



**'artbeat Brecon**  
Community engagement through music

**Feasibility & Market  
Research study concerning  
the setting up of a social  
enterprise to deliver  
community engagement  
through musical activities  
in the Brecon area.**



*“I think music in itself is healing. It’s an explosive expression of humanity. It’s something we are all touched by. No matter what culture we’re from, everyone loves music.” — Billy Joel*



 UK Government  
Llywodraeth y DU

  
**Powys**

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# Executive Summary

## 1. Introduction and overview

The goal of this exercise was to measure the level of interest of a service provision in the field of Arts and Health in Brecon (Powys) and surroundings. The project drew upon previously tested and delivered approaches to community music provision, specifically the Lifemusic Method and the work of Klawitter in the Irish Republic who have been working collaboratively since 2014. The initial intention was to deliver the Lifemusic Training programme in Brecon but given the time constraints on the funding spend it was decided to run a feasibility study and establish the foundations for a broad and sustainable platform for community music through the establishment of a Community Interest Company. 'artbeat Brecon was therefore registered with the aim of providing at a later date both the Lifemusic Training and a raft of other musical initiatives drawing upon the substantial combined experience and expertise of Lifemusic and Klawitter in arts and health projects, training and performance. This study provides a summary and descriptions of previous and current projects drawing on Lifemusic and Klawitter principles (including reference to successful practice across the UK and beyond) together with an overview and evaluation of the work undertaken by the newly registered CIC between July and October.

## 2. Methodology

Substantial existing evidence of current and previous work, consultation with local partners plus evaluations from four locally delivered taster sessions provided data for this exercise. The methodology is based on established demographic analysis, ethnographic approaches and frameworks of musical practice within communities. Four three-hour taster sessions were delivered to invited participants representative of a wide-ranging demographic. This variety of participants and potential partners was identified through existing databases, an open call via social media, support from the PAVO

Community Connectors Network, an article in the local paper, printed flyers and word of mouth. Information and invitations were sent directly to community groups and individuals.

## 3. Findings

### 3.1 Respondents

The total number of participants who attended the taster sessions was 37, representing a diverse group of people from various backgrounds and a wide geographical area. Completed evaluation forms were received from 25 participants. 14 people attended two or more sessions. 3 attendees opted not to complete the evaluation form.

Ages of participants ranged from 28-82. Retired people active in the community either as artists or involved in artistic pursuits such as writing, healing, and creating new ventures in the community accounted for 10 out of 25.

Of those 12 participants still working 4 were linked to a hospital or other health and /or care organisation, 2 in education and healthy place shaping. There was 1 person with an arts-based role, 3 self-employed musicians, 1 working for a County Council and 1 self-employed in media and journalism.

### 3.2 Taster session method and approach.

The taster sessions were organised by newly formed 'artbeat Brecon CIC employing the Lifemusic Method, a collaborative and participatory approach to community music with a long and successful history of practice and outcomes.

### 3.3 Location

The taster sessions took place in the Gallery at the Theatr Brycheiniog in Brecon.

### 3.4 Funders

The project was funded by the UK Community Renewal Fund and managed via Powys Association of Voluntary Organisations (PAVO), and Powys County Council. Match Funding of 17% was contributed by 'artbeat Brecon.

### 3.5 Outcomes

Database – expanding list of partners and participants.

Website - [www.artbeatbrecon.com](http://www.artbeatbrecon.com) developed and launched.

**Video** – ten minute film as a visual tool for information for interested partners and future funding sources.

Analysis of taster session evaluations from participants.

### 3.6 Lifespan

The project was focused and short-term and ran within the time frame of the funding from July to October 2022. The CIC ('artbeat Brecon) aims to continue and develop the work established during the period of the feasibility study, complementing, supporting and adding to current community music activity in the region.

### 3.7 Research purpose and aims

This feasibility and market research exercise aims to demonstrate the link between current legislation surrounding health, well-being and the arts with social expectations and needs within the Brecon area. It intends to reveal to what degree the community is open to this specific form of intervention. To this end research was based on both primary and secondary data as explained in chapter 2.

Projects previously conducted using the 'Lifemusic' method have been extensively evaluated with most outcomes (reports, articles, conference papers etc.) publicly available via dedicated websites, (academic or otherwise) videos and social media and are freely available for peer sharing. The results of the current exercise (Details from p.25) generally concur with previous (positive) results.

In the current time, arts experiences are frequently integrated into a variety of healthcare contexts including hospitals, day care centres and other community settings. The role of the arts in health promotion has received considerably increased focus in

recent years. Findings indicate that a wide range of different organisations have an interest in Arts and Health activities. This calls for a high degree of close collaboration between the arts community and public bodies.

There is considerable support for the idea that arts should be a core component of social prescribing schemes across Wales. 'artbeat Brecon is involved in discussions and will advocate for the implementation of social prescribing procedures.

## Introduction

### 1.1 Background

'Artbeat Brecon CIC is a new social enterprise, funded by the UK Community Renewal Fund via Powys Association of Voluntary Organisations (PAVO).



**'artbeat Brecon**  
Community engagement through music

### 1.2 Artbeat Brecon Personnel

'Artbeat Brecon CIC was founded by **Dr. Rod Paton and Hedda Kaphengst**.

**Rod** has worked with music and communities for over 40 years as a workshop leader, composer, jazz musician, singer, lecturer and writer. His work with theatre and music spans four decades.

In 1990 Rod founded the '**Lifemusic**' community music project which has taken him all over Europe and North America presenting workshops and conference papers. He is the author of two books<sup>1</sup> on improvisation and applied music (Living Music, 2000 and Lifemusic - Connecting People to Time, 2011) as well as numerous book chapters and research papers.

He specialises in devised and improvised music and method as well as extended voice work and for 34 years taught improvisation, composition, and music therapy at the University of Chichester where he led the route in community music.

**Hedda** is an actor, singer, guitarist and group leader and the founder/director of Klawitter, an award-winning company which provides interactive performances and concerts in care homes. Although German by birth, Hedda has been based in the Irish Republic for the past two decades from where she has developed a successful programme of activities for older

people. She now divides her time equally between Brecon and Bray.

Hedda is a versatile and dynamic social entrepreneur with a portfolio career, specialising in supporting organisational development, strategic change, and advocacy for older persons. She demonstrates expertise within areas such as creative aging, advocacy for older adults in care, creating communities across all ages, well-being, and health improvement through arts intervention.



*Rod and Hedda in the Artist Colony in North Hollywood.*

### 1.3 Aims, Objectives and outcomes

Artbeat Brecon aims to provide workshops and training for anyone interested in using music to enhance well-being and support communities.

The project is based around the widely used, well-tested and evidence-based method called '**Lifemusic**' which has been specifically developed as an accessible, inclusive and creative tool which enables a diverse range of community partners to participate alongside each other.

'Artbeat' Brecon has conducted a marketing study which measures the potential for establishing the '**Lifemusic**' method and the training programme in the locality.

<sup>1</sup> Paton,R (2012) Lifemusic: Connecting People to time. Archive publishing.

Disability incorporates both artistic and health aims.<sup>4</sup>

## Objectives

- to embed an approach grounded in cultural interactions rather than clinical goals.
- to provide training in an effective practice of high-quality live music interactions.
- to involve participants in shared creative expression.
- to develop appropriate competencies and professional standards.
- to enhance career opportunities for working artists.

## 1.4 Definitions and scope

### 1.4.1 Definitions Arts and Health

For the purposes of this study Arts and Health intervention is defined as:

‘The generic term that embraces a range of arts practices occurring primarily in healthcare settings, which brings together the skills and priorities of both arts and health professionals.’

The ROI Arts Council Arts and Health Policy and Strategy, 2010<sup>2</sup> makes a distinction between Arts and Health, arts therapies and arts and disability:

- Arts Therapies:** the use of arts to improve mental health and well-being. Distinct from Arts and Health, the primary goal of Arts Therapies is clinical.<sup>3</sup>
- Arts and Disability:** the use of arts for the specific purpose of engaging and involving people with disabilities. Similar to Arts and Health, Arts and

**Other Arts practices:** Arts and Health can also overlap with a number of other related practices. For example, individual artists may be involved in arts activities that take place within healthcare contexts or community settings, which may benefit peoples’ well-being. (See 4.1 case studies)

Arts and Health activities may also intersect with arts and medical humanities or arts and science approaches.<sup>5</sup> Whether these activities are defined as Arts and Health depends on the degree to which they incorporate the goals of both arts and healthcare.

*“Arts, health and well-being includes any art project, intervention or commission where the intention is to improve health and well-being”.*

The World Health Organisation defines wellbeing as a state in which an individual can [1] realise their own potential, [2] cope with normal stresses, [3] work productively, [4] and contribute to their community.

### 1.4.2 Scope

From July to October 2022 *artbeat Brecon CIC* developed a community-based music project which aimed to measure the value and test the feasibility of music or *musicking* (making spontaneous music with others) using the *‘Lifemusic’* method.

