

Dementia Inclusive Singing Network

Evaluation Report

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Part 1: Introduction

Originally called the Dementia Inclusive Choir Network, the Dementia Inclusive Singing Network was established in March 2019. Funded by the Life Changes Trust and the Baring Foundation, it is led by Luminate¹. The aims of the Dementia Inclusive Singing Network were, first, to improve access to singing opportunities for people living with dementia in Scotland and, second, to increase awareness of the positive impact of singing for people living with dementia.

This report presents the findings of the evaluation of the first two years of the Dementia Inclusive Singing Network, carried out by the University of the West of Scotland (UWS). The report is presented in four sections - Introduction, Methods, Findings and Next Steps. Throughout, the Dementia Inclusive Singing Network is referred to as 'The Network' and the evaluation team from UWS as 'The Evaluation Team'. To protect their anonymity, pseudonyms are used for choir members involved with the use of GoPro cameras.

Background

Improving the lives of people living with dementia has been a national priority for the Scottish Government since 2007, through the development and implementation of policies including Scotland's first, second and third National Dementia Strategies. The Reshaping Care for Older People agenda, the Social Care (Self-Directed Support) (Scotland) Act 2013 and the Public Bodies (Joint Working) (Scotland) Act 2014, acknowledge the rights of people living with dementia to full social citizenship, enabling them to be active in the social, cultural and economic life of their communities.

Social isolation is a key concern for people living with dementia with an impact comparable to that caused by smoking, obesity, and depression (Landeiro et al., 2017). The evidence shows that being connected to others in a group is a significant factor in reducing social isolation (Dickens et al., 2011; Franck et al., 2016). One way of connecting people and, at the same time, engaging them in activities is through participation in a community choir.

¹ Luminate – <https://luminatescotland.org/>
Dementia Inclusive Singing Network - <https://singing.luminatescotland.org/>

Among the numerous choirs emerging in local communities, there has been an evolution of dementia inclusive choirs. Their popularity shows the positive effect of participation, not only on those living with dementia but also on their families, together with the impact of the increasing media profile on improving public understanding and awareness of dementia (Sheets et al., 2020).

For many, music is a lifelong connection to memories and can evoke emotional and physical responses. Musical engagement is frequently cited as a potential intervention to help improve quality of life of people living with dementia (Blackburn and Bradshaw, 2014) and among its various forms is participation in interactive musical engagement, as in choirs. Research has identified many benefits resulting from participation in community-based choirs for people with dementia and family carers (Ward et al., 2020).

A recent review of dementia inclusive choirs highlighted the benefits that participation brings to those with dementia, providing purpose, empowerment and enjoyment. Choirs also play an important role in supporting family carers and there are learning opportunities for the wider community who engage with the choir through awareness-raising and challenging stigma towards dementia (Anderson and Sheets, 2017).

In Scotland, there were several dementia inclusive choirs in existence before the Network was established. These choirs worked independently, and the Dementia Inclusive Choir Network (now known as the Dementia Inclusive Singing Network) was developed to connect the existing choirs, share good practice, and create an environment where new dementia inclusive choirs could be established, and existing community choirs could adapt to become dementia inclusive. The overall aim was to improve access to singing activities for people living with dementia and their families across Scotland, as well as raising awareness of the benefits of arts-based activities for people living with dementia.

Evaluation Aims

The aims of the evaluation are to:

- explore the experience of those participating in dementia inclusive choirs and establishing the Dementia Inclusive Choir Network
- understand the wider community impact of the Network.

The evaluation objectives are to:

- understand the impact of dementia inclusive choirs for people living with dementia and unpaid carers of people with dementia
- examine the functioning of the Network in terms of its ability to raise awareness of dementia and improve access to the arts for people living with dementia and unpaid carers within Scotland
- explore the best ways of working for the Network.

COVID-19 impact

The COVID-19 pandemic, and the subsequent lockdowns and restrictions from March 2020 until the date of writing this report, has prevented singing groups meeting face to face. Although responses to the project from people living with dementia and unpaid carers were positive and enthusiastic, because of the pandemic the number of people involved in the evaluation was reduced, so the direct voice of lived experience is somewhat reduced at points in this report.

Additionally, the work plan of the Network was disrupted significantly by the COVID-19 pandemic. Despite this, the realistic evaluation methods used for this project were able to evolve and respond through the effects of the pandemic. At the time of the first lockdown in March 2020, all group meetings stopped and the length of the lockdown was not certain. In those early months, many people remained hopeful that this was temporary, and there would be a return to normal activities in a few weeks or months. As such, the work of the Network paused, as did the evaluation. As weeks passed and it became clear that we would be living under restrictions for many months to come, the Network began to take action to restore and reimagine their activities.

The singing network absolutely stopped initially... I wasn't quite sure what we should do with it... But then it didn't take us that long. By kind of June time really, that was when you were starting to plan in detail. (Luminate focus group participant)

Luminate's partner, Scottish Care², assisted the Network to understand and interpret the ever-changing guidance around meeting and singing together in order to help them modify, adapt and develop new programmes of work to support dementia inclusive singing groups to remain connected throughout the pandemic.

