeshire, especially those most likely to be affected by loneliness and social isolation and secondly, to shift perceptions of the museums, enabling participants to see them as places for everyone, while becoming co-creators of a social and cultural community. Taking place through partnerships across the Cambridgeshire region, Age Well is a developing initiative delivered by Fitzwilliam and the UCM, bringing together a range of programmes with and for older people, specifically those who experience complex health issues including dementia, physical disability, muscular skeletal conditions and strokes.

The Age Well programmes are delivered in collaboration with a number of key partner organisations, each working to support those aforementioned participants, e.g., Addenbrookes Hospital; Arthur Rank Hospice; Dementia Compass; Cambridge City Council Independent Living Services; Meridian Primary Care Network. Age Well comprises six strands of activity, as summarised below:

- **Dance with Art**
A programme for older people who understand the benefits of dance and movement; delivered as part of the Fitzwilliam Museum's public programme and responding to its exhibition programmes.
- **Dance with the Museum**
Taking place in sheltered housing settings and residential care and settings and at Addenbrookes Hospital, participants are encouraged to engage their minds, bodies and imaginations through music and movement inspired by the UCM collections.
- **Portals to the World**
For individuals with a dementia diagnosis and their regular care partners, this programme is delivered in partnership with Dementia Compass; participants are invited to learn together about collections, with the focus being upon ability rather than disability.
- **Time with the Museum**
Taking place at the Museum, via group telephone calls, residential care, day centre and hospice settings, participants are invited to explore the Fitzwilliam Museum's collections, share their responses and engage in 'conversations that matter'.
- **Look Imagine Move: Chronic Pain and MSK and Look Imagine Move: Stroke Survivors**
Social prescribing programmes employing dance with the museum practice delivered to individuals and in partnership with the Meridian Primary Care Network.

⁶ Pitkala, K., Routasalo, P., Kautiainen, H., and Tilvis, R. (2009). 'Effects of psychosocial group rehabilitation on health, use of health care services, and mortality of older persons suffering from loneliness: a randomised, controlled trial'. *Journal of Gerontology: Medical Sciences*, 64A:7, 792–800

Mead, N., Lester, H., Chew-Graham, C., Gask, L., and Bower, P. (2010). 'Effects of befriending on depressive symptoms and distress: systematic review and meta-analysis', *British Journal of Psychiatry*, 196:2, 96–100

Ollonqvist, K., Palkeinen, H., Aaltonen, T., Pohjolainen, T., Puukka, P., Hinkka, K., and Pöntinen, S. (2008). 'Alleviating loneliness among frail older people: findings from a randomised controlled trial', *International Journal of Mental Health Promotion*, 10:2, 26–34

Age Well adheres to six important 'principles of behaviour' (i.e., equality and inclusivity; curiosity and growth; reciprocity and respect; collaboration and support; empathy and kindness; commitment and knowledge), each of which aims to inform design and delivery of its diverse and far-reaching programmes. Through a rich and dynamic range of activities taking place at the museums and/ or in care settings, delivered by arts, museums and health professionals, Age Well aims to achieve the following overarching outcomes for UCM and participant older people:

- Older people feel connected to others and part of a community.
- Older people become skilled, inspired and uplifted.
- Older people feel valued and respected.
- The Fitzwilliam and UCM contribute to maintaining positive mental health.
- The Fitzwilliam and UCM are creative and inspiring places for all.
- The Fitzwilliam and UCM are perceived as places that care.

The ensuing report provides an evaluation of Age Well 2021-23, including those methods used to capture inputs, outputs and outcomes. During the past two years, the Age Well programmes have successfully engaged and inspired almost 600 older people. Participants have been provided with a range of creative opportunities for accessing UCM's unique sites, collections, expertise and facilities. It has positively impacted upon the health and wellbeing of these individuals, working in close collaboration with ten partner organisations. The programmes have also resulted in valuable learning outcomes for establishing relationships with other, similar partners to be extended across a wider range of UCM's public engagement activities with a focus upon older people. Importantly, it has provided a rich source of data to support UCM and its partners in developing inspiring, new programmes delivered with and for older people.

"It's the best way of doing a survey! We're there to say this is good but that could be better. We're giving them live feedback and honest feedback without trying to be clever. There's no barriers and there's no judgement. That in itself is the service for the Fitzwilliam, for them to carry on and be relevant today. Not dumbing down but making it approachable to everyone. We just want to walk in and feel respected, rather than feeling overwhelmed or insecure."

Programme Participant, Age Well 2021-23



3 Methodology

The Age Well programmes took place between July 2021 and July 2023, engaging with 567 individuals and ten partner organisations. The aims of this evaluation study are to:

- Report upon the inputs, outputs and outcomes of the Age Well programmes to date
- Provide a summary of findings to inform the design of future programmes for older people.
- Suggest recommendations regarding the development of the Age Well programmes.

The evaluation study comprised the following quantitative and qualitative strands:

- Evaluation planning meetings with Age Well Programme Team.
- Analysis of formative (quantitative) monitoring and evaluation datasets.
- Analysis of formative (qualitative) monitoring and evaluation datasets.
- In-depth case study interviews conducted with three key stakeholders.
- Summative evaluation questionnaires completed by programme participants.
- Summative reflective discussion group facilitated with Age Well Programme Team.
- Summative reflective discussion group facilitated with Age Well Programme participants.

The Theory of Change meanwhile describes activities that take place during the Age Well sessions, the intermediate outcomes believed to occur as a result of participation in the programme and assumptions regarding causal link(s) between outcomes and activities. Through this process the Age Well Programme Team have mapped the relationship between activities delivered and how they may help to reduce loneliness and social isolation in older adults. The Theory of Change for the Age Well programmes is described in Figure 3.1 (over page), including those proposed inputs, outputs and outcomes established at the outset and programme achievements to date.

Overarching themes have then been analysed, compared and contrasted from each dataset, in order to develop meaning and illuminate the findings. It is hoped that this method follows on clearly from the objectives of the study, providing a robust and holistic evaluation in supporting the development of the Age Well programmes in 2023 and beyond.

Figure 3.1 Age Well: Theory of Change

Situation		Planned Work		Intended Results	
Rationale	Assumptions	Activities	Outputs	Outcomes	Impacts
How might older peoples' health and wellbeing be improved by engaging with nature through the arts, collections, and associated physical and digital spaces?	Older people will interact and connect with each other and UCM, forming relationships, while developing strategies to remain positive.	Programme strand Dance with Art Dance with the Museum Portals to the World Time with the Museum Look Imagine Move: Chronic Pain and MSK Look Imagine Move: Stroke Survivors	Outputs 262 sessions delivered. 567 x individuals engaged. 2,806 x interventions 50 new resources created. 11 x training sessions delivered. 12 x conferences/publications contributed to.	Older peoples' wellbeing is improved: they feel connected to others and part of a wider community.	Older people Participation in/contribution to society will be activated; will identify museums as caring, inclusive and welcoming places; will confidently use museums as social spaces.
	Older people will develop and extend skills for personalised engagement with UCM collections; they will want to know/ do more.			Older peoples' wellbeing is improved: they feel skilled, uplifted and inspired.	
	Older people will share their responses, while being heard, respected and validated. Older people will explore self-expression through art, music and dance.	On-site activities Creative workshop sessions. Digital resources for independent use. Adapted talks, handouts and art activities. CPD/training for UCM staff, clinicians, care givers and volunteers.		Older peoples' wellbeing is improved: they feel valued, respected and positive.	
Age Well is a framework to plan, do and review; it brings together a range of UCM programmes focused upon specific health and wellbeing outcomes for older adults.	UCM will be used by older people as places to come together for shared, social experiences that matter.	Outreach activities Creative workshops. Digital/printed resources. Guided films and bespoke bedside activity guides. Session leaders' facilitation guides and high-quality artwork reproductions.	UCM are perceived by older people as a contributor to maintaining positive mental health.	Partners Employ UCM and assets as integral to their services; will ally with UCM to affect positive change for older people; will perceive UCM as an integral part of civic life.	
	UCM will be engaged with by an audience of older people via creative activities that foster the imagination.		UCM are perceived by older people and programme partners as creative and inspiring places for all.		
	UCM will be engaged with by older people across the region through its outreach programmes and resources.		UCM are perceived by older people and those that work with them across the region as places that care.		

4 Inputs and outputs

The Age Well programmes achieved the aims and objectives established at the outset, exceeding many of those quantitative targets defined in the funding application(s) and delivery plan. As described in Figure 4.1 (over), Age Well included the following inputs and outputs between July 2021 and July 2023:

- Design and delivery of the Age Well programme comprising six individual strands of activity, i.e., Dance with Art; Dance with the Museum; Portals to the World; Time with the Museum; Look Imagine Move: Chronic Pain and MSK and Look Imagine Move: Stroke Survivors
- Recruitment of ten partner organisations, including e.g., Addenbrookes Hospital; Arthur Rank Hospice; Birches Day Centre; Bramley Court Residential Care Home; Cambridge City Council Independent Living Service; Dance Works; Dementia Compass; Meridian Primary Care Network.
- Recruitment of 25 museum professionals from across the full range of sites and collections and including, Cambridge Botanic Garden; Fitzwilliam Museum; Museum of Archaeology and Anthropology; Museum of Zoology; Whipple Museum of the History of Science, as contributors to the Age Well programme.
- Engagement with 567 individuals from across Cambridgeshire in Age Well programme, inclusive of participant older people, their care givers and wider families; programme deliverers and programme volunteers.
- Design and delivery of 11 continuing professional development/ training sessions, including Dementia Awareness for UCM personnel; Dementia Facing Communication for Age Well presenters; Dementia Facing Practice for Age Well volunteers; Working with Art and Movement for health and social care professionals.
- Design and production of 50 unique Age Well resources, including e.g., Art and Nature Resources; Look Imagine Create Activity Booklets; Relax Look Imagine Films; Object in Focus Guides.
- Creation of a [dedicated health and wellbeing portal](#) on the University of Cambridge Museums website to aid with the dissemination of Age Well resources.
- Dissemination of learning outcomes from Age Well programme via 12 individual conference presentations and professional publications, e.g., Museum Next Health and Wellbeing International Summit(s); Collaboration, Collections and Connections Conference; UCM Annual Conference(s); Addenbrookes Hospital Festival; GEM Journal of Education.