This culminated in FOUR 3hr pilot sessions in collaboration with Theatr Brycheiniog which were evaluated through a series of questionnaires. (See Marketing Findings p.25)

### 1.4.3 Boundaries of the report

<sup>2</sup> *Arts and Health: Policy and Strategy. (2010). The Arts Council. Source: [http://www.artsandhealth.ie/wp-content/uploads/2011/08/Arts-CouncilArts\\_and\\_health\\_policy\\_strategy-2010\\_2014.pdf](http://www.artsandhealth.ie/wp-content/uploads/2011/08/Arts-CouncilArts_and_health_policy_strategy-2010_2014.pdf)*

<sup>3</sup> *Irish Association of Creative Arts Therapists website. (2020). Source: <https://www.iacat.ie/art-therapy>.*

<sup>4</sup> *Why arts and health should not be confused with arts and disability? (2016). Pádraig Naughton. Source: <http://www.artsandhealth.ie/perspectives/why-artshealth-should-not-be-confused-with-arts-disability>*

<sup>5</sup> *The Arts and Health Handbook: A Practical Guide. (2003).*

This marketing study is a short-term and focused exercise with a limited time frame conducted between July and October 2022.

## 2. Methodology

This study is based on research and project case studies previously undertaken for the ‘Lifemusic’ method. It is evidenced by projects conducted throughout the UK and ‘Lifemusic’ workshops, presentations and projects previously carried out in the Republic of Ireland, the Czech Republic, Los Angeles, California and Iceland. In many cases, other organisations mentioned in the report have been contacted by telephone. Organisations were identified through web searches, calls through several networks, but largely through ‘snowballing’ contacts, asking each in turn if they were aware of any other activity.

### 2.1 Data collection

#### 2.1.1 Primary data

1. Questionnaires from training participants after the ‘Lifemusic’ taster session (see Marketing Findings p 25.)
2. Marketing Report Findings p 17

#### 2.1.2 Secondary data

1. Review of existing data collected in Ireland and UK
2. Research of existing Health and Care policies regulating the care sector in Wales
3. Research and case studies previously conducted demonstrating the use of the ‘Lifemusic’ method in a variety of settings.

## 3. Policy Context<sup>6</sup>

A number of different bodies promote public health in Wales and the UK. This section summarises some of the key areas of public policy in Wales which inform the development of Arts and Health activity.

### 3.1 Well-being of Future Generations (Wales) Act 2015

The rekindling of interest Arts and Health coincides with the introduction by the Welsh

Government of this new and somewhat radical piece of legislation. The Act requires selected public bodies in Wales to think more about the longer-term. The Act urges public bodies to work more effectively and more collaboratively with citizens and communities.

One of the key objectives of the Act is to achieve [A Healthier Wales](#). This means that the current time is ripe for promoting the benefits of Arts and Health.

For example: The Public Service Board (PSB) is a statutory strategic partnership established under the Well-being of Future Generations (Wales) Act 2015. The Act requires key local organisations in Powys to work together and take a more co-ordinated and long-term approach to those issues that matter to the people of the county.

### 3.2 Welsh Government priorities for Health

The Welsh Government published Prosperity for All<sup>7</sup> in September 2017. This provides one single, over-arching national strategy.

The strategy emphasises prevention, early intervention and a people-centred approach – the essential requirements for the delivery of long-term outcomes.

Other key messages include involving people in shaping the services they use every day. Prosperity for All focuses on four key themes:

- Prosperous and Secure

- [Healthy and Active](#)

- Ambitious and Learning
- United and Connected

The [Healthy and Active theme](#) is defined by three high level objectives:

- delivering quality health and care services
- promoting good health and well-being
- building healthier communities and better environments.

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<sup>6</sup> Arts and Health in Wales A Mapping study of current activity Volume 1: Analysis, findings and proposals January 2018

<sup>7</sup> Welsh Government; (2017) Prosperity for All: The National Strategy, Taking Wales Forward

Key to the future sustainability of the strategy is people taking greater personal responsibility for their own health and well-being and having a more active role in shaping it. Promoting good health and well-being means supporting people to adopt healthy lifestyles and encouraging a substantial increase in people's physical activity.

### 3.3 Mental Health

Increased awareness of mental health issues within the wider population has seen this issue move quickly up the public health agenda:

- 1 in 4 people in Wales will experience mental ill health at some point in their lives
- referrals to child mental health services have almost doubled over recent years
- 40% of work-related illness is reported as stress.

This presents a massive challenge for the NHS and for society more generally. 'Prosperity for All' sets out actions to break down the stigma surrounding mental health conditions. It advocates alternative approaches to medication for mental health<sup>8</sup> issues and commits to delivering a pilot to explore how [Social Prescribing](#) might help to treat mental health conditions. This will be explored more fully in section 4. Marketing Findings, (see p.17)

**Schools** will play an increasing role in tackling poor mental health in children through the design of the new curriculum. This will place a focus on well-being and developing young people's mental resilience. There is significant potential here for [artbeat's Lifemusic](#) to link with the Arts Council Wales's 'Creative Learning through the Arts' programme.



Learning Hub -Lifemusic facilitator Niall Cloak, Klawitter Theatre Group member

### 3.4 Summary

#### *Lifemusic – putting the hum back into human*

Lifemusic, as an accessible, participatory form of improvised music-making chimes with the ambition of national arts and healthcare strategies. Therapeutic rather than therapy per se, it is socially inclusive and aims to enrich lives and strengthen communities. The plan is to provide the core training in the method through [artbeat Brecon](#) with the intention of both contributing to already established activities and establishing fresh initiatives.

Lifemusic draws on the natural human capacity to create and make music. Its origins lie in community music as practiced across the globe over centuries, drawing on the oral tradition, free jazz, music therapy, progressive education, and world music. The method is unique in that it can be learned and used by both musically trained and untrained individuals.

Lifemusic groups have been established in many different settings: working with disabled and vulnerable people, with older people, in schools and colleges, in healthcare contexts, even in the corporate sector. The training has been undertaken taken by a broad range of people working in the caring professions. This makes it eminently suited to social prescribing.

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<sup>8</sup> Walker, S. and Paton, R (2014) Lifemusic as an aid to recovery in a forensic mental health setting. J of Psychiatric Intensive Care NAPCU 2014:00:1-6



## 4. Secondary data

This chapter outlines examples of the practical application of Lifemusic in communities.

### 4.1 Case Studies of projects

#### 4.1.1 Lifesongs



Bray, Mermaid theatre, Performance for care home residents

The Lifesong's project aims to bring to life memories, reflections and feelings of older people through a combination of theatre, humour, spontaneous music-making and song writing.

The project confronts issues involved in the aging process touching on meaning, significance, memory and loss.

#### Aims

- To bring to life stories told by nursing home residents and to hear their voices by creating a music theatre piece based on their stories
- To work with singers/actors to devise a piece based on these narratives and voices
- To provide a model for contemporary creative practice



Bray, Mermaid theatre, dementia friendly performance for care home residents. Photo: [www.wojtekbartkowski.com](http://www.wojtekbartkowski.com)

#### Methods

In 2014, Hedda Kaphengst and Rod Paton ran a series of 'Lifemusic' workshops in three care homes in Bray and Wicklow. The Lifemusic method follows these principles to unlock the musical potential in participants:

Everyone is musical.

There are no wrong notes in music.

Every sound has a meaning.

Making music is an act of trust.

Using a wide variety of simple instruments, participants create entirely original pieces of music based upon ideas, images, stories and feelings.

The number of participants in the workshops was between 12 and 20. Stories that emerged during the music-making were noted down and formed the basis for the lyrics of the songs written for residents. A workshop performance in the theatre of Mermaid Arts Centre, Bray was presented to participating residents, care staff and relatives. The Lifesongs project is still ongoing and develops in different stages. Stage 3 has been completed.

Stage 1 – visiting, performing, listening, recording

Stage 2 – reflection/scenography/songwriting

Stage 3 – return visits with interactive workshops

Stage 4 – creating the music/theatre piece

Stage 5 – performance

#### Criteria applied:

Participation is in agreement with the management of the homes.

Contact with residents is non-intrusive, voluntary, and monitored.

Conversations are informal and grow spontaneously out of the music sessions: there are no questions.

None of the information will be used directly or explicitly in any way and will serve only as a general background and inspiration in devising a longer piece about the experiences of ageing.

### Artistic Outputs

From January to April 2014, Hedda and Rod conducted 12 musical performances in three nursing homes followed by 21 'Lifemusic' workshops from May to December 2014 facilitated by Rod and assisted by Hedda.

Klawitter conducted a workshop performance at Mermaid Arts Centre, Bray in November 2014 as part of 'Yarn – the Bray Festival of Story and Song'. The experimental performance was attended by an audience of over 100 people consisting of nursing home residents, care staff and relatives. The show was intended to present the realities of later life through creative exploration of narratives as they were recalled and re-imagined by the actors through improvisation. The performance included an element of audience participation using percussion instruments.