Similarly, the evaluation of the Network had to adapt at this point to respond to the pandemic restrictions. The realistic approach allowed a refocus around the original aims of the evaluation, as the safety of people living with dementia and unpaid carers was a priority. While this reduced direct access, creative approaches online allowed contact.

In March 2020, the evaluation team had completed the first phase of data collection with the first planned choir observation. Then, as the pandemic hit, a further two planned observations were stopped and choirs have not resumed face to face meetings at the time of reporting.

Instead, the evaluation team moved to understand the impact of the pandemic on singing groups and arranged to return to the first group to observe an online choir, this was an opportunity to compare the face-to-face experience of singing with the online group. This gave an unexpected and perhaps unwelcome change of direction. Yet this also offered an opportunity to develop an understanding of the 'new normal' of online connections. While some of the original plans were unworkable in the pandemic world, the refocused aim was about how the Network helped to maintain and support access to the arts for people living with dementia and unpaid carers throughout the pandemic period.

² Scottish Care - <https://scottishcare.org/>

The impact of the pandemic cannot be ignored and is fully addressed in the findings below. Yet, in the spirit of the creativity that arose throughout this period, they show how the changes to the context of the Network maintained access to the arts for people living with dementia.

Part 2: Evaluation Methods

To address the project aims and objectives, a Realistic Evaluation design (Pawson and Tilley, 1997) is used. Realistic evaluation design for evaluation is responsive and flexible, and focuses on what works, for whom and in what circumstances.

The aim is to identify the context, mechanisms and outcomes to understand how to achieve the best outcomes for participants. Figure 1 represents how Context, Mechanisms and Outcomes are defined in this project.



Figure 1: Context, mechanism and outcome in realistic evaluation

The evaluation was carried out over three phases (Figure 2). Throughout the project, a range of data collection techniques were employed. The evaluation team flexed the approach to support the inclusion of people living with dementia and unpaid carers through a range of connections from face-to-face to the digital world. This section tells the story of what was undertaken and achieved in connecting with people who were involved in the project.

Engaging with Dementia Inclusive Singing Network members

Throughout the evaluation, engagement with members of the Network was achieved through one-to-one interviews, surveys and a focus group as well as written documentation such as member testimonials and grant-holder reports submitted to the Network.

Membership of the Network is open to anyone with an interest in dementia inclusive singing, from group members and family carers, through to established choir leaders. However, most of the membership (total 102 at the time of this report) were singing leaders, either already working in dementia inclusive singing or working with community groups with an interest in developing dementia inclusive practice.

The total number of people who took part in the evaluation is 46. The breakdown for each method is indicated in brackets in Figure 2 below. Throughout the report, unless stated otherwise, a Network member refers to a singing leader or volunteer.