Figure 4.I Age Well: Programme Activity, Inputs and Outputs

Age Well participants	Sessions undertaken	Sessions proposed	Summary explanation of difference
Patients at Addenbrookes Hospital	16 x sessions	20 x sessions	Ward access remained a challenge post pandemic. Age Well response was to work strategically with the OT team in the use of Museum resources in their work.
People with dementia and their care partners	42 x sessions	42 x sessions	
People supported by Arthur Rank Hospice	34 x sessions	24 x sessions	The continued use of online activity by the hospice made session delivery more possible.
People in sheltered housing and/ or supported by independent living services and Cambridge Older Peoples Enterprise	77 x sessions	56 x sessions	Sheltered housing scheme for people requiring additional care added to the programme.
People in residential care settings and those attending day centres	28 x sessions	56 x sessions	Care homes and day centres adversely affected by staffing challenges and inconsistency. Age Well response was to extend activity with the City Council sheltered housing schemes and to generate flexible resources for care workers.
People attending events delivered by Cambridge City Council	15 x sessions	18 x sessions	Programme activity at the City Council has been reduced post pandemic leading to fewer opportunities to engage. Age Well response was to contribute to the Cambridge Older Peoples Network events.
People referred to social prescribing services with experience of chronic pain	26 x sessions	24 x sessions	
People attending public programme and museum programme for stroke survivors	24 x sessions	24 x sessions	



5 Outcomes

Gender & Age	Risks of loneliness & isolation	Barriers to accessing the museum	Wellbeing Outcomes	Wellbeing Outcomes University College London Museums & Wellbeing tool
74% Female	91% disabled /needing access support	80% hadn't visited a museum in last 5 years	97% felt better through taking part	99% happy & engaged
26% Male	68% lacked social contact			98% heard
23% Aged 60-70 years	44% lived alone	70% wouldn't go to a museum alone	96% felt that taking part kept them positive & well	95% valued
41% Aged 70-80 years	39% felt geographically isolated			91% safe
36% Aged 80+ years				89% expected to experience physical barriers
				93% shared with others

Baseline data was collected from participant older people at the point of referral and/ or joining the Age Well programmes. This questionnaire included items to investigate socio-demographic data (e.g., gender, age, disability status, risk of loneliness), and items relating to participants' experience of visiting the museums (e.g., last visit to Fitzwilliam and UCM; barriers to accessing sites and collections; reasons for non-engagement). Of those 274 individuals who completed the survey, 204 identified as 'female' (74%) and 70 as 'male' (26%). In terms of age, 111 participants (41%), were aged between '70 and 80 years' while 100 were aged '80 years or over' (36%); the remaining 63 respondents were aged '60 to 70 years' (23%).

In order to investigate their risk of loneliness, participants were asked about their home situation and/ or disability status. Data pertaining to 'risk of loneliness' indicators revealed the larger majority individuals were experiencing at least one of those risk factors included in the baseline survey. A total of 250 respondents (91%), identified as 'disabled' or having additional access needs, while 187 individuals (68%) reported they were 'lacking social contact'; 121 of total respondents 'lived alone' (44%), and 107 suggested they were 'geographically isolated' (39%).

Participants were then asked about the (real or perceived) barriers to accessing the UCM sites and collections and/ or their reasons for not visiting. Survey data revealed 222 of total respondents (80%), had not visited a museum 'in the last five years', while 192 individuals (70%) suggested they might visit 'with support in navigating the buildings and spaces'. Asked about specific barriers preventing them from visiting, 245 respondents (89%) reported 'access' (referring to their own physical disability and/ or mobility issues); 19 individuals (7%) suggested 'cost' (referring to travel and/ or transport costs, since entry to UCM is free), while 10 participants (4%) suggested this type of activity was 'boring' or 'not for them'.

Midway through their participation, individuals were asked about perceived impacts of the Age Well programmes upon their general wellbeing. Of the original 274 baseline survey respondents, 266 individuals (97%) who engaged in the 'museums and wellbeing' activities, reported 'taking part makes you feel better', while 263 participants (96%) suggested the activities 'keep you positive and well'. For those who took part in the 'nature, art and wellbeing' activities, 236 individuals (86%), noted that 'being in nature makes you feel better', yet 220 respondents (80%) suggested 'access to nature was limited' for them. Finally, 122 participants engaged in the 'dance, music and wellbeing' activities (45%), reported 'taking part makes you feel better', yet 118 individuals (43%) noted 'access to activities' was limited for them.

At the end of their engagement in the Age Well programmes, participants were asked about their experience of the sessions and impacts upon their physical and/ or psychological wellbeing. This brief endline questionnaire was adapted from the [University College London Museums and Wellbeing Tool](#) and of those 80 individuals who completed this survey, 79 respondents (99%), reported feeling 'happy' and 'engaged' during the Age Well sessions; 78 participants suggested they had felt 'heard' (98%), 76 noted they had felt 'valued' (95%), and 73 individuals reported they had felt 'safe' (91%). In addition, 78 individuals suggested they had 'learned new things' during the sessions (98%), and 74 noted they had 'shared with others' (93%).

The ensuing sections provide more detail regarding outcomes for Age Well's participant older people, programme facilitators, partner organisations and UCM more broadly. Findings are presented in the following order:

- Outcomes for older people.
- Outcomes for museums.



5.1 Older people

5.1.1 Older people feel connected to others and part of a community

Loneliness and social isolation are growing public health concerns in our ageing society. Whilst these experiences occur across the life span, 50% of individuals aged over 60 are at risk of social isolation and one-third will experience some degree of loneliness later in life.⁷ Loneliness in older adults is associated with poor mental, physical and emotional health⁸, including increased rates of cardiovascular disease, hypertension⁹, cognitive decline¹⁰ and dementia.¹¹ In addition, socially isolated adults are more likely to undergo early admission into residential or nursing care.¹² Although many older people in the UK are not socially isolated, it is estimated that 2.1 million people aged 60+ have less than monthly contact with family or friends, while those suffering with physical and/or mental health issues are far more likely to be at risk of social isolation.¹³

⁷ Olujoke, A., Fakoya, O., McCorry, N., and Donnelly, M. (2020). BMC Public Health (2020) 20:129

⁸ Cacioppo, J., Hughes, M., Waite, L., Hawkley, L., and Thisted, R. (2006). Loneliness as a specific risk factor for depressive symptoms: cross-sectional and longitudinal analyses. *Psychology of Aging* 2006;21(1):140-51

⁹ Hawkley, L., Thisted, R., Masi C., and Cacioppo, J. (2010). Loneliness predicts increased blood pressure: 5-year cross-lagged analyses in middle-aged and older adults. *Psychology of Aging* 2010;25(1):132-41

¹⁰ James, B., Wilson, R., Barnes, L., and Bennett, D. (2011). Late-life social activity and cognitive decline in old age. *Journal of International Neuropsychology* 2011;17(6):998-1005

¹¹ Wilson, R., Krueger K., Arnold S., Schneider J., Kelly J., Barnes L., et al. (2007). Loneliness and risk of Alzheimer disease. *Arch Gen Psychiatry* 2007 Feb; 64(2):234-40

¹² Russell D., Cutrona, C., de la Mora, A., and Wallace, R. (1997). Loneliness and nursing home admission among rural older adults. *Psychology of Aging* 1997;12(4):574-89

¹³ Victor, C., Scambler, S., Bowling, A., and Bond, J. (2005). The prevalence of, and risk factors for, loneliness in later life: a survey of older people in Great Britain. *Ageing and Society*, 25, (3), pp. 357-76

"I was becoming terribly isolated as a paraplegic person. I had support from friends but I still felt lonely and on my own in my head. I wasn't able to share some of the frustrations of disability. For me, it was wanting to touch base with other people who might have similar conditions. We're all incredibly different but nevertheless, there is that connection through our disabilities. It's very special but hard to explain. We're all very good at being able to listen to each other and offer mutual understanding. It's quite extraordinary really!"

Programme Participant, Age Well 2021-23

Age Well aimed to engage older adults in a safe, inclusive and flexible manner, reducing their feelings of loneliness and/ or isolation, while leading to increased levels of social engagement. This process appeared to be composed of several distinct stages. For those activities happening on-site (e.g., Dance with Art, Look Imagine Move, Portals to the World, Worthwhile Waiting), participants were encouraged to 'explore the unknown' through their attendance in the programmes, finding their way – in person or online – to the programme setting, meeting new people, learning new skills, sharing life challenges and experiences. The social aspect of the programme was deemed especially important for those participants who had struggled during COVID, losing confidence following long periods of isolation due to lockdown.

"After COVID and shielding, I was finding it increasingly hard to go out. I was becoming more and more isolated. I'd moved here from Wales, and I felt it was culturally very difficult. All of this was making me lose my confidence; besides the debilitating illness I have. It took a lot of courage to go but I found everybody so welcoming and warm. I'm not an academic, I didn't know anything about art but I've absolutely loved it! I have a voice and feel I can say what I've seen in this painting. Art evokes memories and it takes me out of my head, same with the music and movement. I forget about myself while I'm there with other people."

Programme Participant, Age Well 2021-23

With regard to Age Well activities happening off-site (e.g., Dance with the Museum, Time with the Museum), participants welcomed the opportunity to engage in the sessions at their residential or care setting. Although many of these outreach participants had already established relationships across the group due to their current health and/ or social situation, the Age Well activities were reported to bring a new dimension to these groupings, enabling participants to 'open up', 'share our worries' and 'have respite' from pain or discomfort via the conduit of art, music and movement. This in turn was evidenced to stimulate new memories and/ or strengthen connections across the care settings, leading to positive impacts beyond the duration of the outreach sessions.

"At the hospice, we naturally make very deep and close friendships because our experiences are so similar. The sessions with the Fitz have helped us a lot because they encourage people to share how they feel and what the paintings remind them of. Likes and dislikes, our worries and so on. Talking about shielding as well. We were all going out of our minds with stress and boredom, so to be taken out of our little bubble of discomfort for an hour or so was just brilliant! We were buzzing at the end of each session!"

Programme Participant, Age Well 2021-23

5.1.2 Older people become skilled, inspired and uplifted

Through its dynamic programmes for older people, Age Well aims to challenge participants to gain new knowledge, confront assumptions about their limitations and broaden their perception of what they might achieve. The Age Well sessions exposed participants to new ideas and experiences through museum objects, music and movement, working alongside facilitators and peers to develop dialogue, while encouraging a recognition of their own – existing and potential – abilities and interests.

"The programme is so inclusive and diverse. There have been those occasions when I haven't been able to participate because something else has happened. There was a real sense of disappointment then. You don't see the people you know, and you don't engage with the thought processes. It's so good in that respect. Looking at different types of art and listening to different music – not necessarily the sorts of things you might choose yourself – again is a challenge but in a good way. It has all been so positive for me!"

Programme Participant, Age Well 2021-23

Across the data (audio and visual documentation; participant questionnaires; written feedback comments; discussion groups), the larger majority of participants reported experiencing high levels of enjoyment through taking part in Age Well, with 97% survey respondents reporting the museum and wellbeing programmes 'make you feel better' and 96% participants noting these activities 'keep you positive and well'. Sessions were described as 'amazing' and 'magical', 'enjoyable', 'fantastic' and 'wonderful'. In addition, many participants described feeling 'inspired' and 'uplifted' following engagement with Age Well, having spent time 'laughing' and 'sharing' with other group members and/ or 'being distracted' from their pain or anxiety.

"First of all, when you have chronic pain and things that are long-term, all the medication in the world is only helpful up to a point. You learn to understand your body, but the painkillers are only good up to a point. You reach a stage, and you think, where do I go from here? But being in that environment, being with other people who understand, it gets you out of what you know. It takes you out of yourself and you're exposed to the most amazing world of art! It's a journey of no return! Just forty minutes of that is the best medication for me."