Eight songs were written based on stories told by residents in the care homes involved. Five of these were included in the workshop performance.

Rod, Hedda and pianist Darren Baird returned to the care homes with four musical performances of all eight songs. These performances included audience participation such as dancing, singing and playing percussion. Two full days of 'Lifemusic' workshops were facilitated for the workshop performance team including actors and musicians.

In January 2015, 'Lifemusic' workshops were facilitated by Rod and Hedda in four senior artist colonies in Los Angeles followed by performances of the songs written.



In the Senior Artist colony in Burbank/Ca.



In the Senior Artist Colony in Long Beach/LA



Bray ROI, Mermaid theatre, Dementia friendly performance. Photo: [www.wojtekbartkowski.com](http://www.wojtekbartkowski.com)

#### 4.1.2 Lifemusic in Theatre: 'Running Wild'

In 2015, for its 30th anniversary, Chichester Festival Youth Theatre (CFYT) took on its most ambitious project to date: a promenade production of Michael Morpurgo's *Running Wild* at the Cass Sculpture Foundation in Goodwood. Dr. Paton was commissioned as [composer and musical director](#) of this production which won the UK Theatre award for best show for children and young people.

Rod composed a series of soundscapes for the seventy members of the youth theatre using elements of Lifemusic Method in rehearsals, evoking the atmosphere of the Indonesian jungle through the use of [vocal sounds](#). The production was hugely successful, winning the national award for best Youth theatre production of 2015. the production moved to Regent's Park Open Air Theatre and subsequently on a national tour before returning to CFT in 2017.



*Rehearsal photographs Running Wild Photographer Mike Eddowes*

★★★★

'Dazzling: the sung music effects of the sea from the chorus and the patter of rain, the huge blue material that represented the tsunami and enveloped the audience at one point took my breath away A BRILLIANT, LIFE-AFFIRMING SHOW.' -Radio Times

For the second and third instalment of the show, which was run as a co-production between Children's Theatre Partnership, Chichester Festival Theatre and Regent's Park Theatre in 2016 and 2017 Rod directed and rehearsed a thirty-strong troupe of young people from disadvantaged backgrounds in London, most of them with little or no confidence in their own abilities for singing or music making. The Lifemusic method was successful in encouraging the group to learn the score and soundscape.

### 4.1.3 Klawitter Theatre Group ROI

In 2013 Hedda invited Rod to run a Lifemusic workshop in Dublin with seven members of [Klawitter Theatre Group](#), an award-winning company, founded by Hedda, which provides interactive performances and concerts in care homes. (Detailed Information can be found in the appendix p.31)

Subsequently, Lifemusic became the bespoke training for Klawitter Theatre to prepare its members for the work in nursing homes around Dublin and Wicklow County.

Five of those members who trained in the Lifemusic method were given regular placements as community musicians in care homes.

The collaboration between Rod Paton and Hedda Kaphengst brought about two spin-off projects:

1. Lifesongs in care homes (see 4.1.1)
2. A group song writing project with older people in a day care centre. (Henrietta Street)

#### **A song writing project**

The project was led by Hedda Kaphengst, Director of Klawitter Theatre Group and supported by Rod acting as musician, composer, and adviser for four days. Sean Meyler, care assistant and activities co-ordinator at Henrietta Street, was another musician and co-facilitator central to the project.

**Lifemusic** was used to unlock the musical potential in participants.

A video about the song writing project was produced by Musician and multi-instrumentalist Tracy Bruen who is studying for a master's degree in music therapy at the University of Limerick.

The video can be viewed here: [Arts and Health Songwriting Project. - YouTube](#)

Song writing project in Dublin ROI, Henrietta Street Day Care Centre



Song writing project in Dublin ROI, Henrietta Street Day Care Centre. Photos: [www.wojtekbartkowski.com](http://www.wojtekbartkowski.com)

## 4.2 Examples of trained 'Lifemusic' facilitators as social entrepreneurs in their communities.

The following examples demonstrate the range and versatility of the Lifemusic method.

**4.2.1 Laura Cousins - Music, Stories, Eco Worrier.** Music-making sessions for any and all, regardless of experience or perceived ability. Sensory storytelling for anyone with additional cognitive and/or physical support needs. [Laura Cousins - Music, Stories, Eco Worrier.](#) | [Facebook](#)



### 4.2.2 Tania Cornick -Melody through the Mind

Tania is a Lifemusic practitioner/singer and community musician using Lifemusic in North Wales. She offers Lifemusic Workshops for Babies, older Children and Adults and works with Conwy Council. [Reviews](#) | [MelodyThroughTheMind](#)

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### 4.2.3. Shirley Stump- Hypnobirth Teacher, Doula and Lifemusic Facilitator.

Shirley Stump offers private and group Sound Healing, Doula Support, Antenatal Preparation & Hypnobirth courses based in Fernhurst near Haslemere covering areas on the border of Surrey, West Sussex and Hampshire. [Shirley Stump Sound Healing & Positive Birth Support](#) | [Sound Healing, Doula & Hypnobirthing](#) ([wordpress.com](http://wordpress.com))



### 4.2.4 Adam Switala [Adam Świtała](#)

[\(adamswitala.com\)](#) Adam Świtała is a Polish composer, musician, teacher, and researcher. Adjunct Lecturer at the School of Education, University of Iceland. He attended the Lifemusic training after participating in a number of workshops which Rod conducted in Warsaw in 2013-2014. Since 2019 Adam has been involved in the development of family musicking courses for immigrant families of under-preschool age children in Iceland, based on the [Tónagull](#) method. In the past 20 years he has worked as teacher and educator in a wide range of educational settings, from early childhood education to university level and participated in many educational and community-oriented projects, working with children and adults, professional artists, amateurs, students, teachers and educators. He is a board member of the International Society of Music Education (ISME)



#### 4.2.5 Jon Blend-Psychotherapist:

Jon is a UKCP and ECP-registered adult, child and adolescent psychotherapist with 40 years' experience of working with emotionally distressed people including 15 years' clinical experience of working with children and adolescents in an NHS Family Consultation Service. He offers psychotherapy to adults, children & adolescents. Also, with families to offer parenting support. He works face-to-face and online as a trainer (UK and internationally) and offers clinical supervision. He is also a Lifemusic practitioner, [London Playback Theatre](#) musician and a faculty member (Wellbeing Diploma) at the [Institute for Arts in Therapy and Education \(IATE\)](#), London.

<https://www.gestaltartscounselingandpsychotherapy.co.uk/>



#### 4.2.6 Kevin McNamara-Music therapist and composer

Songwriter and composer Kevin McNamara works as a music therapist in mental health, dementia care and acquired brain injury.

[\(35\) Rain On Tent - Lets Go For A Walk - YouTube](#)

Kevin trained with Rod and worked in Klawitter Theatre for five years through which he found his placement as music therapist in dementia care.



#### 4.2.7 Chris North- Teacher and Social Worker

Chris North founded 'Freedom Through Fun!' based in Chichester in November 2004.

He has 20 years' experience as a teacher and 13 years as a Senior Social Worker in the West Sussex Child Disability Team. Chris also founded **Wellspring West Sussex** with a colleague in the Child Disability team. Wellspring is an independent charity for families with children and young people with additional needs and disabilities.

<https://chrisnorththetoyteller.com/>



#### 4.2.8 Sean Meyler- Carer, Activities co-ordinator and Community musician

After taking part in the first 'Lifemusic' training in Dublin, ROI, Sean was encouraged to train as a carer and to work as community musician. After his training he began working as an activities co-ordinator in the Day Care centre where he initially started out as a volunteer. He co-facilitated a song writing project with Hedda in Dublin and now works regularly as a community musician in five Care Homes in the Dublin area



#### 4.2.9 Mike Fry

[Home Page \(fryedmusic.com\)](http://fryedmusic.com)

Mike is a singer/songwriter and multi-instrumentalist who has worked in the music business since 1985. He trained as a Lifemusic facilitator with Rod and uses the method in his community work which has taken him all over Europe.

**Fryedmusic** is synonymous with Inclusive Arts and Education and its mission is to offer equal opportunities through participation in Music and Performing Arts. For the past 21 years they have brought high quality music workshops and education to a wide range of settings; from casual drop-in [Open Mic](#) sessions in the local pub to international work for the the UN. Its collaboration with [Sharemusic and Performing Arts](#) , one of the leaders in the field of Inclusive arts and education is vital in spreading the work of Inclusive Arts in Europe. Mike Fry has been a part of this organisations since its inception in 2002. He has worked with them extensively in Sweden, developing and delivering both workshops and Inclusive Arts Education to other educational professionals. He has also delivered his work in Albania, Belarus and in Russia.