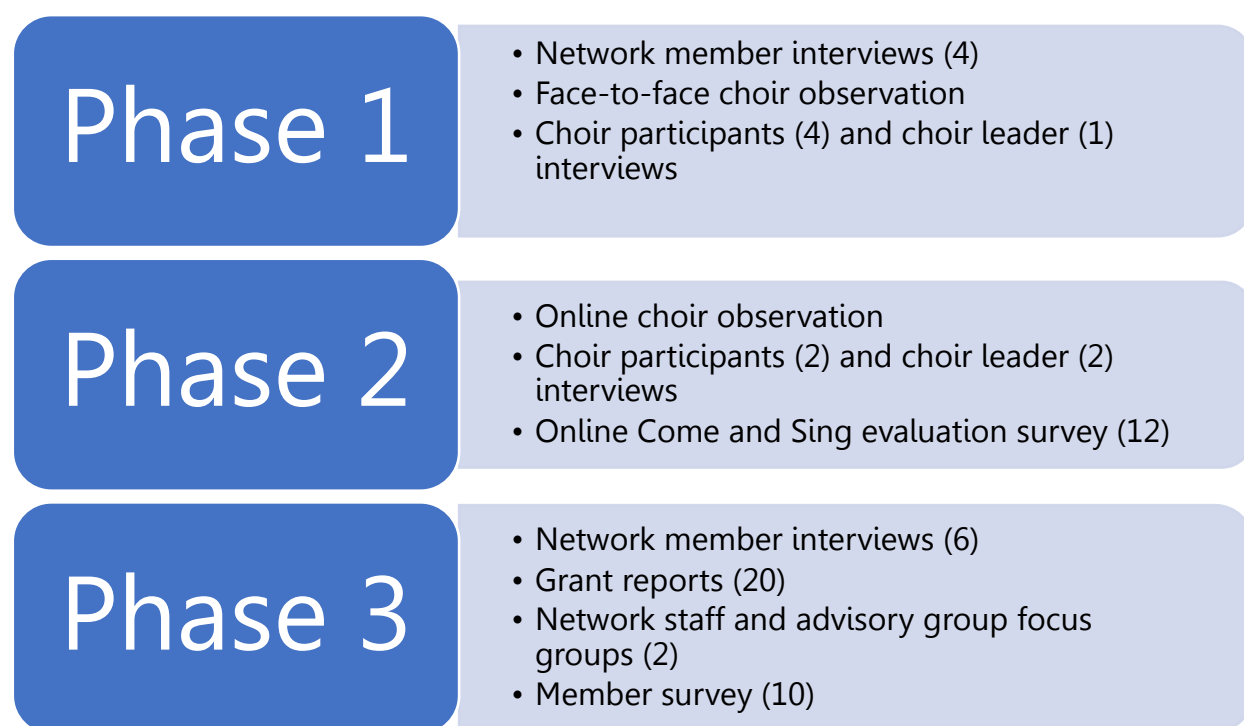


Figure 2: Project data collection methods

The perspective of singing group members

A key aspect of this programme is the perspective of the person with dementia and, in keeping with the active art of music, we began with a very new way of data collection. To understand the experience and the benefits of participating in a choir for a person with dementia and their family members, it was important to record what happens to an individual 'in the moment' during a session.



Figure 3: Example of body camera harness

In January 2020, we visited Every Voice Choir's rehearsal session to record footage of the session. This innovative method of data collection used GoPro cameras placed in a body harness to capture the choir session from the participants' perspective, as shown in Figure 3.

The pandemic stopped our opportunity to use this body-worn camera, using innovative video methods. We have captured the perspective of two members of a choir attending in person, as well as the experience of participating in an online choir through the GoTo meeting platform.

James' perspective

James is living with dementia and has been attending his choir for approximately three years. He has no formal musical background. However, he has always loved music and dancing and would always be the first on the dancefloor at a party. For James, attending the choir is very much a shared experience. His wife is also a member of the choir, and his daughters and grandchildren often attend.

James expressed an interest in wearing the body camera at our first meeting with the choir. We provided James and his wife with the evaluation materials to review before the next choir rehearsal a fortnight later. On the day of the rehearsal, James consented to wear the camera, and was assisted to wear the harness and recorded his experience of the choir rehearsal. Ten days after James recorded his experience for us, we met with James and his wife to review clips of the footage in a reflective interview.

Grant's perspective

Grant attends the choir with his wife, who is living with dementia. They have attended the choir for a number of years. Grant has no previous experience with choirs or formal music training. His wife revealed in the interview that she had been in a choir as a child but had had a negative experience and believed she couldn't sing which is why she hadn't been involved in any singing group before.

As with James and his wife, the couple joined the choir after a recommendation from the Dementia Advisor at the Alzheimer Scotland Resource Centre. They were apprehensive to begin with, but now both look forward to the choir rehearsals and regularly perform with the choir.

Grant expressed an interest in wearing the camera at our first meeting. After reviewing the evaluation materials, Grant agreed to participate in the evaluation and wore another camera at the same session as James. One week after the online session, we met with Grant and his wife to review the footage filmed by Grant during a reflective interview.

The online choir

As singing groups started meeting online, we returned to the same choir to observe an online rehearsal session. Although it was not possible to view the experience from the perspective of a choir member using the GoPro camera, two members of the evaluation team joined the session as participants and recorded the session. At the session we attended, there were four people with dementia attending the session and nine family members. Following the recording, we met on Zoom with two of the participants, a person living with dementia and her husband, to review some of the footage and discuss their experiences of the choir during lockdown.

Music Matrix: a unique perspective

As well as observing the session from the participant's perspective, we also used observations carried out by the evaluation team. The Music Matrix is a positive tool which seeks to celebrate and to foreground the ways in which a person is active and activated with music. This method identified ways in which a person demonstrated skills and abilities interactively, both in person and in online settings.

Part 3: Findings

The findings are presented over three sections, as outlined below, to explore the development of the Network and its impact on the lives of people living with dementia and their families.