Programme Participant, Age Well 2021-23

Enjoyment is a concept often taken for granted when recording the outcomes of arts and cultural programmes. However, the pleasure derived from such activities is inextricably linked with the sense of value attributed to those activities, and their subsequent longer-term impacts upon mental health and wellbeing. As previously described, through its participatory mode of delivery, each Age Well session encouraged participants to experiment with new and different activities, while encouraging them to recognise their existing repertoire of skills, knowledge and experience. The processes of grounding in the space, slow looking and becoming more present during each session was noted by participants to provide 'more meaning', 'greater understanding' and a 'tangible connection' to the museums, the collections and their own emotions, enabling self-expression while bringing both artworks and artefacts to life.

5.1.3 Older people feel valued and respected

In terms of physical constraints, it is acknowledged that flexibility and strength decrease with age, especially after the age of 65 years. These age-related changes are often accompanied by underlying pathological conditions (e.g., osteoporosis, osteoarthritis, rheumatoid arthritis, Parkinson's disease), common in the elderly population. Although Age Well participants described an increasing lack of dexterity, flexibility and/ or strength in their bodies – as a result of acute or chronic health issues – the gentle music, movement activities and museum walks were reported to be accessible and enjoyable, even for those who had not engaged in such pursuits for many years.

“Since my accident, in my head I feel weak, and my body is not what it used to be. It has been a struggle to feel me again because people treat you so differently. Being part of this programme, it has given me a part of myself that I thought was gone and dead. People don't judge me in the same way. One session, where we could dance in the gallery, I actually got up and danced! I can't dance properly now but I moved. For me, that was the first time since the accident that I could do that.”

Participant, Age Well 2021-23

The beginning of each session – and more specifically in those dance-related programmes – gently orientated participants, particularly important for individuals who may have been feeling anxious or vulnerable at being in a new space with new people. Age Well facilitators – and other supporting museum staff – were described as ‘open’, ‘warm’, ‘welcoming’ and ‘respectful’. The introduction encouraged participants to feel ‘more relaxed’, ‘less stressed’ and ‘at home’ in the maybe unfamiliar spaces. Through an enquiry-based approach to learning, participants were encouraged to actively engage in each session, while contributing to the discussion about an artwork and/ or artefact. In these ways, differences of opinion were shared and communication within the group was nurtured, resulting in positive outcomes. Participants noted the importance of ‘being heard’, ‘feeling respected’, ‘not being patronised’ or ‘talked down to’ but rather felt that all contributions were welcomed and valued, no matter the person's background or prior experience.

“Everybody can contribute and is encouraged to. There are a few of us who find it difficult to speak sometimes and that's fine. Nobody minds. We're just there to appreciate and listen. We'll talk next time. The way the sessions are run is very special for us. It's not hard work, it's always enjoyable. I love hearing other people's perspectives on the artworks. Somebody always sees something that I've missed and vice versa. There's a wonderful sense of occasion when we come together, in spite of all of our challenges.”

Programme Participant, Age Well 2021-23

A wholly respectful approach between participants and facilitators was noted to create a levelling effect, whereby each individual felt their presence was valued. For those identified as stroke survivors and/ or who were severely mobility-impaired, the ethos of acceptance without judgement practised during the sessions engendered a reconnection with their bodies, leading to a renewed sense of self or identity. Importantly, this mode of delivery has promoted a sense of agency amongst participants, where they feel able to provide feedback about the Age Well sessions, in an honest, open and mutually respectful manner.

5.2 For the Fitzwilliam and UCM museums

5.2.1 Museums contribute to maintaining positive mental health

The Age Well programmes aim to create spaces for older people to connect, share, reflect and recalibrate. Evaluation data collected between 2021 and 2023 suggests this aspiration is being achieved. When asked to describe their feelings during and/ or after Age Well activities, participants repeatedly reported positive impacts upon the five domains of mental wellbeing (i.e., connecting with other people; being physically active; learning new skills; giving to others; paying attention to the present moment). Described as ‘calming’, ‘meditative’, and ‘restorative’, Age Well sessions were seen as providing an opportunity ‘to slow down’, ‘catch one’s breath’, ‘be mindful’, ‘regain a sense of identity’, while taking time away from ‘the stresses of daily life’.

“The key thing is that it has allowed me to slow down and remember who I was. That appetite and that hunger. I thought I would never be the same again. Also, when I see people with no art background actually in front of a painting, without any pretention or snobbishness, I feel an understanding between us. They feel that they can connect with the art and it’s not overwhelming. I can then say what I want to say without being judged or having any prior knowledge. I can just open up, it’s like being a flower.”

Programme Participant, Age Well 2021-23

In addition to those insights gained from participants and deliverers, coordinators from Age Well’s partner organisations attested to the positive impacts upon residents’ mental health. For those individuals who have taken part in the programme’s outreach activities, via e.g., Addenbrookes Hospital; day centres and supported living services; residential care and hospice settings, the sessions have enabled them to meet with new and different people, using the artworks or artefacts as a conduit for sharing their feelings and/ or life experiences. This was noted to have an impact upon reducing feelings of isolation, depression or hopelessness, thereby leading to ‘a shift in thinking’, ‘a lifting of spirits’, ‘a sense of hope for the future’.

“The residents coming together, not only with other people within their scheme but with different groups, has helped them to feel less isolated. It’s been really good for people to have to mix with others which they wouldn’t otherwise do. It gives them the sense that they can still do things which leads on to a shift in thinking. I don’t have to be this person who’s sitting at home alone.”

Programme Partner, Age Well 2021-23

5.2.2 Museums are creative and inspiring places for all

Age Well aims to engage with older from across Cambridgeshire, providing the space for them to communicate and express emotions as individuals, with each other and within small groups. In addition, each Age Well session includes a range of learning styles (e.g., aural, verbal, visual, kinaesthetic, social), providing inclusive and accessible opportunities for gaining new skills, knowledge and experience. Participants welcomed the chance to contribute their own thoughts and responses during the Age Well sessions, described as ‘fascinating’, ‘thought-provoking’ and ‘well researched’. Exposing participant older people to the rich diversity of UCM and their collections has encouraged creative thinking and inspiration. For those individuals new to the museums, Age Well has provided the stimulus for making independent visits outside of the sessions. In addition, several participants described the programmes had prompted them to extend these recently discovered treasures – and indeed their newly awakened appreciation – with family members and friends.

"I think we also bring an appreciation to them now. Not only for what they're doing in this programme but for the whole museum. We are looking at things we may not have looked at before. I feel at home in the museums now. That makes me a lifetime visitor! I would now bring my grandchildren, relatives and friends. It has brought a fresh appreciation for all of the museums. They've started from this tiny seed, and it's just opened up everything."

Programme Participant, Age Well 2021-23

For those museum professionals who contributed to delivering the sessions, Age Well was described as 'rekindling enthusiasm' for their role, 'stimulating new thinking' regarding their collections and an opportunity to engage in 'lively dialogue' with participant older people. It was reported that engagement with this audience had led to discussion and reflection amongst the team, with deliverers beginning to question how UCM responds to the individual life experiences and interests of older people; how the offer made by museums might maximise the potential for a bringing together and/ or creating connections between the arts and sciences; how this experience might shape their own aspirations for life in older age.

"Part of it is what kind of old age do I want to have? I want to be able to talk about the history of science as and when. It's about breaking down the barriers of science being scary but also, an awful lot of older people in Cambridge have spent their entire careers in science. I haven't yet seen a reminiscence box that contains a radio set or a big box thermometer. It's both widening those horizons and creating links between art and science. I've loved dancing in a science museum alongside the participants."

Programme Facilitator, Age Well 2021-23

5.2.3 Museums are perceived as places that care

When describing Age Well programme deliverers, participants used the words ‘welcoming’, ‘caring’, ‘kind’, ‘thoughtful’ and ‘patient’, while several participants suggested that these individuals had become like ‘part of my family’. The introduction to each session encouraged participants to feel ‘at home’, ‘comfortable’ and ‘safe’ in sometimes new and unfamiliar spaces, while the sharing of ideas allowed for the beginnings of informal and relaxed conversation between participants and facilitators alike. Participants recognised the value of feeling ‘supported’ and ‘included’ while taking part, in contrast to their frequent feelings of exclusion or isolation while at home or in the community. Importantly, the sustained nature of the programmes, engaging with individuals across the years has enabled deliverers and participants alike to evaluate their progress in terms of physical and/ or psychological health.

“We have a gentleman who we met on the stroke ward. He now wheels into the Fitz on a Friday morning, monthly. He stands up and he sits down. Just the work and the courage it takes for him to leave his home and come to us. That’s the purity and the fierceness of what the museums can offer. It’s how to harness that. Maybe Monet sitting on a hillside painting his dreams and aspirations, being shared and witnessed by us all. We are just custodians of these collections but really focused on keeping them alive.”

Programme Facilitator, Age Well 2021-23

For those participants with life limiting conditions and/ or nearing the end of life, the Age Well sessions have provided some respite from pain, while enabling the time and space to express their feelings and anxieties regarding the future. Age Well partner organisations suggested the ‘kind and caring’ nature of the programmes and their delivery facilitated ‘honesty’, ‘openness’ and ‘courage to share’ within and across the group.

“All previous meanings in life can slip away when you have a palliative illness. People so clearly love the ability to talk to each other and the programme has facilitated that in a kind and caring way. Bonding over a painting enables participants to be more vocal and brave we with each other. The painting provides a space to talk about life experiences they may not have shared previously, to talk about themselves and what matters to them.”

Programme Partner, Age Well 2021-23



6 Case Studies

6.1 Participant older person

"It's incredibly important, not just for the ageing but for any people who've had their lives restricted. I feel really uplifted knowing I'm going and when I've been. I never thought I'd be staring at an artwork in the Fitzwilliam and listening to Fatboy Slim! The joy was phenomenal! I don't feel any age or pain when I'm there. I've never joined in with things like this before but now I understand and accept the different personalities within the group. That's been such a good learning process for me."

Dale Russell, Age Well Programme Participant

Dale Russell is Professorial Mentor and Specialist Advisor to Innovation Design Engineering at the Royal College of Art (RCA). She is internationally acknowledged as an interdisciplinary futurist, design practitioner and academic. Dale is also Emeritus Visiting Professor of Design at Central Saint Martins College of Art & Design, as well as being an Honorary Fellow of the RCA. Following an experimental programme at Addenbrookes Hospital for those with experience of acute pain, Dale was subsequently referred to the Age Well programmes for stroke survivors and those with chronic pain via her GP. Although reluctant to join those generic group(s) targeted at older people, Age Well was felt to be a far more appropriate fit with its focus upon art and culture.

Dale describes her experiences of participating in the two separate 'Look Imagine Move' programmes (i.e., for Chronic Pain and MSK; for Stroke Survivors), as quite different but equally positive. The former has enabled her to reconnect with other academics and professionals, providing much missed 'intellectual stimulus' and 'new friendships'. The latter meanwhile has offered the opportunity to engage with a far wider range of ages and personalities, which has encouraged her to be 'more compassionate', 'open and understanding' of the struggles of her peers. The overriding strengths of each programme however appear to be identical, with Dale highlighting the 'extraordinary skill' and 'meticulous preparation' of the delivery team, in addition to the 'unexpected yet wonderful' selection of artworks, music, poetry and more shared with participants during each session.

Attention to detail and appreciation of individual needs are facets of Age Well that Dale especially values, to the extent that the delivery team members acknowledge and respond to participants' changing capabilities, emotions and/ or requirements from session to session (e.g., ensuring physical access to spaces and resources; recognising participant discomfort or pain; promoting an ethos of acceptance within and across the group).