*Sunbeam workshop in Albania.*



#### 4.2.10 Sandy Walker

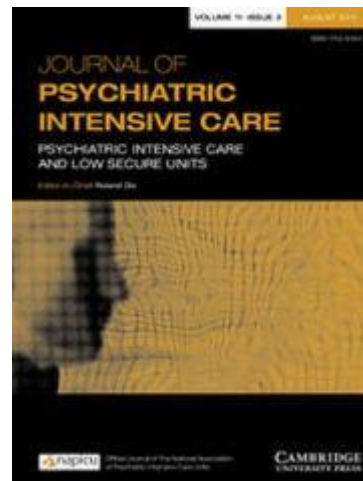
Dr Sandy Walker, PhD, BSc, RMN, Dip.mus, Dip NLP, IMF, PCAP, PGDip



Sandy has been a professional in the arena of mental health since 1989. In 2009 she founded Sanity Books, driven to do something positive to address the issues she saw surrounding mental health in children. The Sanity Company was founded in March 2011. Its mandate is: Mental health matters!

Sandy and colleagues from the Portsmouth Hospitals mental health team attended the Lifemusic training and subsequently set up a permanent Lifemusic facility in an acute mental health ward in a Portsmouth Hospital. Following a joint presentation at a music herapy conference in Newark, USA in 2014, Rod and Sandy co-authored a report for the [Journal of Psychiatric Intensive Care](#) titled:

#### **Lifemusic as an aid to recovery in a forensic mental health setting**



[Journal of Psychiatric Intensive Care](#) , [Volume 11](#) , [Issue 1](#) , April 2015 , pp. 7 - 12

This paper introduces and outlines the Lifemusic method, placing it within a tradition of humanistic approaches to community health and goes on to describe its impact in a mental health facility where the approach was introduced and sustained.



## Market Research Report

### INTRODUCTION

This market report forms part of a feasibility and market research exercise conducted by 'artbeat Brecon to determine the potential demand for the Lifemusic training and delivery in Brecon and the surrounding area.

The market consists of music makers and music leaders on the one hand and a wide range of potential clients (community groups) on the other, working within the context of a developing, nationally agreed framework of legislation and reporting concerning social care and the arts.

'artbeat Brecon has been established:

- a) to open this important linkage and
- b) to provide training and delivery for musicians and other community workers.

Aims and potential outcomes of 'artbeat Brecon

- a) to provide workshops for anybody interested in using music to enhance well-being and support communities.
- b) to provide training for community musicians and others intending to use music in support of community groups
- c) to act as a hub for a wide range of community music provision and performances.

The project is based around an established, well-tested and evidence-based method called '*Lifemusic*' which is specifically designed to be fully inclusive, allowing for a diverse range of community partners to participate alongside each other.

The Lifemusic training is aligned with a strategy which seeks to integrate the arts into all aspects of community. It aims to support artists in maximising their potential and capability in the pursuit of their professional skills and their wish to live and work in the county.



The social enterprise model underpinning the activities of 'artbeat Brecon is based on the example of the award-winning Klawitter Theatre Group. Klawitter was established in 2010 in the Republic of Ireland as a social enterprise to deliver participatory music and theatre to older people living in care homes. It was successful in establishing employment opportunities for young musicians/actors in the community by providing care home residents with regular activities which embrace a person-centered approach. The Lifemusic Method provided a bespoke training method for Klawitter members which resulted in the development of two further approaches to person-centered care (Lifesongs and group songwriting).

Building on the example of this previously successful and evaluated provision, 'artbeat Brecon is now being launched with the aim of rolling out the Lifemusic Training in Powys and establishing a hub which will support current provision, build a network of mutually supportive partnerships and develop new initiatives and expertise.



# MARKET RESEARCH FINDINGS

## 1. Market Opportunity:

### 1.1 Service Needed in Powys

Social Prescribing is a growing and active area of interest in Powys. Social Prescribing is a **holistic approach to healthcare that brings together the social and medical models of health and wellness**. Social prescribing, sometimes referred to as community referral, is a means of enabling GPs, nurses and other primary care professionals to refer people to a range of local, non-clinical services. 'artbeat Brecon can potentially contribute to fill this need through delivery of the 'Lifemusic' training and through training the trainers.

#### 1.1.1 Background Information

Momentum around social prescribing has increased within Wales following publication of the latest Programme for Government *Taking Wales Forward 2016 – 2021*. The programme identifies the key priorities moving forward and includes an intention to “prioritise mental health treatment, support, prevention and de-escalation, including a pilot Social Prescription scheme”.

Elsewhere, arts on prescription schemes are becoming more established and the benefits more widely acknowledged amongst healthcare professionals. 'Making Sense of Social Prescribing' found that social prescribing led to a 28% reduction in demand for GP services: a 24% fall in A and E attendance as well as a drop in secondary care referrals at 12 months (55%) and 18 months (64%). In addition, it estimated that the average Social Return on Investment was £2.30 per £1 invested in the first year.<sup>9</sup>

#### 1.1.2 Geographic Issues

Powys has the lowest population density of all the principal areas of Wales. Most of Powys is mountainous, and most roads and railways are relatively slow. Transport is an issue for service users. Partnerships with services like Dial-a-ride would be needed if service users were to travel to any interactive performances or groups. Isolation, especially of older people is a problem in Powys and elsewhere in Wales.

### 1.2 Purpose of the 'artbeat Service

**The successful delivery of quality live music interactions primarily but not exclusively in community and healthcare settings using the 'Lifemusic' Training method.**

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<sup>9</sup> Polley, M.J., Fleming, J., Anfilogoff, T. and Carpenter, A. (2017) Making Sense of Social Prescribing. Technical Report. University of Westminster, London

Groups who have previously benefitted from the support which 'Lifemusic' provides include:

**Facilitators such as:**

- Performing artists
- Teachers and music leaders
- Counsellors and therapists
- Students
- Social and healthcare professionals
- Support workers

**Client groups have included:**

- Older people
- Vulnerable groups
- The international community (including asylum seekers)
- People with mental health issues or neuro-disability
- people with substance abuse issues
- Children and families



Lifesongs performance in the Mermaid Theatre, Bray ROI, involving music students from Chichester University.  
Photos: [www.wojtekbartkowski.com](http://www.wojtekbartkowski.com)

## 2. Delivery model



1. 'artbeat Brecon' has at its core the 'Lifemusic Method', established as an original and highly accessible intervention in the UK and beyond. 'Lifemusic' demonstrates how musical activity can generate a variety of beneficial outcomes with a wide range of community groups.
2. The training equips the participants with skills appropriate to facilitate the delivery of quality live music interactions in community and healthcare settings.
3. This group learning process encourages trainees to develop their confidence, empathy, flexibility, and versatility through a series of tasks, exercises, analysis, and group discussions around the concept of 'Lifemusic' and its place within the care and community environment.
4. Delivery of training:
  - The care or community provider brings in a trainer to train designated staff members in the method enabling them to facilitate the service in-house.
  - The training is facilitated in a dedicated training hub such as: e.g. The Health and Care Academy in Bronllys Hospital.

## Other Applications of the Lifemusic Method

**1a)** Interactive performances can be carried out in care homes, schools, theatres etc. in co-operation with local community groups such as choirs and theatre groups.

**1b)** Improvisation groups such as 'Jazz without tears', which is already running in collaboration with Brecon Jazz Club.

**1c)** Training of professional musicians. The philosophy behind Lifemusic and the training itself has been described by professional musicians as liberating and freeing

### 2.1 Length of training and equipment needed

Six day/36 hrs. of 'Lifemusic' training to gain a certificate

plus

2 hrs. of care specific policy training

2 hrs. of training within a care environment. (Both in cooperation with the respective care/health provider)

A set of 15 -20 good quality, 'instant access' instruments (tuned and untuned percussion)

Ideally, facilitators of the training should have their own transport.

### 2.2 Support to the training/trainees

- The community facility (e.g., school or care home) or healthcare partners support the project by opening their doors to the facilitator/s and briefing them on the culture of daily life within that respective environment.
- A designated staff member joins the facilitator/s team and enables engagement with residents across the site. As part of the debriefing process staff and trainers provide constructive feedback to the trainees at the end of each visit.
- A bright and good-sized room suitable for group activities.