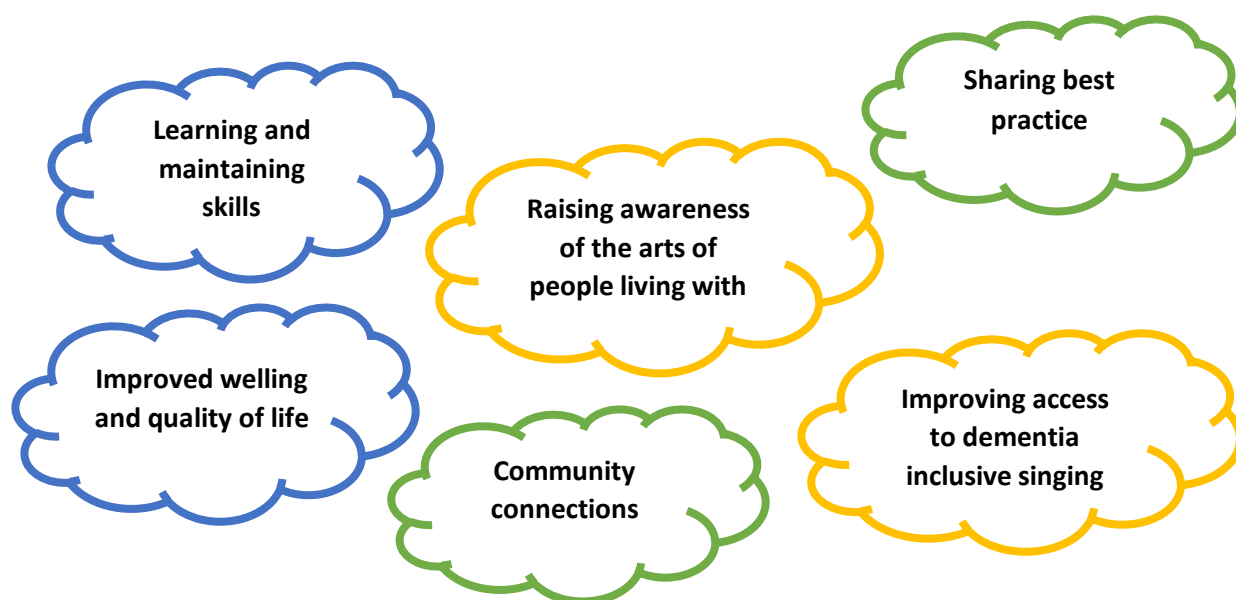


Figure 4: Roadmap of findings

3.1 Development

What are the potential benefits of the Dementia Inclusive Singing Network?

Drawing on the expertise of the Network team and the knowledge of the evaluation team, a creative discussion resulted in a list of outcomes for people living with dementia and their families, as well as for choir leaders and the Network itself. These helped to shape the evaluation and analysis of the data throughout the project and examples are provided below.



Key: **Outcomes for people living with dementia**; **Outcomes for singing groups and leaders**; **Outcomes for the Dementia Inclusive Singing Network**

Figure 5: Potential outcomes of the Dementia Inclusive Singing Network

Establishing the Dementia Inclusive Singing Network

The early activities of the Network centred around providing dementia inclusive training for choir leaders (delivered in partnership with Age Scotland³), establishing a website and associated resources for choirs. The training was highly valued by participants who felt that an introduction to dementia and practical tips in how to adapt and develop singing practices to support people living with

³ Age Scotland - <https://www.ageuk.org.uk/scotland/>

dementia, helped to build their confidence and capabilities to create opportunities for dementia inclusive singing activities. They found that the access to expert advice was helpful within the sessions.

I hadn't researched the drop in the voices, and I found that important for me, as a specialist. I had to rethink some of the songs that I would do. (Choir leader and Network member)

Associated with this, the participants felt that the training facilitators⁴ were suitably experienced and delivered the training with credibility and enthusiasm.

Kirsty and Stephen [Network staff] are unbelievable. Kirsty is so organised... And Stephen is really very open. (Network member)

Further, there was an appreciation of being able to come together and share good practice with other individuals within the same field.

It was really nice to meet all the other people working and say, 'Oh I do that' or 'Try doing it this way'. So that's really good. (Network member)

Network membership and website⁵

There are currently 102 members of the Dementia Inclusive Singing Network. Most of the members joined to improve their practice, to get further ideas for supporting people living with dementia and to access resources to broaden their practice. Network members valued the range of supports created.

I know what the singing Network from the website is doing. Masses of different things you know. (Choir leader and Network member)

⁴ Stephen Deazley, choir leader and Kirsty Walker, Dementia Inclusive Singing Network manager, Luminate Scotland.

⁵ Dementia Inclusive Singing Network - <https://singing.luminatescotland.org/>

The website was developed in collaboration with people living with dementia and family carers to ensure it was accessible and inclusive of all potential users. This happened in two stages: the first asked a local dementia inclusive choir to review the plans to provide feedback on the design of the website, and the second reviewed the ease of use with the group when the website was developed. One key finding of the initial phase of the evaluation was that people expressing interest in the Network and attending training sessions were not always engaged in formal choirs. They represented a wider range of singing-related activities.

The Network members who were interviewed described a range of experiences when working with people with dementia in the arts. None described themselves as a dementia inclusive choir leader, but they did describe experiences of a range of activities for people with dementia involving singing. These included: previously leading a dementia inclusive choir, singing with their choir in a local care home, song-writing with people with dementia, and sing-along activities.

I have in the past helped run dementia-friendly choirs and I'm running a choir at the moment, but it's not particularly dementia-friendly, it's just the church choir. (Network member).

This key finding was discussed at an evaluation meeting with the Network team and informed the decision to change the name from Dementia Inclusive Choir Network to Dementia Inclusive Singing Network. This allowed the Network to change the website name before it launched and ensure that work could focus on a wide range of activities related to singing.

Participating in a dementia inclusive choir (Pre COVID-19)

Our analysis of participants' videos, interviews and the music matrix highlighted four important elements of dementia inclusive singing which combine to create positive outcomes for the participants. We refer to these as the four 'Es': Engagement, Embodiment, Equality and Enjoyment. Throughout this section, we present snapshots of the experience of a choir member to demonstrate each of the 'Es'. Although the four elements are distinct, they all need to work together to create a positive dementia inclusive singing experience.