When asked for suggested changes and/ or developments to the Age Well programmes, Dale would welcome more thought to be given to the physical constraints of all museum buildings and facilities. As a wheelchair user and stroke survivor, she is accustomed to coping with inadequate access to sites, yet this is clearly unacceptable to herself and a large proportion of the population – whether young or ageing. Lifts being out of order for long periods of time, displays and labels being beyond eye level, participants being patronised or misunderstood are all challenges which demand consideration at a Senior Management level. However, Dale is keen to note these are strategic issues and most likely beyond the scope of programme deliverers, who she consistently describes as 'amazing', 'kind', 'insightful' and 'intelligent'.

In terms of impacts resulting from participation in Age Well, Dale notes how the sessions encourage a mindful focus upon the artwork(s) being discussed, resulting in a renewed appreciation for the collections and a distraction from pain. In addition to enabling 'continuing learning', she has welcomed the chance to listen to the diverse perspectives of other group members, prompting an 'opening up' of her own thinking. Importantly, the experience has led to Dale feeling 'less inhibited' about her physical limitations, exploring new ways of being in her body while regaining a sense of her former 'quirky and curious' self. In other museum and/ or gallery settings, Dale notes she is 'the wheelchair person', whereas taking part in Age Well allows her to be an active, sentient participant, respected for her unique identity and varied life experiences. In summing up, Dale describes Age Well as a 'rich merging of historic artefact, creative inspiration and social interaction', that she feels privileged to have been a part of.



6.2 Partner organisation

“Last year we presented a poster about Portals at the Alzheimer’s Association International Conference. They were surprised to see us at a dementia focused conference, even though it was about dementia programmes! There is an assumption that dementia is just about deterioration and decline, rather than understanding we can create social environments that can undo that. We can enable people to reconnect with their identity and their ability to learn. That is so fascinating, to witness participants develop and flourish. But it’s also one of the things we have most difficulty communicating, getting past the stigma and the highly medicalised model.”

Edey Hoffmann, Age Well Programme Partner

Founded by Edey Hoffmann in 2010, Dementia Compass is a Cambridgeshire based social venture established to support individuals with Alzheimer’s or other dementia, and their families. The organisation creates events and resources to reduce the impact of dementia, assisting people to remain connected with the ‘who’ and ‘what’ is of importance in their lives. Portals to the World is just one strand of Age Well, delivered by the Fitzwilliam and UCM in collaboration with Dementia Compass. The programme consists of multi-week courses and an alumni club, designed to engage with individuals with a diagnosis of dementia and their care partners. Each Portals session includes a brief talk from a museum specialist, followed by a specifically devised museum walk, exploring related artefacts and/ or a hands-on activity. These are engaging, participatory group meetings with a focus on participants’ abilities, following the social model of disability.

As a long-term partner in Age Well, Edey is well placed to describe the organisation’s experience of working with Fitzwilliam and UCM. For those who take part in Portals to the World, the sessions provide a unique, person-centred approach which enables individuals (and their care partners), to experience high quality arts and cultural activities in equally high-profile settings. The ability to offer ‘new learning’

opportunities, while facilitating 'meaningful relationships' to develop over time are seen to be the strengths of the programme, while the expertise and skills provided by Dementia Compass enable UCM professionals to become more aware and understanding of the needs of this specific audience. Rather than delivering one formulaic model, museum specialists are encouraged to share their knowledge of – and indeed passion for – the collections, while engaging participants in lively debate. It is seen as an ever-evolving process towards equity, with curators and keepers learning from the participants and vice versa.

When asked for suggested changes and/ or developments related to Portals, Edye begins by discussing the ongoing challenges of designing and delivering such a specialised programme. Expending inordinate time and resource upon this relatively small population might be considered inappropriate by some. The many benefits gained by individual participants, their families, delivering museum staff and wider audience members are evident. Yet the question remains as to how the programme might extend its reach – to those economically, intellectually or geographically excluded – without losing its integrity. This issue appears to require far longer and deeper discussions across the delivery team. Dementia Compass offers bespoke training to UCM employees, thereby adding to the knowledge and skills of all museum personnel. In addition, the outcomes from Portals have been disseminated at several international conferences focused upon gerontology. However, there remains a need to share this learning internally and strategically, across senior management teams and UCM staff more broadly.

In terms of impacts resulting from this valuable partnership, Edye suggests having access to the high-profile Fitzwilliam Museum and its collections is of primary importance to those individuals with dementia and their carers, as compared to the usual village halls and community day centres with little or no identity. This access has heightened the quality of experience but also, the quality of those relationships established during the programme, whether with Dementia Compass or UCM. This in turn has raised participant expectations regarding the services they might be offered to better support their condition.

Edye describes how this relationship – and the continuing professional development offered by Dementia Compass – has opened up discussions within and across UCM personnel regarding the misunderstanding and continuing stigma attached to dementia, while supporting staff to deliver more accessible, inclusive and equitable activities. To end on a more personal level, this partnership and all it entails has allowed Edye to reconnect with her academic background and experience of anthropology; to have the privilege of observing (in an ethnographic manner), the transformative effects of the programme upon individuals and their families over the longer term has been of particular value. It has informed both Dementia Compass and UCM, providing new learning to be shared with a wider national and international audience.



6.3 Programme facilitator

"It has been an absolute joy and I feel privileged that Age Well has dance and movement at its core. It has challenged me in that the practice had to be structured in a way to be built upon. It needed to be very open and there was a certain resistance to that from the elders. There's a need for patience and conviction in believing that if you just keep going, it will become more normal. It has challenged me to know how far to push it and where to just let it be. It has also been a true collaboration with participants' life experiences, which has really encouraged me to develop my own professional practice."

Filipa Pereira-Stubbs, Age Well Programme Facilitator

Filipa Pereira-Stubbs is a Cambridge based dance artist and creative practitioner with 30 years' experience in dance and health. Filipa's current projects include 'Dance with the Museum' at sheltered housing settings and Cambridge University Hospitals (CUH) and 'Dance at the Museum' (Fitzwilliam Museum). These programmes hold inclusivity and integration at their heart, finding inspiration in somatic practice, while bridging age, cultural and health differences. Filipa's practice seeks to investigate connections between the subjective, phenomenological perspectives of the body and those broader, normative approaches to medicine, health and wellbeing. She has collaborated with CUH and UCM since 2016 and is an Age Well programme facilitator.

Asked about her experience of working with Age Well, Filipa describes the many benefits of her long-term engagement in the programmes, allowing for trusting and meaningful relationships to develop between herself, Fitzwilliam and UCM personnel and most importantly, Age Well participants. She has been able to witness the programme's development, learning from delivery team members while 'stretching and refining' her professional practice. It has prompted Filipa to reflect more deeply upon the effects of movement upon health and wellbeing, becoming 'less precious' and 'more flexible' in her practice, while gaining 'sheer delight' in observing non-trained dancers regain 'confidence in their bodies' and 'a sense of self' during the Age Well programmes. This experience has enabled Filipa to better read each group and session, 'strengthening and perfecting' the connections between the diverse activities, while 'adapting and changing' in the moment, according to individual participant needs.

Considering suggested changes and/ or developments to Age Well, Filipa reiterates the importance of the longitudinal nature of these programmes yet acknowledges the precarious nature of funding and how that creates a sense of uncertainty and/ or instability across the team. Although the positive impacts of Age Well are evident – for participants, deliverers and UCM more broadly – she suggests there is a need for discussion regarding how to resource such programmes over the longer term and at a senior level. In addition, Filipa notes there is the potential to explore an ‘intergenerational model’, partnering University students who might be experiencing anxiety, loneliness and/ or social isolation with those participant older people. Sensitively designed and delivered, this would provide unique opportunities to stimulate exciting new connections, via the conduit of movement at the museums.

In terms of impacts, Filipa begins by describing those challenges faced by participant older people, be they physical or psychological. Chronic pain and/ or life limiting conditions have affected individuals’ quality of life and impacted negatively upon their mental health. Filipa suggests such issues have led to ‘a shrinking of horizons’, yet during each Age Well session ‘bodies and minds are stretched’ and ‘problems become minimised’. This in turn leads to participants beginning to gently and slowly ‘realise their potential’ and ‘explore new possibilities’. Through breath work, mindfulness and movement activities, participants begin to listen to and understand their bodies. Filipa believes this in turn leads to altering perspectives, offering a renewed sense of agency, with participants feeling ‘a sense of greater control’ over their situation.

These impacts are then heightened due to sharing the experience within a supportive and sociable group, providing ‘connection, energy, visibility and validation’. Participants feel seen and heard, witnessed as they are by other group members and facilitators. Flow is established between body and mind, brain and imagination. Pain may continue of course but Filipa notes how it is less observable or ‘in the foreground’ during the sessions, with participants becoming ‘expressive, engaged, curious and confident’ individuals.



7 Learning

7.1 Engagement and participation

The Age Well programmes took place between July 2021 and July 2023, engaging with 567 individuals and ten partner organisations. Of those 274 participants who completed the baseline questionnaire, 74% identified as 'female' and 26% as 'male'; 41% were aged '70 to 80 years' while 36% were aged '80 years or over'. 91% respondents identified as 'disabled' or having additional access needs, while 68% reported they were 'lacking social contact'; 44% 'lived alone' and 39% suggested they were 'geographically isolated'. This data suggests Age Well successfully engaged with its target audience (i.e., older people experiencing a range of physical and/ or mental health issues, including those of social isolation and loneliness. Survey data also revealed 80% respondents had not visited a museum 'in the last five years', while 70% suggested they might visit 'with support in navigating the buildings and spaces'. When asked about the barriers preventing them from visiting, 89% reported 'access' (referring to their own physical disability and/ or mobility issues), a point worthy of note.

Qualitative data collected via feedback comments, interviews and discussion groups reported physical access to UCM sites and spaces continues to be an issue for all public engagement programmes and more specifically, for those with visual, hearing and/ or mobility impairments. Partners and deliverers noted the ongoing challenge to find appropriate spaces for the facilitation of Age Well sessions, while several participants reported lifts or disabled toilets being inaccessible for extended periods of time. Off-site sessions meanwhile had to contend with using facsimile artworks (albeit high quality), rather than original items from the collections. If UCM is committed to ensuring equal access to its sites and collections, these matters will require serious consideration prior to designing and delivering any future phases of Age Well.

Age Well worked in close collaboration with ten diverse community partners with a focus upon supporting older people and including e.g. hospitals and hospices; community and day centres; sheltered housing and residential homes. Although these partnerships were perceived to be of mutual benefit for both individuals and organisations, several issues were reported to hinder delivery across the duration of the programme. Frequent changes in key personnel, the time taken to then establish new relationships, differing levels of commitment from partners while addressing the ongoing impacts of COVID-19, changing agendas across the health and social care sectors, all of which placed additional pressure upon the programme team and partners. Any longitudinal programme of this nature is likely to face such challenges, however sustained, core funding and commitment from key UCM stakeholders and partner organisations would demonstrate the value placed upon Age Well and its subsequent development.