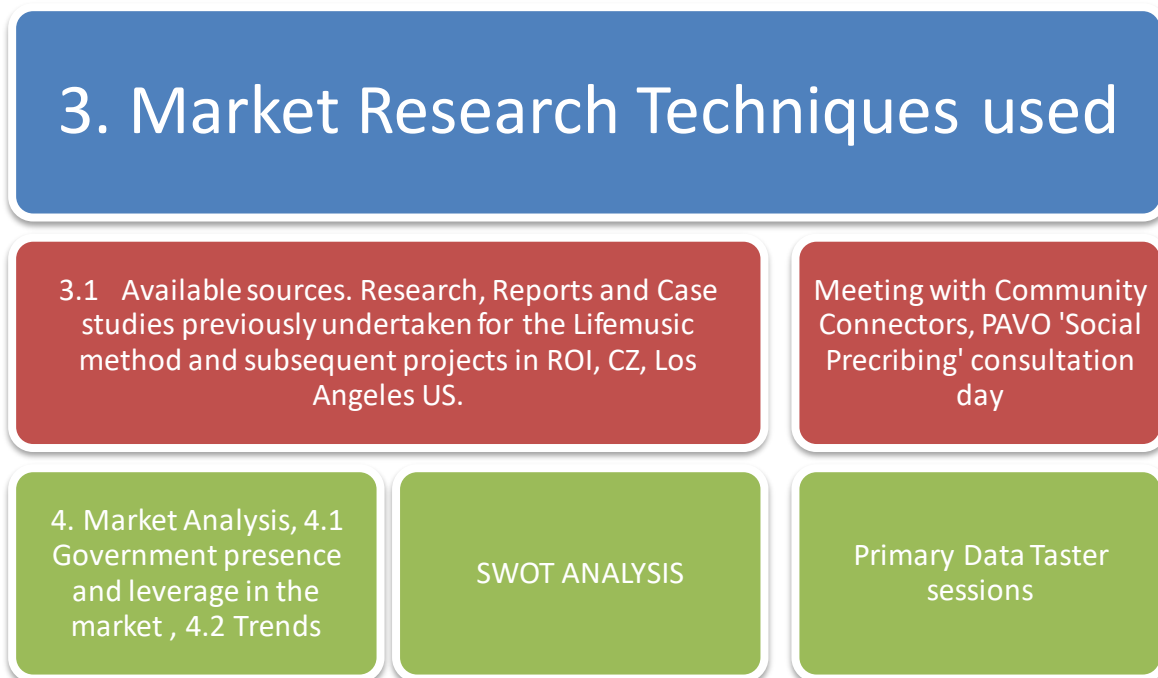
### 2.3 Information relative to service users' requirements:<sup>10</sup>

- the approach and best practice systems necessary for successful musical interactions in healthcare and community settings
- ethics and confidentiality, health, and safety considerations
- spatial awareness and interactions with patients/residents, families, and staff
- Self-care awareness, emotional wellbeing, empathy, and intuition
- challenges of teamwork in a sensitive environment

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<sup>10</sup> Klawitter-Giving Nursing Home residents a voice, Niall O'Brien in collaboration with the DCU Knowledge broker programme July 2014

### 3. Market Research techniques



#### 3.1. Available sources

##### 3.1.1 Research and case studies

- [Songwriting with older people in care settings - Arts + Health \(artsandhealth.ie\)](http://artsandhealth.ie), 2020
- [Lifemusic training with Henrietta Street Senior Services - Arts + Health \(artsandhealth.ie\)](http://artsandhealth.ie) 2018
- [Lifesongs - Arts + Health \(artsandhealth.ie\)](http://artsandhealth.ie), 2015
- Lifesongs-a project evaluation by Laurie Browne, April 2015
- Walker, S. and Paton, R (2014) Lifemusic as an aid to recovery in a forensic mental health setting. J of Psychiatric Intensive Care NAPCU 2014:00:1-6
- Klawitter-Giving Nursing Home residents a voice, Niall O'Brien in collaboration with the DCU Knowledge broker programme, July 2014
- Southeast Coastal Communities (SECC) programme, Lifemusic – Sounding out university community engagement (32) UK: South East Coastal Communities: Exploring community university partnerships - [YouTube](https://www.youtube.com/watch?v=...) 2008-2011

### 3.1.2 Public research reports

- Well-being assessment Powys, Public Service Board, 5 Culture and Community, March 2022
- CREATIVELY MINDED An initial mapping study of participatory arts and mental health activity in the United Kingdom by David Cutler, Feb.2020
- Arts and Health in Wales, A Mapping study of current activity Volume 1: Analysis, findings and proposals January 2018
- Mapping Arts and Health Activity in (Rep.) Ireland in 2019, Arts and Health coordinators (Rep.) Ireland

## 4. Market Analysis

### 4.1 Government's Presence/Leverage in the Market

The Welsh Government currently carries out an open consultation for<sup>11</sup>

Developing a national framework for social prescribing

A national framework for social prescribing would set a common set of standards and ensure consistent delivery.

The WG aims to:

- develop a common understanding of the language used to describe social prescribing
- agree a model of social prescribing for Wales
- understand what is already happening across Wales, what is working well and what isn't
- identify what action can be taken on a once for Wales basis
- help embed social prescribing services in areas where they either don't exist or need to be developed further
- find out which technological solutions they need to develop

<sup>12</sup>The principles of social prescribing such as taking an early preventive approach to enhancing people's well-being, addressing health inequalities, and strengthening community cohesion are consistent with

- the Social Services and Well-being Act (Wales) 2014,
- the Well-being of Future Generations Act (Wales) 2015,
- long term plan for health and social care 'A Healthier Wales'.

Actions related to social prescribing are already featured in the

- Together for Mental Health delivery plan (2019-2022),
- the Substance Misuse Delivery Plan 2019 - 2022,
- the Six Goals for Urgent and Emergency Care policy handbook

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<sup>11</sup> [Developing a national framework for social prescribing | GOV.WALES](#)

<sup>12</sup> Welsh Government Consultation Document Number: WG44988

- **Connected Communities: a strategy for tackling loneliness and social isolation and building stronger connections which set out a number of actions to embed social prescribing across Wales.**

**More recently, the Programme for Government 2021-26 commits to introducing an all-Wales framework to roll out social prescribing to tackle isolation, although there are potentially many more benefits to social prescribing than just tackling isolation.**

**A Task and Finish Group, chaired by the Deputy Minister for Mental Health & Wellbeing has been established to develop this national framework.<sup>13</sup>**

## **4.2 Trends**

**A base line study about Social Prescribing<sup>14</sup> showed there had been a clear year on year increase in referrals and use of social prescribing over the last three years. With the number of organisations in each local authority providing social prescribing services varying across Wales, Wrexham reported the highest with 19 and Neath Port Talbot the least with 9 organisations.**

**Merthyr Tydfil had the highest number of organisations providing social prescribing services per 100,000 of population, whilst Cardiff reports the lowest in Wales. The majority of organisations that responded were represented by the third/voluntary sector, the local authority with only a few organisations identifying as either healthcare providers, others included housing, universities and well-being center/hub.**


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<sup>13</sup> Welsh Government Consultation Document Number: WG44988

<sup>14</sup> UNDERSTANDING SOCIAL PRESCRIBING IN WALES: A MIXED METHODS STUDY. A final report Carolyn Wallace, Mark Davies, Megan Elliott, Mark Llewellyn, Hayley Randall, Jonathan Owens, Jodie Phillips, Leanne Teichner, Sam Sullivan, Victoria Hannah, Bethan Jenkins, and Amrita Jesurasa. Wales School for Social Prescribing Research (WSSPR) · PRIME Centre Wales · Data Cymru · Public Health Wales September 2021



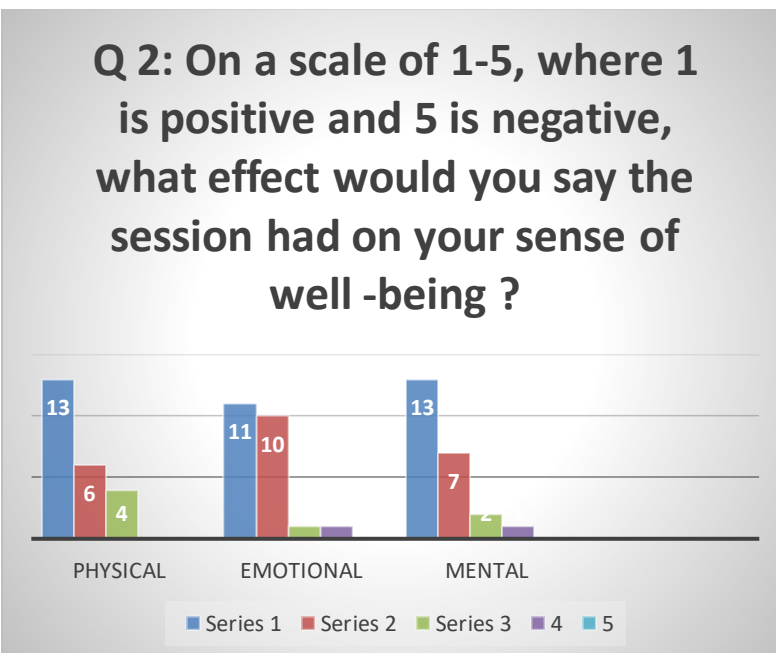
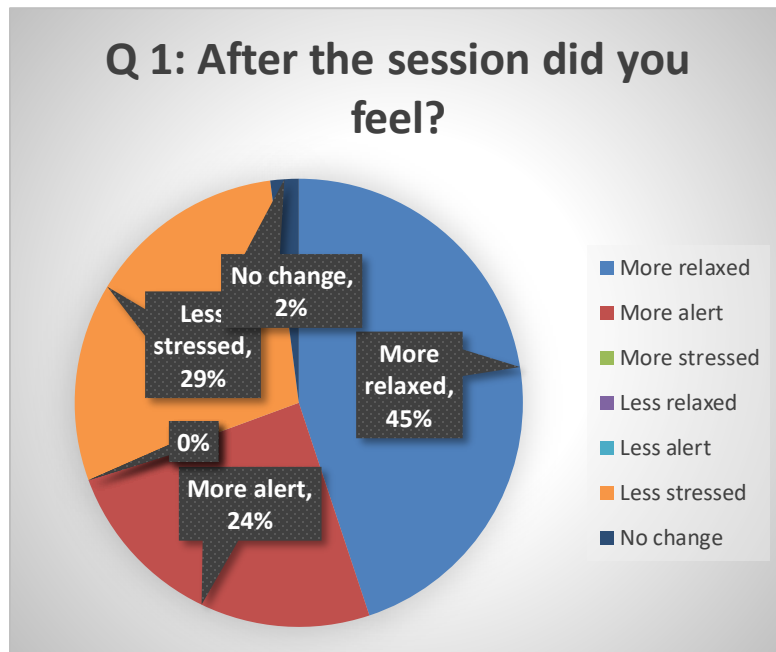
# SWOT Analysis