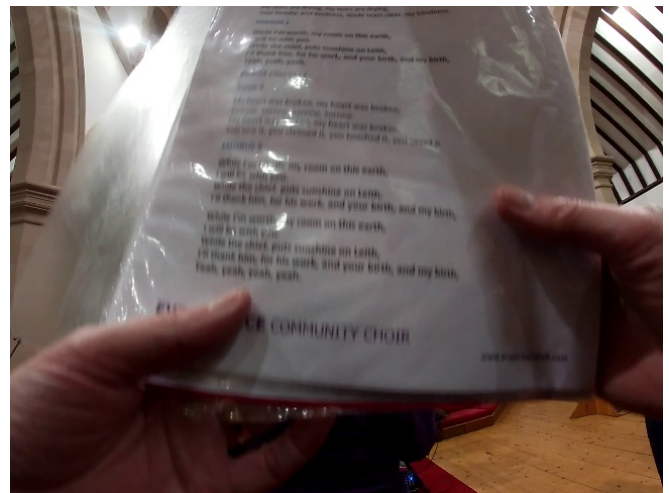
Table 1: Outline of the Four Es of dementia inclusive singing

The 4 Es	Definition
Embodiment	How the person demonstrates a connection in the moment via their physical skills and abilities in fine, gross, and oral motor modalities.
Engagement	How the person demonstrates that connection in sensory, attentive, and expressive modes.
Equality	How the person demonstrates a parity of connection with others in social, emotional, cognitive, and creative ways.
Enjoyment	How the person demonstrates that participating in the activity creates joy.

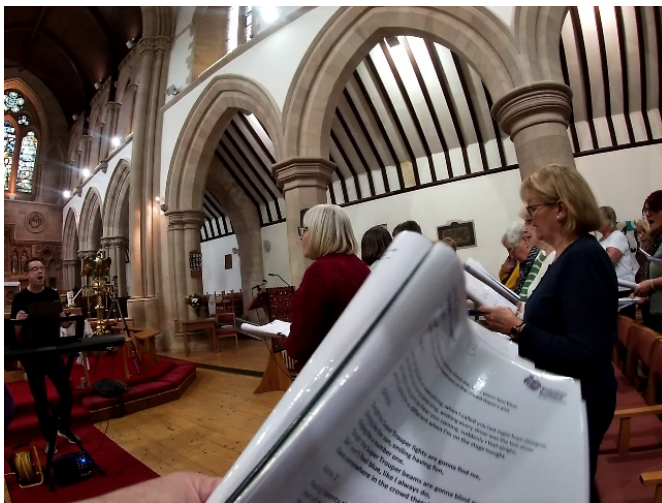
James' perspective



James engaging in the warm-up



James using the song sheet to follow along with Sunshine on Leith



James swaying to Super Trouper



James doing the rowing action during the Skye Boat song.

Figure 6: Screenshots of James' choir experience

The pictures above show screenshots of James participating in the choir session. James is actively engaged throughout the session and displayed a range of behaviours in line with the categories of Embodiment, Engagement, Equality and Enjoyment. (See Appendix B for the full Music Matrix analysis).

In the warm-up section of the rehearsal, James' outstretched hands in front of the camera show his engagement, he mirrors the choir leader's movements and stands up and wave his hands in the air on his prompt. James joined in the session independently, both in response to the invitation from the choir leader and following the choir convention to stand and sit when required. In doing this he demonstrates embodiment, using his body, breath, and voice to participate in the choir rehearsal.

James is fully engaged as an equal member of the group and, with assistance, uses his song sheet to guide participation. Although not fully captured in the snapshot pictures, James expresses his creativity during the session by dancing with others but also improvising his own movements during the songs. His activity is embodied, engaged through his attention on the leader and his equal participation facilitated by the musical structures of the song. He is able equally to join in and organise his emotional response and to understand cognitively what is happening.

When we watched a video of the warm-up session with James and his wife, James responded by mirroring the movements he saw in the video. James' wife spoke about how much she enjoyed watching him during the rehearsal that day:

I couldn't stop laughing that day and I think, as you can see from that, James is totally different. There's just something it switches on or whatever. He's a totally different person. (Unpaid carer and choir member)

Watching the video, seemed to take James back to the situation and he engaged with and responded to the song leader's cues in the video in a similar way. However, although he sang and engaged, he did not have 'the sparkle' his wife observed in the choir sessions. There was an excitement missing from his responses.

Grant's perspective



Grant participating in the warm-up



Grant using his songbook

Figure 7: Screenshots of Grant's choir experience

Grant's camera was positioned in a harness on his shoulder, which didn't provide the same quality of images as James' body harness. However, the images above provide insight into Grant's experience of participating in the choir. Grant appeared apprehensive and self-conscious at the beginning of the session, but he became more comfortable as the session went on.

As shown in the image, Grant responds to the choir leader's instructions and shows embodiment of the choir conventions and behaviours. In the picture of the warm-up, Grant can be seen participating in the same hand-waving movement with the other members. Grant is involved equally in the group, engaging with other members and when relaxed into the session, shows creativity in his movements and responses to the music, particularly during the Skye Boat Song.

In the interview Grant tells us how much he enjoys the choir, although he was reluctant to join at first. The main benefits are having something he can do with his wife, meeting other people and making friends.