In terms of internal partnerships, several UCM sites and their personnel have been engaged in supporting the delivery of Age Well programmes, alongside the Fitzwilliam Museum and including e.g. Cambridge Botanic Gardens; Museum of Archaeology and Anthropology; Museum of Classical Archaeology; Museum of Zoology; Whipple Museum of the History of Science. Data collected from UCM museum professionals attests to the positive outcomes from their participation, not least in extending their own knowledge and public engagement skills. However, involvement has rarely been continuous but rather one-off sessions delivered by those with an interest in sharing the collections with this particular population. This clearly impacts upon programme capacity but also, the ability to meet the diverse interests and/ or needs of existing and potential participants. A more strategic approach to programme delivery, with consistent and regular contributions from the full range of UCM sites would increase access to the collections, thereby maximising older people's opportunities for engagement and participation in Age Well.

7.2 Format and content

Evaluation data attests to many positive outcomes resulting from participation in Age Well. In terms of impacts upon older people, 97% reported taking part in the programmes 'makes you feel better', while 96% suggested the activities 'keep you positive and well'. In addition, 99% participants reported feeling 'happy' and 'engaged' during Age Well sessions, 98% felt 'heard', 95% felt 'valued' and 91% felt 'safe'. Regarding programme content, 98% participants noted they had 'learnt new things', while 93% suggested they had 'shared with others'.

Qualitative data collected via feedback comments, interviews and discussion groups concurred with these findings, however delivery team members and partners raised several important issues regarding programme format and content. The nature of Age Well dictates that each session is bespoke and participant numbers remain small, as appropriate to the target population. Those individual museum professionals invited to contribute to programme delivery take time and care to ensure artefacts and activities are of interest and relevance, while all UCM staff are encouraged to attend familiarisation and training courses facilitated by Dementia Compass. This in turn results in what might be perceived to be a costly intervention, yet larger numbers and/ or a less person-centred approach would undoubtedly lead to a very different experience for participants and deliverers, and not necessarily a positive one. The challenge remains as to how the in-person programme might provide access to the widest potential audience(s), while maintaining its integrity and high quality.

It should be noted however, two key elements of Age Well – and as a direct result of the Linbury funding support – have been the development of a ‘resource bank’ and a ‘wellbeing hub’ accessed via the UCM website.¹⁴ Resources have been created with and by both participants and partner organisations, including e.g., Artwork In Focus films; Objects in Focus films; Museum Walk leaflets. In addition to extending both the reach and potential impacts of Age Well, these assets provide a legacy for the programmes, while signposting existing and new participants to activities they might enjoy alone and/ or with others.

The longitudinal nature of Age Well has naturally resulted in changes in key personnel during the past two years, with new leading team members inheriting established models, requiring a reactive response to funding the programmes, their format and content, rather than being given the opportunity to reframe and/ or begin afresh. Conversely, early career researchers who have had contact with Age Well describe how the experience has increased their awareness and understanding of public engagement, impacting positively upon their wider professional practice. As our collective learning increases regarding the ageing process – and the neuroplasticity of the brain – time might now be allocated to discussing how and where this programme sits within the University’s wider research programmes.

With ageing populations in mind, delivery team members and participants alike described the high levels of personal investment focused upon individual relationships and the inevitable sense of loss, when participants are no longer able to take part in Age Well. However, it was suggested that the identities of absent participants are often remembered through their favourite artworks and/ or spaces and as such, their presence continues to exist within the group. In addition, the pressures of securing sustained funding in an ever-challenging economic climate has resulted in leading team members feeling an increasing sense of responsibility towards maintaining the programmes. Having established trusting and meaningful connections with participants – while contributing to their positive health and wellbeing – has had significant impacts upon deliverers, who expressed concern in addressing the hopes and expectations of (existing and potential) participants that Age Well will endure.

7.3 Wider systemic issues

Research suggests overall health and life expectancy are above the national average in Cambridgeshire, though there are marked geographical and socio-environmental health inequalities within the county, closely linked to wider Index of Multiple Deprivation (IMD) scores. Cambridgeshire and Peterborough together face significant health inequalities, with a ten-year difference in life expectancy between the north and south of the county. In addition, Cambridge is consistently ranked as one of the most unequal cities in the country. Geographically, inequalities are present in both urban and rural areas, yet are evidenced to be more concentrated in Fenland, the north and east of Cambridge City, North Huntingdon and the north of East Cambridgeshire, where lower levels of skills, income and greater health inequalities are experienced. However, specific vulnerable population groups (e.g., Travellers, older people, people with disabilities, people on low incomes or unemployed and homeless people), are to be found across the county. COVID-19 has further deepened these inequalities.¹⁵

¹⁴ <https://fitzmuseum.cam.ac.uk/learn-with-us/age-well>

¹⁵ Healthwatch Cambridgeshire (2022). *Tackling Health Inequalities: Findings from our second Health Champions community listening project*. Cambridgeshire and Peterborough ICS/ Healthwatch Cambridgeshire

Whilst Cambridge is home to world leading invention and idea generation, addressing these issues via local health and social care systems has proven challenging. There is currently a reported lack of infrastructure and mechanisms to coordinate, monitor, evaluate and successfully extend innovations that might reduce health inequalities and improve health outcomes. Age Well is one such intervention currently working to improve the health and wellbeing of older people resident in the county, yet it does not have the capacity – nor indeed the resources – to tackle these countywide inequalities. Nevertheless, the experience and learning gained through the delivery of Age Well would be of value to commissioners and policymakers with a focus upon health inequalities and ageing populations.

At the time of writing, there have been towards 250,000 deaths from COVID-19 in the UK – the highest number in Western Europe – with thousands more people likely to suffer from its long-term effects in the years to come. In terms of the impacts of the pandemic upon the healthcare of individuals with disabilities, research published by the Office for National Statistics (ONS)¹⁶ suggests high percentages of disabled people receiving medical care before the pandemic began were receiving treatment for only some of their conditions (29%) since COVID-19, or their treatment had been cancelled or not started (22%), compared with 27% of non-disabled people. In addition, 45% of disabled people who reported receiving a reduced level of treatment or had their treatment cancelled, reported their health had worsened during this period. Disabled people also reported more frequently than non-disabled people the pandemic had negatively affected their mental health. Of those individuals surveyed, 41% disabled people reported a decline in wellbeing, 45% reported an increase in loneliness and 32% an increase in social isolation. These trends are set to continue in the months ahead, with older disabled people facing greater challenges to maintain their health and wellbeing. Although Age Well is demonstrating its efficacy in supporting the health and psychosocial needs of a relatively small proportion of older people living in Cambridgeshire, it has been difficult for the delivery team to envisage how they might extend the programmes to meet the increasing demands placed upon both statutory and voluntary services, whether it is within their remit to address such challenges and/ or whether they might be working towards a more coherent research programme in collaboration with health and adult social care professionals.

Finally, when considering current museum thinking, curators and keepers who have contributed to the delivery of Age Well during the past two years described having to rethink which objects to show and/ or what stories to share with participants, in the light of decolonising the collections. This is a continuing and complex issue which will demand further discussion within and across UCM teams, including those focused upon public engagement. Decolonisation is not simply the relocation of an artwork or an object, it is a long-term process seeking to recognise the integral role of empire within museums, from their creation to the present day. Decolonisation requires a reappraisal of both institutions and their history, in an effort to address colonial structures and approaches to all areas of UCM's work. Maintaining the sense of optimism and uplift experienced by Age Well participants when accessing the collections, while remaining open and honest about their provenance will deserve consideration in the development of any future programmes.

¹⁶ ONS (2021). *Census Data and Analysis for Census 2021: Outcomes for Disabled People in the UK 2021*
<https://www.ons.gov.uk/peoplepopulationandcommunity/healthandsocialcare/disability/articles/outcomesfordisablepeopleintheuk/2021>



8 Recommendations

- i. The Fitzwilliam and UCM are recommended to share the findings of this evaluation report with all Age Well team members, deliverers, partner organisations and other stakeholders in order to:
 - Discuss the inputs, outputs and outcomes from Age Well 2021-23.
 - Acknowledge financial, partnership and in-kind support.
 - Celebrate shared achievements and learning outcomes.
 - Refine the aims and objectives of Age Well in 2024 and beyond.

- ii. The Fitzwilliam and UCM are recommended to take account of those individual factors contributing to the highly positive outcomes of Age Well during the past two years, thereby ensuring the successful delivery of its existing and developing work:
 - Delivery of unique, multi-sensory, person-centred programmes.
 - Activities enabling participant choice and independence.
 - Bespoke training for UCM personnel and affiliated health/ social care professionals.
 - Nurturing individual participant interests, skills and potential.
 - Recruitment of highly skilled practitioners and partners.
 - Wealth of skills and experience held within and across the Age Well team.
 - Developing a compassionate and respectful environment.

- iii. The Fitzwilliam and UCM are advised to consider and discuss the challenges experienced in delivering Age Well, as described by team members, partner organisations and volunteers during the evaluation process:
- Responding to challenges in individual participant lives and/ or the loss of participants.
 - Engaging UCM personnel, partner organisations, health and social care professionals.
 - Meeting the physical access needs of participants within and across UCM sites.
 - Engaging the support and advocacy from UCM Senior Management Team(s).
 - Supporting the health and wellbeing of Age Well team members.
 - Developing Age Well programme delivery in a post-pandemic landscape
 - Sustaining Age Well programme delivery in a challenging economic climate.
- iv. The Fitzwilliam and UCM are recommended to take account of those improvements and/ or developments suggested by participants and team members during the delivery of Age Well 2021-23, thereby maximising the benefits of this outstanding programme, while supporting future initiatives developed by UCM with a focus upon older people:
- Ensuring clear channels of communication between, and across, all stakeholders.
 - Engaging more consistent support from UCM sites/ personnel in the delivery of Age Well.
 - Engaging Age Well participants and partners in UCM's strategic programme developments.
 - Embedding research into all of UCM's public engagement programmes and practice.
 - Investigating the means for core and/ or sustained funding prior to moving forward
 - Developing a programme to support participant older people's self-advocacy.
- v. The Fitzwilliam and UCM are recommended to investigate the means for sharing findings from the evaluation of Age Well 2021-23 across the wider arts, museums, health and social care sectors, in order to share its wholly unique models of practice, specifically the mindfulness, music and movement elements of Age Well programmes. Such a dissemination strategy might include:
- Public event, film screening and/ or panel discussion to include the presence and voices of Age Well participants, partner organisations and delivery team members.
 - (e.g., Cambridge Film Festival; Cambridge Wellness Festival; CUH Arts Festival; UCM Festival of Ideas).
 - Articles in journals and/ or publications with a focus upon arts, health and social care (e.g., Arts & Health; Perspectives in Public Health; RSPH Arts & Health; SCIE online).
 - Conference presentations with a focus upon arts, culture and ageing populations (e.g., British Society of Gerontology; Culture Health & Wellbeing Alliance; ENGAGE; Global Ageing Conference; International Arts in Healthcare Conference; International Association of Gerontology and Geriatrics; International Social Prescribing Network).
 - Articles/ presentations with a focus upon responses to working with ageing populations within cultural and/ or museum settings.
(e.g., Age UK; Arts Professional; Cambridgeshire and Peterborough NHS Foundation Trust; Group for Education in Museums; Museums Association; RSPH Arts & Health).