Swot Analysis		 <b>'artbeat Brecon</b> <small>Community engagement through music</small>
		<b>'Lifemusic' Training</b>
<b>Strength</b>	<ul style="list-style-type: none"> <li>-Inclusivity</li> <li>-collaborative</li> <li>-Low cost</li> <li>-Versatility</li> <li>-Creative</li> <li>-Interactive</li> <li>-Person-centred</li> </ul>	
<b>Weaknesses</b>	<p>More partnerships with local government organizations and healthcare settings to be established</p> <ul style="list-style-type: none"> <li>- Arts undervalued by the health sector<sup>15</sup></li> </ul>	
<b>Opportunities</b>	<ul style="list-style-type: none"> <li>- Training applies to various communities</li> <li>-Shared cultural experiences, inclusivity, collaboration</li> <li>- Beneficial impact of Arts in healthcare chimes with the ambition of national healthcare strategies (see 3, Policy context)</li> <li>-suitable training for social prescribing services</li> <li>- unique in that it can be learned and used by both musically trained and untrained individuals.</li> </ul>	
<b>Threats</b>	<ul style="list-style-type: none"> <li>-Lack of trust</li> <li>-Competition locally</li> <li>-Funding pressure</li> <li>-Cash flow</li> </ul>	

<sup>15</sup> Creatively minded: an initial mapping study of participatory arts and mental health activity in the UK By David Cutler commissioned by the Baring Foundation Feb 2020: p06

## 5. Primary data: Taster sessions evaluation

The four 3-hour taster sessions conducted at Theatr Brycheiniog throughout October 2022 were attended by a total of 37 participants. Here are the evaluative results based on data from participants supplied in response to the questionnaires at the end of each session.



## PARTICIPANTS INTERVIEWS

*The 'Lifemusic' training revealed whole new amazing aspects for me both personally and in my working life." (CN, playworker and consultant)*

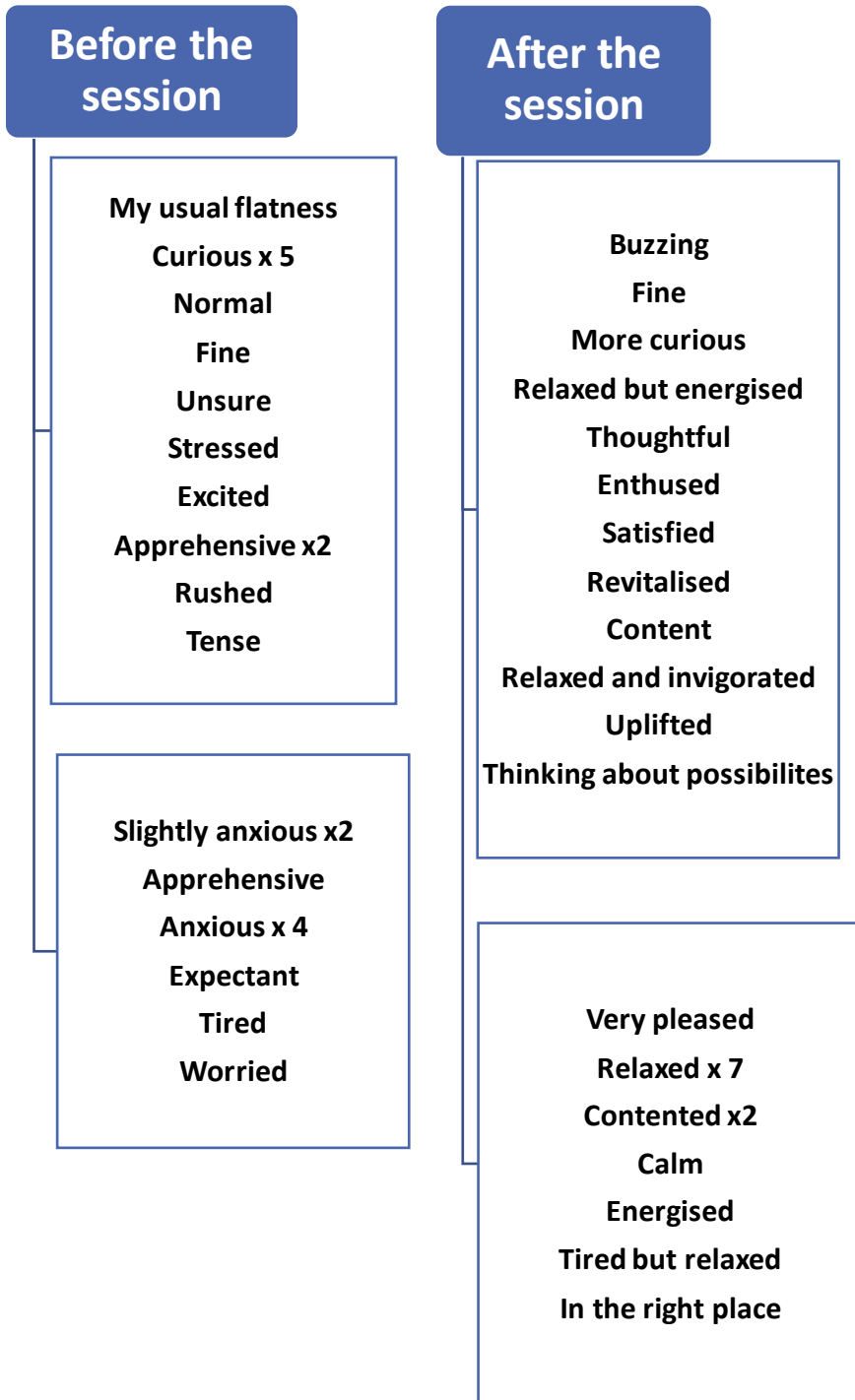
*"Excellent method, great applicability to almost any group of people. Would love to use it further for teambuilding." (SC, clinical manager, NHS)*

*"To me lifemusic has changed the way I listen to music, and the way I make music. It is a great way for professional and proficient musicians to meet with those new to music so they can learn from one another in a supportive and life enhancing environment." (MB, singer and music teacher)*

*"I found the Lifemusic method very useful for my work as this way of music making encourages social interaction and promotes self-confidence and positive relationships between people." (MS, support worker, Mencap)*

*"I found the training both exhilarating and informative as well as beneficial for health on all levels." (RG, artist and ...)*

**Q3: Please use one word to describe your state of mind**



**Q4: What did you find most enjoyable?**

Trying out different improvisations
The freer Improvisations less structured bits
The improvising with instruments
Improvising
Meeting new people in an open space
Playing
The voice work
Having my eyes opened to how naturally we come together to create music
Making music together without having to read notes or think about timing
Letting go
Making music
Playing my viola without any boundaries
Harmonising with others
All of it
The way the last improvisation developed
The Freedom
The Freedom to play and explore so many new sounds
Working with other people
The synergy, calm, reflective approach
The singing exercise
All of it
The evolution from initial holding forms to our own music
The conducting but. Having a go and being conducted
The more structured holding forms
Having the freedom to create in a safe space

**Q5: What did you find most challenging?**

Counting complicated Rhythms +synchronising with other beats
The voice improvisation
The opening holding forms
Talking
Letting go
Singing
Holding back, though sure not all recognise I was
The invitation
The more discordant sections
The vocal elements
Keeping the pulse
Joining the group and playing with professional musicians
The Apollonian counting, also slightly daunted by the superb 'string section'
Rhythms
Freedom to play anything
Letting go of music regime
Stopping, both overall and within each piece, stopping to listen
Focusing on integrating archetypes with what we played, as it's quite newish to me
Joining in
Playing my part when there was no rhythmic cohesion- freer structures
Conduction
Conduction
Conduction (didn't do it)
Starting to sing
Introducing myself