I was reluctant to go, because I was like, that you feel sorry for all them old fogies, but see when I went down there, I was amazed. It was how [choir leader] gets you involved, and he does all them other wee things before you actually start singing. I was like, that I could come back to this.

Grant spoke about the value that the choir brings to his wife and how the sessions lift her mood, she is excited and happy leaving the sessions.

'If that's helping you, Anna, I'll be doing more of that,' that's what I used to say.

Both Grant and Anna enjoyed watching the footage that Grant had filmed for us during the interview. Anna at points exclaimed 'Oh I remember doing that' and commenting on the choir leader when he was in shot. She was happy that the choir leader noticed her glittery hat and commented on it, making her feel valued as an equal member of the choir.

Interviewer: Aye, and what was it he said again?

Anna: He said, 'Oh, Miss Anna, with that big glittery hat'.

[Laughter]

The use of the GoPro cameras has provided an innovative view of the experiences of members of dementia inclusive choirs and has provided insight into the benefits of dementia inclusive singing as it happens in the moment.

Development: key findings

- Dementia Inclusive Singing Network members are engaged in a broad range of singing activities beyond formal choirs.
- The way the Network developed was found to support community groups across Scotland.
- Training and website development focused on increasing awareness of the arts and improving access to the arts for people living with dementia.
- For individuals living with dementia and unpaid carers, dementia inclusive singing activities are beneficial when they promote Engagement, Embodiment, Equality and Enjoyment.
- Dementia inclusive singing has been shown to have demonstrable positive impacts on people with dementia and their families in the moment.
- Using GoPro camera to capture the 'in-the-moment' experience is an effective method to deepen our understanding of the experience of dementia inclusive singing.

3.2 Recovery and growth

COVID-19 impact on people living with dementia and their families

As singing groups initially stopped and then regrouped online, it would be remiss to not address the impact of this on people living with dementia and their families. Being socially distanced throughout the pandemic created a range of disruptive experiences and consequences for people living with dementia. Primary was the general shrinking of the connected world of the choir, as so much moved online. This was despite the heroic efforts of family members and choir leaders to maintain engagement, almost becoming an IT (Information Technology) support for some of the participants.

I was holding sessions all times day and night talking people through getting on this. (Dementia support worker)

This shrinking world of the pandemic was physical, psychological and social, ranging from lack of physical engagement in singing activity to reduced connection and interaction with others. This is clear to see during online sessions.

When you watch on screen, they're not really taking part, as in singing. They possibly are listening and enjoying it. But it's hard to tell. (Dementia support worker)

The active and dynamic physical experience offered in the live choir is diluted in the online space. The sheer physicality of having movement to music, responding to the movement and rhythm of others in the space, all created a one-dimensional experience which was lost.

Warm-ups that work in the hall You know they don't work online, particularly the physical ones where they move about a lot. (Choir leader)

The experience of often seeing only the face of other people on the screen meant that communication was diminished, and non-verbal prompts and the ability to see larger body movements limited understanding. For some people, it was difficult to sustain attention without cues from the whole body.

You only see faces; you're not seeing full bodies and things like that. It makes it more difficult. (Unpaid carer)

However difficult it is to experience the loss of embodied engagement with the activity of singing, still harder is the challenge faced in trying to attend the session. In addition to the loss of the physical experience of singing, the online experience was so radically different that for some people, withdrawal was the only option. There seemed to be a loss of excitement and immediacy of the physical experience.

They don't get the same buzz out of the virtuals. (Unpaid carer)

Dementia Inclusive Singing Network - COVID-19 response

With support from their partners - Making Music, Age Scotland and Scottish Care⁶ - the Network staff undertook a large amount of work to revise and rework the aims and their project plan in response to the COVID-19 pandemic and the challenges facing dementia inclusive singing groups as described in the previous section. As the guidance was frequently changing, it was important that staff understood the restrictions on singing and community groups, and developed the best ways of working to support and maintain dementia inclusive singing activities across Scotland.

Most of the work by the Network was carried out during the COVID-19 pandemic. The priority was to support groups to continue to support people living with dementia and unpaid carers. Figure 8 provides an overview of the activities of the Network and the subsequent sections discuss them in more detail.

⁶ Making Music - <https://www.makingmusic.org.uk/>
Age Scotland - <https://www.ageuk.org.uk/scotland/>
Scottish Care - <https://scottishcare.org/>