9 Summary and conclusions

This evaluation has examined the inputs, outputs and outcomes of Age Well 2021-23, as experienced by participant older people and delivered by UCM and The Fitzwilliam Museum. It has also provided recommendations for reflection, discussion and forward planning. The findings have revealed many positive outcomes resulting from this two-year programme, for those individuals and organisations engaged in Age Well. In addition, the programmes have exceeded many of the aims and objectives established by the Fitzwilliam Museum at the outset and as approved by The Linbury Trust.

Age Well comprised a range of creative programmes to engage and inspire participant older people in accessing UCM's unique sites, collections, expertise and facilities. It has positively impacted upon the health and wellbeing of c.600 individuals, working in close collaboration with ten partner organisations. The programmes have also resulted in valuable learning outcomes for establishing relationships with other, similar partners to be extended across a wider range of UCM's public engagement activities with a focus upon older people. Engaging UCM personnel as facilitators meanwhile has provided unique, new learning experiences pertaining to working with under-represented community members. Moreover, the programmes have explored how the museums might provide opportunities for self-expression and creativity, giving voice to minorities, while demonstrating solidarity for those individuals who may be experiencing stigma and prejudice.

From the findings, it is evident the assumptions, inputs and outcomes described in the Theory of Change have been largely met. Older people interacted with others and felt connected to their group(s); they learnt about the collections and were stimulated by what they experienced during the Age Well sessions. Participants became more confident to express their opinions of the artworks, sharing with their peers; they participated in mindfulness and movement activities, both at the museums and in their care settings. Finally, they experienced a range of emotional responses to the art and the music, feeling inspired and uplifted from taking part in Age Well. Throughout the evaluation process, participants valued their engagement highly, describing the key strengths of the Age Well programmes, including e.g., a person-centred approach to learning; an open and inclusive delivery model; a safe, respectful and non-judgmental environment; a rich and dynamic range of activities; sharing ideas, skills, and life experiences across the group. Impacts for partners meanwhile included, e.g., an increased awareness of UCM's rich resources and facilities; the value of working in collaboration with other health/ social care/ museums professionals; increased learning and skills for all stakeholders; the importance of supporting older people's mental health and wellbeing through new, creative approaches.

Amongst the most significant of recent demographic shifts is the continuing increase in the proportion of older people making up the UK population. According to the ONS, one fifth of the population is predicted to be 65 years or over by 2025.¹⁷ Whilst this shift creates new opportunities, it also increases the pressures on health and social care services. Whilst life expectancy also continues to increase – albeit at a reduced level – the proportion of the lifespan spent in poor health has remained stable, resulting in an increase in years spent in poor health. Between 2001 and 2017, deaths resulting from Alzheimer's and dementia increased by 60% amongst males and doubled in females; this shift results both from the ageing of the population and from increased awareness and diagnosis of dementia.¹⁸ Social isolation is another increasing risk amongst older people.¹⁹ The number of older people reporting loneliness meanwhile is predicted to rise from 5.25 million in 2013 to 7 million in 2030. With their emphasis on accessibility, wellbeing and community, museums are well placed to intervene in this area.

Museums and galleries both influence and are obliged to respond to a broader social, policy and economic context. Whilst they are facing a multitude of challenges resulting from economic austerity, demographic changes, entrenched health inequalities and a restructured and embattled health service, this is also a landscape of opportunity that might offer fertile ground for innovation and structural change. The relationship between culture and health has achieved greater visibility over the past years through the activities of the All-Party Parliamentary Group for Arts, Health and Wellbeing (APPGAHW). Alongside this development, social prescribing is being increasingly envisaged as an effective and economically viable response to psychosocial issues not effectively addressed in primary care. The museum sector provides a sympathetic environment for asset-based models of co-creation, community building and wellbeing. It might therefore be said museums, health and wellbeing together have arrived at a distinctive juncture of opportunity for both audiences and organisations.

¹⁷ Office for National Statistics, 2017. *Overview of the UK population: March 2017*. London: Office for National Statistics. www.ons.gov.uk/peoplepopulationandcommunity/populationandmigration/populationestimates/articles/overviewoftheukpopulation/mar2017

¹⁸ Public Health England, 2017. *Health Profile for England*. London: Public Health England. www.gov.uk/government/publications/health-profile-for-england

¹⁹ Social Care Institute for Excellence (2011). *SCIE Research briefing 39: Preventing loneliness and social isolation: interventions and outcomes*. London: SCIE

However, engaging the commitment and trust of community members takes extensive time and resourcefulness, with the need for consistent, regular and meaningful interaction. The Age Well programmes have begun to establish important, new connections with under-represented audiences. It is essential that UCM builds upon its history of community involvement and inclusion, opening up the museums with their unique collections to those who may not have perceived themselves as potential users. Forming relationships with community members is acknowledged to bring many benefits, strengthening UCM's widening participation agenda, while exploring the potential for further collaborations with mature learners and/ or organisations focused upon the wellbeing of older people. Only with sustained commitment will UCM be able to continue in their vital role(s) as cultural providers.

Within the confines of the present study, the surface has been lightly scratched – at least in terms of research – and has naturally prompted more questions than it may have answered. It is hoped however the findings will be of value in supporting UCM in developing new, inspiring programmes delivered in collaboration with older people. Importantly, it has provided a rich source of data for beginning discussions across UCM sites and potential community partners, thereby leading to a greater understanding of how engagement with the University might result in valuable social impacts, while supporting its key strategic priorities. The field of cultural research is not fully developed, yet further collaborations between arts and health professionals, community members, service providers, academics, funders and policy makers will undoubtedly lead to a greater understanding of what might constitute effective practice.

"The other impacts are having evolved into a much stronger push in language, in that this is 'adult learning'. This is not 'entertainment'. This is not an activity without expectations. We're looking at increasing levels of cognitive stimulation. We're looking at peer to peer learning. We're looking at opportunities to bring in past experiences and the wealth of knowledge that can then extend into other people's lives. There are very few places that we can create this kind of environment. That impact is probably the biggest for all of us. It has been really, really valuable."

Programme Partner, Age Well 2021-23

The Age Well programmes have transformed lives - and they've transformed us. As one of our participants puts it, "It's quite extraordinary really!" Through years of sustained, thoughtful practice, the team has built a community of museum professionals, healthcare practitioners, clinicians, creatives, and - most importantly - our community of elders, and a cross-sector network of care and support that older people can draw upon at many different points in their health journeys. Together, we've explored our collections in new and creative ways, and made sustaining friendships and connections. The most powerful transformations are best expressed by the participants themselves:

"I don't feel any age or pain when I'm there."

"It has allowed me to slow down and remember who I was."

Without the generous support of the Linbury Trust none of this would have been possible, on behalf of the University of Cambridge Museums and the Fitzwilliam I would like to wholeheartedly thank them for this.

Dr Hannah Price, Head of Partnerships
University of Cambridge Museums

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Appendix -Resources

Dance with the Museum - Film and creative writing resources

Accessible resources designed to promote the wellbeing benefits of nature as experienced through art.

Created with residents of Cambridge City Council Sheltered Housing Schemes; targeted users, those for whom access to nature is limited due to health, economic and access barriers.



Still from the film *Reflections* featuring poetry and dance in response to and blended with John William Inchbold's painting *Anstey's Cove* 1854

Reflections

Two birds swooping over a sunlit cove. Grace held on their wings as they turn another circle in the bright wide sky, glide on a thermal before nosediving to catch their selves reflected back in the ultramarine sea. This is a day to be totally felt. You can smell the sea, the grass, the clean fresh air on this Jurassic coastline of landslide and collapse where a bluish headland with its striated history merges into cornfield (the magic of a rock-like-rabbit sitting in its furrows), and how the monumental warm stones all roll into the beginning of a forest in the distance. It isn't unfamiliar and feels like a place you might know. Close an eyelid, drift your way back to Devon, gentle Devon.

by Kaddy Benyon in collaboration with residents and service users, Cambridge City Council, Independent Living Service.

Imagine you are a bird swooping over a cove like the one in the painting overleaf. What can you see and hear? How does it feel to fly? Jot down these sensations. Could you link your thoughts into a story?

Watch 'Reflections' a bitesize film that brings the painting to life with poetry, music and dance.

Meet poet Kaddy Benyon as she talks you through how to turn your story into a poem inspired by the painting.

Poems and films created as part of Dance with the Museum, a collaboration between the University of Cambridge Museums and Filpo Ferrero-Stubbis, 2023.

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The Fitzwilliam Museum CAMBRIDGE
Supported and funded by ARTS COUNCIL ENGLAND
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Reflections participants poem, invitation to creative writing, QR code link to participants' film.



Still from the film *Wild White Horses* featuring poetry and dance in response to and blended with Carl Frederik Sørensen's, *Rough Sea beside a Jetty, 1849*

Wild White Horses

It was the day we turned into birds.
An ever-changing squally day when everything

came up to the surface. We'd perched on the end of the jetty
to get drenched, but it wasn't enough for us

to taste salt on our beaks, to watch waves fizzing
and receding on the beach, we knew we must fly,

we must bluster; play bit parts in an elemental drama:
the roar of the wind, the crash and boom of the sea,

those white-crested waves like horses' manes,
and a knowing we sailed close to our own annihilation.

We took flight into the sky needing all the skill
we could muster to balance our thrashing feathers

and soar over livid waters. If we feared, we didn't admit it.
We just scoped to locate some notion of calm,

a trough in the heaving sea to bob and ride it out.
What a seascape we made:
all wing, and wave, and wild white horses.

by Kaddy Benyon in collaboration with residents and service users,
Cambridge City Council, Independent Living Service.

Imagine yourself out in a storm like the one
overleaf. What does this wild day feel like? Describe
it using all your senses: sound, sight, smell, touch,
feel. Could you link your thoughts into a story?

Watch 'Wild White Horses' a bitesize
film that brings the painting to life
with poetry, music and dance.



Meet poet Kaddy Benyon as she talks
you through how to turn your story
into a poem inspired by the painting.

Poems and films created as part of *Dance with the Museum*, a collaboration
between the University of Cambridge Museums and Filipa Pereira-Stubbis, 2022.



The
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Museum
CAMBRIDGE



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Wild White Horses, participants poem, invitation to creative writing, QR code link to participants' film

Dance and Time with the Museum – Activity pages

Activities designed for clinical and care settings; introductions to art through invitations to be curious, look closely, create and dance!

Created in collaboration with Addenbrookes Hospital, Arthur Rank Hospice, and attendees of Residential Care Home sessions.

Example Activity Page – Springtime, Claude Monet, 1886



Resident, Bramley Court care home relaxing with Activity Pages

Look, Imagine & Create Activity Pages

The Fitzwilliam Museum Cambridge

Springtime 1886
Claude Monet (1840-1926)

The painting of an orchard was part of Monet's famous garden at Giverny. The two people are his son Jean and stepdaughter Suzanne. Monet used his garden as an endless source of inspiration and painted the wonderful ponds over 250 times.

Take a closer look, allow yourself five minutes or more to explore the colours, textures, shapes, mood and atmosphere of the painting.