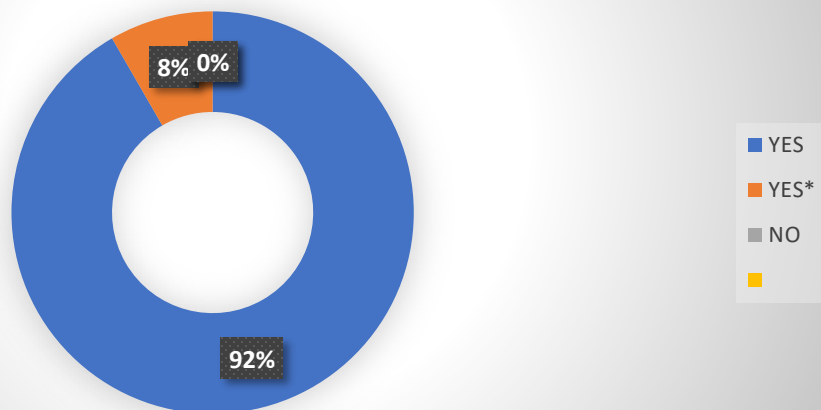
**Q 6: On a scale of 1-5, where 1 is 'very relevant' and 5 is 'not relevant', how relevant do you feel this session was...**



**Q 7: What was the most memorable aspect of the session?**

<b>The insight into how it can be effective in many different environments</b>
<b>The freedom to just play on a wide variety of instruments</b>
<b>Just trying new things</b>
<b>The collective response</b>
<b>The fun x2</b>
<b>Enjoying the drumming so much</b>
<b>The fellow feeling with other participants</b>
<b>Creating something from nothing</b>
<b>The February piece</b>
<b>I was able to focus my mind on something new</b>
<b>The enjoyment</b>
<b>Focussing and forgetting about my woes</b>
<b>All of it</b>
<b>Seeing people relax</b>
<b>Meeting people</b>
<b>The pulse improvisation felt like we all tuned into the same energy</b>
<b>Doing better than I thought</b>
<b>Hearing the song, integrating with other instruments</b>
<b>Enjoyed it all</b>
<b>Sense of community with strangers</b>
<b>The piece we 'composed' which ended with Peter singing</b>
<b>When one of the group suddenly started to sing over the instruments</b>
<b>Zoom exercise</b>
<b>The way in which the music coalesced at the end of a piece</b>

## Q 8: Would you consider recommending this kind of training to your work colleagues?



YES\*; but without any notion of training/ yes, although now retired

## Q 9: In what specific field/profession do you work?

Retired but active in community
Retired psychiatrist/psychotherapist
Retired musician
Retired college teacher
Retired minister
Retired, Active Writer, Author
Community councillor NCC, retired
Don't work due to illness- retired army
Retired criminologist
Mental Health, retired
Education, retired
Education. retired
Dementia Care
PtHB
Assist learning needs in children
Community worker
Visual Arts, Community Projects
Self-employed media adviser, journalist and trainer
IT
Healthy place shaping
Building surveying
Healthy place shaping
Self-employed musician, violin teacher, coach
Classical Musician
Music performance and community music

**Q 10: Please describe (in a single sentence if possible) your overall response to the session.**

<b>It's been great again.</b>
<b>Need to address the acoustic up here, it was a nice venue but noises from below made it difficult to hear.</b>
<b>I enjoyed it very much and that seems to be the main thing, Don't bother with all the good-for-you stuff</b>
<b>Enjoyed it greatly</b>
<b>The freedom within the safety of the group.</b>
<b>Encouraging for anyone who wishes to participate</b>
<b>Would come again</b>
<b>Encouraging People to bring their own instruments would be good</b>
<b>Recommended</b>
<b>Highly recommended</b>
<b>Fun and entertaining</b>
<b>I am glad I came</b>
<b>Brilliant</b>
<b>Ready to do more, both with yourselves in training, and in my own practice</b>
<b>Great respect to the approach and methodology</b>
<b>Interested in it's potential to enable carers and....to lead better lives (through music)</b>
<b>Energised</b>
<b>Great to have an opportunity to try something new in a safe and supportive environment</b>
<b>I have enjoyed all the sessions I have attended and am still in awe how much the group can achieve which the individual cannot.</b>
<b>I've always thought that I wouldn't improvise but I was wrong, and this session gave me confidence in music making and in myself</b>
<b>Very, very good</b>
<b>From not understanding the concept involved I moved to a sense of owning the ideas behind the session</b>

## 5.1 Summary

The total number of participants in the taster sessions was 37, representing a diverse group of people from various backgrounds. Completed evaluation forms were received from 25 participants. 14 people attended two or more sessions. 3 people didn't fill out the evaluation form.

Ages ranged from 28 -82 and included retired people active in the community either as artists or involved in artistic pursuits such as writing, healing, and creating new ventures in the community accounted for 12 out of 25. 2 were still active in music education

Of those 13 participants still working 4 were linked to a hospital or other health and /or care organisation, 1 healthy place shaping. There was 1 person with an arts-based role, 3 self-employed musicians, 1 working for a County Council ,1 self-employed in media and journalism, 1 building surveyor and 1 in IT.

39% of those found the session to be highly relevant to their work/daily life

39% found it relevant.

18% found it to be less relevant

All participants with one exception reported an increase in well-being feeling more relaxed, more alert, and less stressed. One reported to feel no change before and after the session.

13 people reported a positive effect on their physical and mental well being  
11 on their emotional well-being with 1 being the highest number and 5 being the negative number.  
Only one person reported a four for their mental and emotional state but a 3 on their physical state.

The overall responses from participants were very positive. 92% said they would recommend this training to their work colleagues or, where retired, in their current voluntary role in the community.

### Conclusions

Projects previously conducted using the 'Lifemusic' method have been extensively evaluated with most outcomes (reports, articles, conference papers etc.) publicly available via dedicated websites, (academic or otherwise) videos and social media and are freely available for peer sharing. The results of the current exercise (Details from p.24) generally concur with previous (positive) results.

In the current time, arts experiences are frequently integrated into a variety of healthcare contexts including hospitals, day care centres and other community settings. The role of the arts in health promotion has received considerably increased focus in recent years. Findings indicate that a wide range of different organisations have an interest in Arts and Health activities. This calls for a high degree of close collaboration between the arts community and public bodies.

There is considerable support for the idea that arts should be a core component of social prescribing schemes across Wales. 'artbeat Brecon is involved in discussions and will advocate for the implementation of social prescribing procedures.

This report has highlighted the effectiveness of community music in general and the Lifemusic approach in particular as an intervention in both healthcare and in wider community settings. The project began with a fairly limited aim viz. to test the feasibility of the method and the training within the Brecon locality. As it developed however and specifically as the variety of potential partners emerged this funded part of the project developed a wider potential which will hopefully embrace a wider range of



musical activities and collaborations. Examples of this include the already successful 'Jazz Without Tears' workshops and the as yet to be established music in care homes and the 'Safe House' concerts.

Throughout this report and analysis the historic and ongoing legacy of Lifemusic as a method has been highlighted within the context of new developments and legislation in Wales, particularly through healthcare, education, the arts sector and other community provision. The taster sessions held throughout October attracted representation from all of these sectors and the evaluations from participants were overwhelmingly positive and pointed to a willingness to engage as we move forwards. Some sectors, such as the primary education sector were less responsive than others and the project leaders are looking at why this might have been the case. But the principle 'players' so far, both as represented in attendance at the tasters and through other face-to-face meetings include sufficiently wide representation to make the overall project viable:

- Theatr Brycheiniog
- Brecon MIND
- Brecon Story
- Found Gallery
- Brecon Cathedral
- Wales NHS
- RVS (Royal Voluntary Service)
- SPYM (South Powys Youth Music)
- Brecon Jazz Club
- Powys People first
- Local Orchestras (Abergavenny Symphony, Gwent Chamber

The potential for further activities and plans include:

- The Lifemusic Training
- Lifemusic and singing in care homes
- Lifemusic for families
- Lifesongs (music theatre)
- Mind, Body, Sing! (Singing for health)
- Jazz Without Tears (monthly workshops)
- "Safe House" events (interactive performances)
- Ascension Jazzmass (Brecon Choral festival)
- Music in hospitals (Brecon and Bronllys)
- 'WHAT?' improvisation collective

As we come to the end of this introductory phase and as we move into 2023 'artbeat Brecon' is now looking forward to planning the next chapter which we intend to be supportive, wide ranging and life enhancing.

Project Directors

Hedda Kaphengst

Dr. Rod Paton

## Appendix: Klawitter Theatre Group, the journey of a social enterprise

### Klawitter Theatre Group Ltd.:

Entertainment and Care for older people by professional performing artists.