The Dementia Inclusive Singing Network: At a Glance

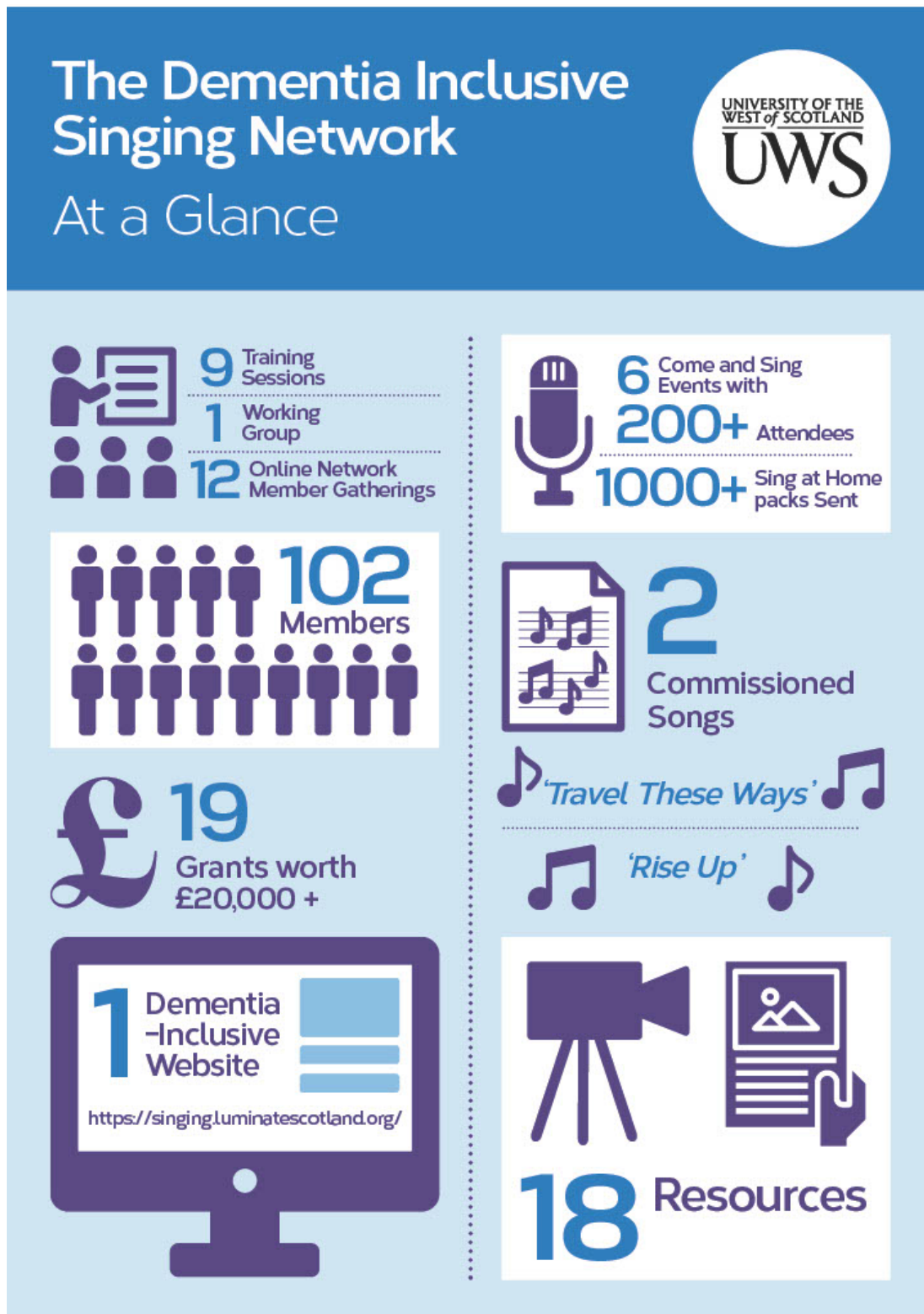


Figure 8: Dementia Inclusive Singing Network - At a Glance

Grant Funding

As well as training, resources and events, the Network had planned to offer financial grants to support groups to become dementia inclusive. The first round of grants was launched shortly after the pandemic and provided an opportunity to support groups to re-engage with their members who had been unable to meet due to the lockdown. For the Network, the introduction of grants provided a different dimension to the support provided to groups.

It wasn't about us sharing our expertise, it was about us supporting with a grant. (Luminate focus group)

The first round of funding provided small grants to 19 groups across Scotland worth £20,178. The grants helped groups to provide technology to continue to engage with their members throughout lockdown, for example, buying tablets for members to access online groups, online meeting sites' subscription costs, and for equipment to improve the quality of online sessions (e.g. microphones).

We bought 5 Amazon Tablets to give to carers/cared for to allow access to these events and to help enhance the experience. (South Queensferry Group – grant report)

The addition of technology has helped to promote the inclusion of people living with dementia and their families in singing activities throughout the difficult period of the COVID-19 lockdowns.

Her Mum didn't have a tablet, and she wasn't interested in looking at the phone. So, we used one of the funded tablets eventually, and we managed to give her one... So, the Mum's carer who was, who was with the mum that day, and put it on and sat with her, and joined in and did all that. (Choir leader and Network member)

Another common use of the first grant round was for choir leaders to create videos, DVDs and CDs for their group members to use at home. Again, this helped people living with dementia to access singing activities, as well as provide alternative opportunities for engagement.

Due to the pandemic and the Choir being unable to meet in 2020, the Committee made a decision to engage our choir master and musician to make a DVD of the songs that we usually sing during the meetings, and then distribute it free to members of the choir. We engaged a local film-maker to record the session and one of the Choir members volunteered to edit the film and insert the subtitles. (Newburgh Community Wellbeing Choir – grant report)

Increasing access to group activities through the grant funding resulted in some innovative and creative solutions to engaging members who did not have access to technology, did not enjoy engaging with singing activities online, and those in residential settings.