What do you see perhaps it's clear there are no outlines in the people – just blobs of different colours that together make the shapes. In the 'focal and bright colours you can almost smell the grass' – 'the canopy of the blossoms which looks like a piece of delicate lace' – also various made by other picture games.

Start to imagine... sitting on the cool grass in this orchard, surrounded by the scent of the blossoms and grass. What can you hear – bird song or perhaps a river or stream in the distance? What thoughts you, what does your attention?

Create ~ colour, draw and describe

How about colouring the leaves below or writing words on them to describe how this painting makes you feel, what it reminds you of, what you imagine – you might even create a piece of poetry?

Or invite a friend to give you to make a poem. Cut out the leaves and make a collage. Write a poem. Or each write a collection of feelings. Mix up the leaves up and drop them into a page, read them out loud to the water they have fallen.

Create ~ a mixed media collage

As leaves, or when you have more time, how about making a mixed media collage inspired by Monet's Springtime.

You will need: glass paper, magazines, scissors, a glue stick, paint and brushes and bubble wrap.

Start by gluing down strips of coloured paper or pictures from magazines.

Fill in the gaps and build up the picture with paint.

Use different brushstrokes to create trees, grass, flowers and clouds.

To make blossoms use a piece of bubble wrap (lightly paint the bubble side and press it over the painting).

Frame and enjoy your finished picture.

Create ~ make a playlist and dance

To start, open up the sheet to its full size so that you can see the painting and these notes. Choose songs or pieces of music that come to mind as you look and imagine.

Use musical themes for Springtime:

Track 1 _____

Track 2 _____

Track 3 _____

Listen and reflect, find a way to be quiet and being awareness to your body, the emphasis here being on simply moving. Let your music begin and watch close to lower view every imagine the music around you, softly swaying into your bones.

Warm up, take a few moments to make up movements in your body. Start by reaching your fingers as if they were plucking the piano, lifting one or both elbows and if possible, reach one or both arms wide. Keep making up as much of your body as both right.

Creating dance, imagine yourself in the orchard moving through the landscape, this might be the beginning of a small dance. Can you capture what you see and feel in movement? Let the rhythm and feelings of music help your dance to flow.

To finish, close or lower your eyes and hold something of the painting in your mind. Allow your body to see quietly that in a great dance end.

How did the painting change as you listened to the music?

Track 1 _____

Track 2 _____

Track 3 _____

What did it feel like to dance?

Let's move, with dance artist Filipa Pereira-Duarte – movement can be small, big or dramatic, there is no wrong way to dance.

Look at the blossoms and the blue sky and feel the sun on your face. Let your body move.

Let the music of the sun on your face. Let your body move.

Let the music of the sun on your face. Let your body move.

Let the music of the sun on your face. Let your body move.

If you would like to spend more time with Filipa and this painting, go to... Springtime guided activities. See on YouTube Cambridge University Museums / Playlists / Activities in French / Bites. Look, imagine, or scan the QR code.

Cambridge University Museums
Fitzwilliam Museum
Museum Group

Look, Imagine & Create Activity Pages

The Fitzwilliam Museum CAMBRIDGE

94 Degrees in the Shade, 1876
Lawrence Alma-Tedama (1836 - 1912)

This painting of a field in Surrey by Tedama shows a 37 year old boy the donor of the painting to the Fitzwilliam. If you look carefully you will see that the boy is looking at a book all about butterflies, entomology, the study of insects was a craze in the 1800s.



Take a closer look, allow yourself five minutes or more to explore the colours, textures, shapes, mood and atmosphere of the painting.

What do you see, perhaps?
It's the 'midday blueness of the still sky - can you feel the closeness of the day or the detail and texture, the spikes of the grass, silk of his net, shade of his suit?'
- observations made by other picture goers

Imagine being in this picture.
Maybe you're talking to the boy about butterflies, sitting in the shade and looking out over this scene; maybe when it's cooler, you'll even be a nearby river or have supper outside!



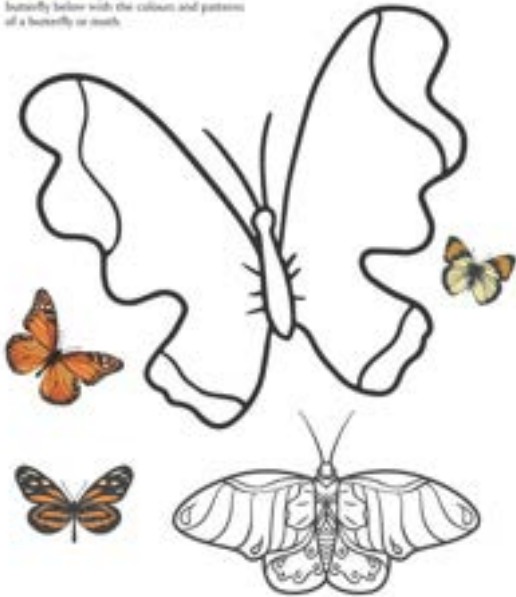

Create ~ colour, draw, describe

The boy in this painting is absorbed in his book of butterflies, trying to identify them from the array of colours and patterns which decorate their wings.

How about filling in the outline of the butterfly below with the colours and patterns of a butterfly or moth.

Or fill the wings with words to describe butterflies and how they make you feel

Or continue adding patterns and colour to our imagined butterfly.



Create ~ make a plant pot

As bonus or when you have spare time, how about decorating a flower pot or recycling a plastic container, using acrylic paint which won't wash off in the sun. Then you can plant it up with flowers or herbs to attract butterflies, moths and bees!



You'll need acrylic paint, brushes, scum and something to mix your paints on. You will also need to make some drainage holes.




Plant butterfly-friendly! As well as big shrubs like Buddleia, they are attracted to a wide variety of smaller plants like Marigold, Lavender, Oregano, Yarrow and Mint. There is a small day-flying moth called the Mint Moth! Even a small space such as a window box will provide nectar for these little creatures.

Create ~ make a playlist and dance

To start, open out this sheet to its full size so that you can see the painting and these notes. Choose songs or pieces of music that come to mind as you look and imagine.

Your musical choices for 94 Degrees in the Shade:

Track 1 _____

Track 2 _____

Track 3 _____

Listen and reflect, find a way to be quiet and being awareness in your body, the emphasis here being on simply noticing. Let your music begin and maybe close or lower your eyes; imagine the music around you, softly coming into your bones.

Warm up, take a few moments to wake up movement on your body. Maybe start by twinking your fingers as if they were playing the piano, lifting one or both elbows and if possible, reach one or both arms wide. Keep waking up as much of your body as feels right.

Creating dance, imagine yourself in the artwork, moving through the landscape, this might be the beginning of a small dance. Can you capture what you see and feel in movement? Let the rhythms and feelings of music help your dance to form.

To finish, close or lower your eyes and hold something of the painting in your mind. Allow your body to rest quietly that is a great dance too!

How did the painting change as you listened to the music?

Track 1 _____

Track 2 _____

Track 3 _____

Let's move, with dance or hot Pilates. Perseus-Duckie - movement can be small, big or dramatic; there is no wrong way to dance.



If you would like to spend more time with Pilates and this painting, go to 94 Degrees in the Shade - on YouTube Cambridge University Museums / Playlists / Artworks in Focus / Relax, Look, Imagine



What did it feel like to dance?

Cambridge University Museums Fitzwilliam Museum Marley Group LINCOLN ARTS COUNCIL ENGLAND

Portals to the World – Museum Walk Guides

Adapted museum guides for people with dementia and their care givers designed to promote cognitive and physical health through shared exploration and gentle exercise.

Created in collaboration with the programme delivery partner, Dementia Compass.

Example
Walking
Guide

A walk with – Colour and light
The Fitzwilliam is a treasure trove of artworks and objects that tell stories of human endeavor, creativity and culture and is a beautiful, spacious building.

This walk explores the Museum's ground floor, a magical space packed full of cultural stories and artefacts from around the world and across time. Travelling through four galleries, the walk is a guide to objects which reveal the rituals, traditions, values and beliefs of people – expressed through the use of colour and illumination.

Why a museum walk?
Visiting the Museum is a great option for meeting with others and having some gentle exercise as you explore.

How long will the walk take?
With time to stop and look the walk should take you approximately 50 minutes.

How far is it?
It's 500 steps, approximately a fifth of a mile.

Are there places to sit?
Yes, in Gallery 26, Greece and Rome, there are benches under both sets of windows. You are also never far away from the cafe should you wish to stop for a refreshment break.

What access support is available?
There is a lift to all floors near the Courtyard entrance. Assistance dogs are welcome. Wheelchairs, Loop/lean system, tactile map and magnifying glasses are available from the entrance information desk or you can book online.

Email: reception@fitzwilliam.cam.ac.uk
Tel: 01223 332900



This guide has been created through the Portals to the World programme, a partnership initiative between the University of Cambridge Museums and Dementia Compass.

Dementia Compass are a social venture with over a decade of experience supporting individuals with Alzheimer's or other dementias and their families.

Dementia Compass builds and provides resources that reduce the impact of dementia and help people stay connected with who and what matters.

For more information visit the Dementia Compass Website: www.dementiacompass.com

Or contact them on 07876 350 638
hello@dementiacompass.com



The Fitzwilliam Museum
Museum Walk

Colour, Religion and Beliefs




Mosque Lamp, 1355 AD, Syria

How we use colour, pigment and light to create awe and wonder.






Gallery 28




Seated Bodhisattva sculpture
1200-1279 AD, Song Dynasty, China

This life-size wooden sculpture represents a Bodhisattva, a Buddhist deity who helps others in time of need. It may look worn and faded now, but this sculpture was once decorated in many bright colours. Traces of its former paintwork are still visible on several parts of the sculpture.

Recent tests revealed that the sculpture was painted over at least five times in the past 800 years and once using gold.

The Fitzwilliam Museum
CAMBRIDGE


Ground Floor



MAP KEY

- Wheelchair path
- Information
- Bench seating
- Cafe
- Shop

Gallery 20




The Coffin of Neferwetehyt
900-940 BC, Egypt

The yellow paint on this coffin set is made of orpiment, a bright golden yellow pigment. The crystal structure of orpiment captures light and gives the surface a sparkle. Orpiment is frequently found on Egyptian coffins, likely as a substitute for gold.

Orpiment is highly poisonous and contains arsenic. It is likely that the artists who painted with this pigment would have eventually died from handling it. The Romans knew the dangers of orpiment and still used slave labour to mine it.

Gallery 32




Rothschild Enamel Plaque
1210 AD, Limoges, France

Depicting the crucifixion of Christ, this enamel panel was once part of a book cover. The book is likely to contained the gospels and would have been used during church services.

Enamels from Limoges were well known in the Middle Ages for their rich colours and highly polished, shiny surfaces. Thoughts were carved into the copper base of the plaque and then filled with powdered glass and repeatedly heated or fired to set the enamel. The enamel was then polished to match the shine of the surrounding metal.

Gallery 33



Mosque Lamp, Glass
1355 AD, Damascus, Syria

Oil lamps made of glass were used to light mosques and tombs in Egypt and Syria. These lamps were hung from the ceilings by chains looped through the lamp's six handles or 'legs'. When the lamp was lit, the painted enamel decoration created a dazzling display of colour.