#### Summary:

Klawitter Theatre Group is a social enterprise that provides interactive theatre, music and storytelling by professional performers to older people. It is currently dormant. Until the beginning of the pandemic, it provided a regular stream of income for performing artists.

#### Mission:

Klawitter's mission is to benefit the community through the provision of interactive entertainment by professional artists, to promote the wellbeing and enhance the quality of life of older people in residential care and healthcare settings.



Founded by Hedda Kaphengst with 1 customer.

Business Name Serendipity registered in 2006 after realising the potential of the concept.

An initial Investment by a corporate sponsor was used:

- to extend their reach nationally with promotional tours around Ireland
- to increase revenue to provide more employment to performing artists
- to improve the organisation's long-term sustainability by turning it into a company with charity status and a protected trademark.

In August 2010 Serendipity was renamed as Klawitter Theatre Group Ltd. to facilitate the trademark regulations and establish it as a company limited by guarantee with charity status.

In 2011 there were 11 performing artists involved serving 45 customers providing 54 regular monthly performances in Counties Wicklow, Dublin, Kilkenny, Cork, Roscommon, Waterford and Mayo. An average of 2.700 residents served per month on a weekly or fortnightly basis. Three times a year approx. 90 variety shows were being performed around the Republic of Ireland and in NI.

These were carried out in collaboration with Age & Opportunity and Age Action.

### **SWOT Analysis in 2010**

#### **Strengths**

- Established customer base of 45 nursing homes
- Experience in sector
- Excellent reputation among customers
- Cross over project combining the care and the entertainment industry
- Unique focus of performing arts in care.
- Focus on co-operation model
- Earned Income strategy to generate revenue to sustain itself
- Trend setter: International connections established.

#### **Weaknesses**

- Budgetary constraints in Nursing Homes
- Cash flow management challenging
- Trend setter: lack of mandated standards of budgets for providing quality of life programmes in residential care settings.

#### **Opportunities**

- Introduction of new quality standards to the health sector in Ireland 2007
- Formation into a company with charity status opens new alleys for funding
- A growing market: more than 450 private Nursing Homes around Ireland
- 188 in the Dublin/Leinster area alone
- Private and public funding identified and sourced to support activities

#### **Threats**

- Competitors entering the market
- Manager working on voluntary basis, splitting time between earning income and managing company affairs.

#### **Achievements since 2010:**

- In 2009 Serendipity was shortlisted for the David Manley Award in the arts category. The David Manley Emerging Entrepreneur Awards was Ireland's leading awards for emerging entrepreneurs across the arts, business and social sector until 2016.
- October 2011 saw Klawitter's success as a winner in the Ulster Bank Sir George Quigley Award.
- In January 2012, President Michael D Higgins agreed to become Klawitter's Patron.
- In March 2012 shortlisted for the Arthur Guinness social entrepreneur award.

- In May/June 2012 Klawitter collaborated with the 'Bealtaine' writers in Dublin to deliver music and poetry sessions in homes in Belfast, Northern Ireland.
- In October 2012 shortlisted for the Vodafone World of Difference Award.
- In January 2014 Hedda and Aoife Moore travelled to Los Angeles to present a series of song and storytelling sessions for seniors in the greater Los Angeles area.  
www.engagedaging.org  
The programme was called "A story I call my own" and featured stories and music from Ireland.  
In eight days they went to eleven senior apartments in ten different cities and connected with more than 130 people along the way.
- Jan 2014 saw Klawitter start working with Lifemusic.co.uk on the Lifesongs project.  
<http://www.artsandhealth.ie/case-studies/lifesongs/>
- In March 2014 Hedda was invited by the King Baudouin Foundation to take part in the Social Innovation in Ageing - European Awards Ceremony & World Café networking event in Brussels.
- In 2015 Rod Paton and Hedda Kaphengst travelled to Los Angeles to facilitate Lifemusic workshops in Senior Living Apartments run by EngAge.
- In June 2017 'The Community Foundation for Ireland' funded a six weeks Lifemusic training for seniors and volunteers in the Henrietta Street Day Care Centre.  
<http://www.artsandhealth.ie/2018/04/15/lifemusic-training-with-henrietta-street-senior-services/>
- From May 2018 to December 2019 Klawitter facilitated a song writing workshop for the Seniors Day Care Centre in Henrietta Street. A project case video can be found here: [\(2\) Arts and Health Songwriting Project. - YouTube](#)  
<http://www.artsandhealth.ie/case-studies/songwriting-with-older-people-in-care-settings/>
- Provided supplement income for fifteen performers during the years 2010-2017
- Secured regular placement of four performers in one care homes in 2019

#### **Funding goal:**

Diversified resource base, entrepreneurial perspective. Earned income and philanthropy.

#### **Funding sources**

A voluntary in-kind administrative contribution by the founder of approx.

€43,000.

Project funding by the Community Foundation for Ireland during the years 2010-2018

Investment by a corporate foundation from 2008-2010

Bray Town Council in 2009

Dublin Bus in 2011

Private donations from various Ifta (Irish Film and Television Academy) members

Personal investment by founder and board member donations.

In-kind support by Age & Opportunity throughout the years.

### Development in figures

Self-generated Income	
2006	€ 19,365
2007	€ 23,540
2008	€ 33,400
2009	€ 33,982
2010	€ 45,980

Investment from Corporate Foundation	
2008	€ 15,000
2009	€ 22,500
2010	€ 30,000

Years	Resources/restricted and unrestricted income	Resources expended	Carried forward
2010-2011 17month	83.458	81.103	2.355
2012	30.707	29.408	3.655
2013	32.171	32.289	3.537 (118)
2014	26.499	33.779	(7.280)
2015	16.013	16.409	(476)
2016*	18.366	13.055	5.281
2017	7.880	10.334	(2.454)
2018	12.324	6.166	3.704
2019- March 2020	1. 411	5.115	0
*Earned income consisted of 20% of all income made from performances.	No funding in 2019 No income from March 2020 due to pandemic	Klawitter dormant since March 2022	

\*From 2016 to Aug 2019 Klawitter was sustained on earned income only. Apart from one amount of project funding from the Community Foundation for Ireland in 2018. This was used for the song writing project which run from 2018-2019. To date founder H.Kaphengst continues her work in seven care homes in Dublin/Wicklow. She now divides her time equally between Brecon and Bray and shares her residencies with three other performers while in Brecon.

During the years 2010 to 2013 an average of 2.700 care home residents were served on a regular basis and a further 5.400 benefitted from annual entertainment. This example demonstrates the enormous impact of a relatively low investment into a social enterprise.

## Testimonials:

Reviews on our Christmas shows 2008

The Show performed was an adaptation of Truman Capotes "A Christmas Memory" enriched with seasonal music for mixed voices, well known Carols and some humorous tunes to sing along to.

We loved the way you connected with the older people and sang to and with them  
*Kay O'Hanlon from Cabinteely Senior Social Club*

You created a very festive atmosphere  
*Margaret, Nurse in Dargle Valley, Enniskerry*

Truthfully the residents and staff really enjoyed every minute of this performance and we truly thank the group for coming so far.  
One could hear a pin drop in the room. The performance and performers really captured the attention of our audience.  
*Kathleen Hart, Assistant Director of Nursing, Cork Marymount Hospice*

Excellent, everybody enjoyed the show and especially Philomena's Voice.  
*Staff nurse, The Orchard*

The performers were so professional and friendly and they each gave 100 %.  
We all thoroughly enjoyed the Show. Well done and thank you.  
*Sandra de Brun, Glendale Tullow*

Thank you so much Hedda to you and your Group. We all really enjoyed your performance and your Interaction with our residents.  
*Mary, Acticity Co-ordinator; Kylemore Clinic, Killiney*

Hi Hedda  
The show was brilliant today. It was very unusual and the ladies really enjoyed it. Would love to see something like that again  
Regards  
*Cathy; Highfield Hospital, Swords*

We really enjoy the Sessions with Hedda and feel that they are a very important element of life in Ashford House.  
Each Session is morale boosting and is wonderful for helping interaction between residents and residents and staff.  
Denise Morrin  
Ashford House, Dun Loaghaire

The programmes are tailored to suit the tastes of our residents and are very popular with them.  
Ms.Kaphengst has arranged shows which have included poetry, singing, music and dramatic excerpts.  
We feel these programmes are of great benefit to our residents both from a social aspect and from the benefit derived through the exercises involved.  
Mary Mangan  
Kinvara House, Bray

It is a well-documented fact that music and singing create many benefits for people in a Residential care setting both for therapy and entertainment.

The sessions are an enjoyable event to look forward to and provide a relaxed and enjoyable atmosphere. Songs are sung and remembered by Residents who not normally be very vocal and the interaction between the groups is very evident. Group sessions of this nature play a vital role in the well-being of the Residents.

Trish Davies

Activity Co-Ordinator

Earlsbrook House, Bray



Klawitter members and audience during a show