This lamp is inscribed with part of a religious passage known as the Verse of Light: 'God is the light of the heavens and the earth, the parable of His light is as a niche, in which there is a lamp.'

A walk with – Tea or Wine
The Fitzwilliam is a treasure trove of artworks and objects that tell stories of human endeavor, creativity and culture and is a beautiful, spacious building.

This walk explores the Museum's ground floor, a magical space packed full of cultural stories and artefacts from around the world and across time. Travelling through four galleries, the walk is a guide to objects which reveal the rituals, traditions, values and beliefs of people - all expressed through the simple act of serving of tea or wine!

Why a museum walk!
Visiting the Museum is a great option for meeting with others and having some gentle exercise as you explore.

How long will the walk take!
With time to stop and look the walk should take you approximately 50 minutes.

How far is it!
It's 500 steps, approximately a fifth of a mile.

Are there places to sit!
Yes, in Gallery 21, Greece and Rome, there are benches under both sets of windows. You are also never far away from the cafe should you wish to stop for a refreshment break.

What access support is available!
There is a lift to all floors near the Courtyard entrance. Assistance dogs are welcome. Wheelchairs, Loop floor system, tactile map and magnifying glasses are available from the entrance information desks or you can book online.

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Dementia Compass

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Or contact them on 07876 190 438
hello@dementiacompass.com



The Fitzwilliam Museum
Cambridge

Museum Walk


Hospitality and Status



Pineapple Teapot, 1755-1766 AD, England


How we show status and celebrate with tea and wine.







The Fitzwilliam Museum
CAMBRIDGE

Ground Floor



Gallery 29




Peach-shaped Ewer, 1000-1099 AD, Koryŏ dynasty (Dinasty) Korea

This may look like a modern teapot, but this is a Korean ewer used for drinking wine.

It is shaped like a melon, symbolising fertility, abundance and hope for the future.

The lotus flower near the lid, and the green colour were symbols of the Koryŏ dynasty, known for some of the finest artistic achievements in Korea's history.

Gallery 21




Wine Bowl, young man, 480 BC, Greece

This bowl would once have been at the centre of a social gathering called a symposium.

Symposiums were held by wealthy and powerful men in private houses, often in purpose-built rooms for debate and celebrations.

The guests would fill their cups from this mixing bowl, as drinking wine without added water would be considered barbaric.

Gallery 27




Pineapple Teapot, 1755-1766 AD, England

This small teapot represents humour, luxury (in the 1750s, one was expensive) and hospitality.

It is a working teapot, and was probably acquired by a society lady as an expression of status.

Interestingly, Sir Matthew Decker, the grandfather of Lord Fitzwilliam, the founder of this museum, was the first to grow British pineapples, in heated greenhouses in Surrey.

Gallery 33



Ewer, 1200-1220 AD, Kaitan, Iran

This ewer would have been a centrepiece at celebrations.

Although wine drinking was banned in 13th century Iran, it remained popular with the upper classes.

Made in Kaitan, a town celebrated for its quality ceramics, this ewer is decorated with a metallic glaze and is dense in patterns and inscriptions.

Portals to the World ~

Objects in focus museum guides

Short guides produced to support people with dementia and their care givers designed to promote curiosity and conversations both at home and at the museum.

Created in collaboration with the programme delivery partner, Dementia Compass, and museum subject specialists.

Example Guide

Objects in focus - museum guides
Sybil Pye and the Art of Bookbinding

The Fitzwilliam Museum
From antiquity to the present day, the Fitzwilliam houses a collection of over half a million beautiful works of art, masterpieces, paintings and historical artefacts, this guide is an introduction to the work of Sybil Pye whose book covers are part of the Museum Library Collection.

Sybil Pye (1879-1958) was a pioneering female bookbinder whose designs broke new ground in the decoration of bindings.

In this guide we will look at:

- the 19th-century bookbinding trade and how Pye broke away from its traditions
- her distinctive style and where that came from
- how she went about creating her extraordinary designs by following the process she used.

Bookbinding in the nineteenth century

By the nineteenth century, bookbinding was a large and busy trade, based on a production-line model of working. Increasing mechanisation of the printing process led to greater speed in producing books, but the binding trade was still heavily reliant on manual workers.

Women and men's work

The workforce was strictly divided between 'women's work' and 'men's work' - the women folded the printed sheets and sewed them together, after which the men took over to shape the spines with hammers, attach the boards, and cover the books with leather. They also added titles and decoration with gold leaf.

Bookbinding manuals

To make the production line efficient, standard techniques, patterns and levels of finish were set out in bookbinding manuals, and as a result bookbinding styles became standardised.

Bookbinding process

- 1. Folding - women**
- 2. Sewing - women**
- 3. Cutting board - men**
- 4. Pressing - men**

Section of the book cover for *Aeneas from Washburn* designed and bound by Sybil Pye (1902-1937)

Sybil Pye's bookbinding revolution

Sybil Pye taught herself bookbinding using Douglas Cockerell's *Bookbinding & the care of books* (1900), a book which remains one of the standard works on the subject to this day.

Cockerell broke with the nineteenth century production-line technique and advocated instead one of individual attention to each book. Using Cockerell's lessons, Pye developed a revolutionary style of decoration of her own.

Coloured leathers had been used for many centuries to make multi-coloured patterns and labels on books; the leather used was very thin and then cut into shapes and applied onto the surface with glue (only). This process results in the leathers losing much of their beautiful natural grain.

Pye's novel technique was to 'lay' her designs. To do this she cut shapes through the whole thickness of the covering leather to create windows. She then inserted coloured leather in the same shape into the windows. This technique allowed her to exploit the full beauty of the leathers.

Pye's work is considered some of the most innovative design binding of the twentieth century as fresh today as it was when the books were first bound!

Books designed and bound by Sybil Pye in the Fitzwilliam collection

Sybil's Pye's books are often on display in the museum - ask at the reception desk for their location. You can also book an appointment to see one with the reference library.

Edward Chese

This guide was written by Edward who is a Queen Elizabeth Craft Scholar and Accredited Conservator-Restorer. He trained at West Dean College, West Sussex, before coming to Cambridge to work at the 'Cambridge Colleges' Conservation Consortium. He ran the workshop for three years before taking up the position of Conservator of Manuscripts and Printed Books at the Fitzwilliam Museum in 2015.

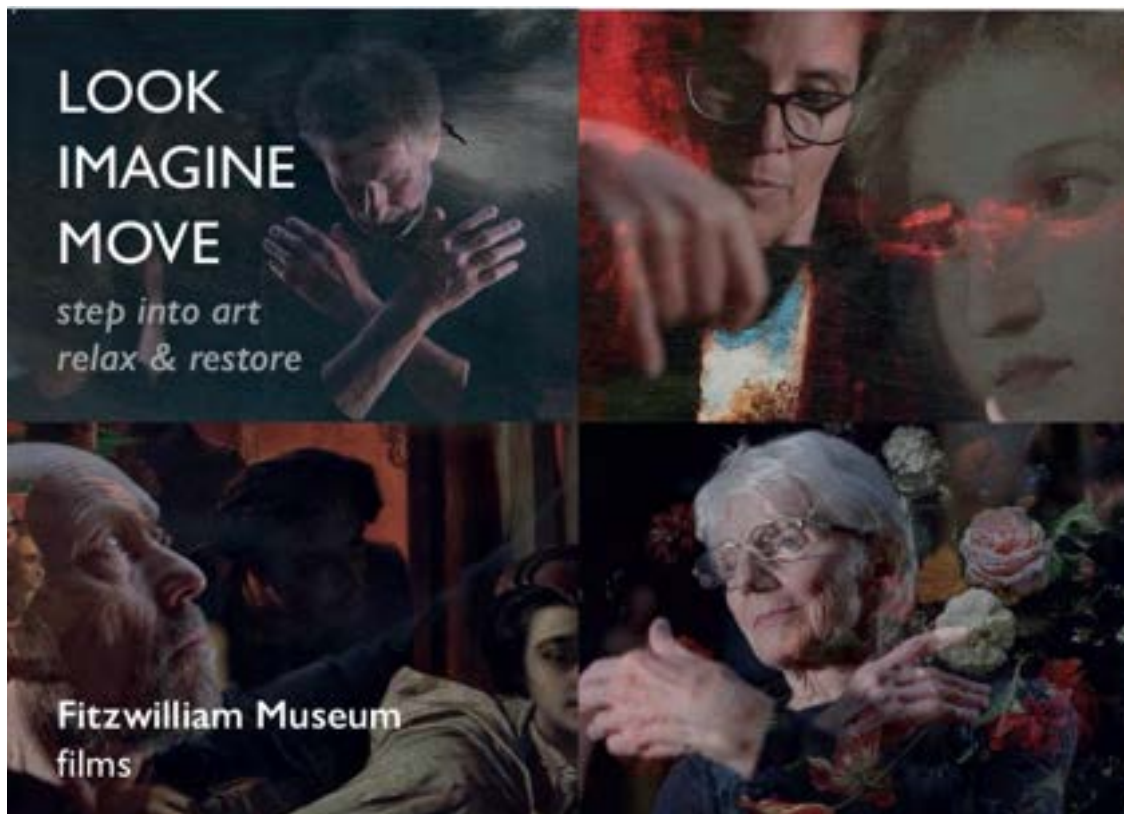
Edward is a specialist in the conservation of bindings and has research interests in the history of bookbinding.

Front cover for *Aeneas from Washburn* by Sybil Pye - copy shown on the front page of this guide.

Dance with the Museum - Look Imagine Move - guided film series

Resources for use in group work by those working in health and social care settings: with, gentle movement and story, lose yourself in the moods, atmospheres, details, and dynamics of some of the Fitzwilliams most loved painting.

Created with ideas generated by participants from the Dance with the Museum programme at Cambridge City Council Sheltered Housing Schemes.



Look Imagine Move

film series

Travel through art at the Fitzwilliam; with music, gentle movement and story, lose yourself in the moods, atmospheres, details and dynamics of some of the Museums most loved paintings.

Watch on YouTube

Fitzwilliam Museum / Playlists / Look Imagine Move

Film 1 Nature & Symbolism

Film 2 Drama & Morality

Film 3 Sensuality & Power

Film 4 Seascapes & Skyscapes

+ David's Joy

Inspired by the architecture of the Fitzwilliam Museum and Recomposed: Vivaldi – The Four Seasons, Spring 1, composed by Max Richter

Max Richter: Daniel Hope, Konzerthaus Kammerorchester Berlin, conducted by André de Ridder • Universal Music GmbH, published by Mute Song Limited

Directed by Peter Harmer & Filipa Pereira-Stubbs

Cinematographer Peter Harmer

Dance artist Filipa Pereira-Stubbs

Original musical scores (films 1–4) Kit Thomas
Follow Kit on Spotify and KAMO on Soundcloud

Dancers David Hicks, Maddy Tongue,
Andrew Tristram, Filipa Pereira-Stubbs

The Look Imagine Move films are inspired by Dance with the Museum a collaboration between older residents of Cambridge City Council sheltered housing schemes & the Independent Living Service, Filipa Pereira-Stubbs and The Fitzwilliam Museum.

Dance with the Museum is part of University of Cambridge Museum Consortium, Age Well initiative, supporting older people's wellbeing through cultural connections.

The
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