Our Christmas activities included a Zoom Party and a parcel for each of our singers delivered personally, by a volunteer suitably dressed as Santa or a reindeer, bringing smiles to the faces of recipients. The parcel contained two CDs, one of our favourite songs and the other, a Christmas music compilation, along with a traditional cracker. (Let's Sing grant report)

The grant recipients all reported benefits for their members, including improved wellbeing, feeling connected and continued enjoyment with singing activities and the wider Network.

Through our Together at Home series earlier in 2020, we have evidence from care staff that our video content decreases anxiety, cheers mood, improves general wellbeing and gives people something positive to enjoy with others or in their rooms. (Live Music Now grant report)

We have been impressed and delighted that the carers and their loved ones have joined in singing and song-writing sessions with us on a regular basis, with 3 of the group attending the Network's 'Come and Sing Online' national event in March, along with us. (Acorn Shed Music grant report)

Come and Sing events

Come and Sing events were held in three locations before the pandemic, attended by approximately 300 people. An online Come and Sing event held in May 2021 was watched by over 172 people, watching across Zoom and YouTube⁷. These events brought together local (and national) singing groups for a large event led by the Network. Feedback indicates they were enjoyable for all participants and promoted feelings of community.

Although unable to meet and sing physically, there is still a connection made through listening to music together with others.

Music really can reach people with dementia in a very positive way.

The whole feeling of being in it together in these times.

(Responses to evaluation questionnaire for Come and Sing Online event)

Additionally, the Come and Sing events helped to increase the visibility and membership of the Network. This was because they demonstrated what was possible in terms of dementia inclusive singing and demonstrated good practice and leadership.

⁷ A subsequent online Come and Sing event held in December 2021, after the completion of this report, was viewed by 770 people across Zoom and YouTube.

I saw my approach to singing online and song choices confirmed.

The variety of songs and Stephen's enthusiasm and expertise at leading.

I really enjoyed how Stephen delivered the session and will use some of these elements when I lead my community singing groups.

(Responses to evaluation questionnaire for Come and Sing Online event)

The expertise of the Network team provided credibility to the events, particularly in the public-facing events like Come and Sing. Although the events did not run as planned due to the pandemic, they played a vital role in keeping the Network visible and promoting the role of the arts in the lives of people living with dementia.

Sing at Home Packs

In response to the pandemic, the Network developed a pack designed to support singing at home. The pack included two original songs commissioned by the Network – Travel these Ways and Rise Up - as well as a medley of popular songs. It was available in hard copy or by download, which allowed people who were not engaged in online activities the opportunity to continue to engage in singing at home using the DVD/CD and hard copy materials. In total, 1,191 packs were accessed either by download or by hard copy.

Having a DVD, CD pack that could be sent out to people has included loads of people who don't have access to a computer, to digital, who just aren't able to adapt yet. (Advisory Group Focus Group)

This was important during the pandemic as, although many activities were being delivered online, there was an awareness that technology was a barrier to participation. Many people, who would attend choirs or other activities in person, had not attended anything online during the pandemic because of lack of access. The participants in the evaluation found the packs provided a lifeline, not only for them as leaders, but also for their members who found a way to restart singing at home.

The books and the graphics and the CDs and the DVDs, just all the resources that go with that are, are just really, they empower people to be able to do things at home. And I think that really came through in the feedback that I got from them, as something that they felt confident enough to, to try out by themselves and were successful at, which was really nice. (Joanna, Network member)

Loved singing out to cheery songs like Better Times and the emotional and beautiful Travel These Ways by Karine Polwart. I don't know how she does it but her incredible songwriting talent means that every time I hear or learn a new song of hers, my heartstrings are tugged, and I think it is my favourite!! I loved learning Rise Up just recently. (Response to Come and Sing online evaluation)

Over the project, the work of the Network has been to establish various activities and resources to support the dementia inclusive singing community in Scotland. The development of the resources, including the Sing at Home packs were supported by project partners, Making Music and Age Scotland⁸. The partnership working has ensured that the resources developed are useful, inclusive, and impactful for community groups and individuals across Scotland.

A strength of the Network is its ability to flex and respond to the changing external circumstances so, while the external conditions have changed in ways that could never have been predicted, the core values, beliefs, and motivations of the Network have remained consistent. This creates a stable context to continue to support and promote dementia inclusive singing in Scotland.

Developing leaders

Early in the project, an advisory group of experienced dementia inclusive singing leaders was set up to help inform and develop the Network. Throughout the pandemic, the Network began to hold online gatherings for the wider community

⁸ Making Music - <https://www.makingmusic.org.uk/>
Age Scotland - <https://www.ageuk.org.uk/scotland/>

of Network members. These activities were key to developing leadership within the Network.

The participants in the evaluation spoke about the skills and experience that the Network staff [Kirsty and Stephen] brought to the leadership of the Network, by being visible and accessible for support throughout the project.

Then we arrived at an answer to something, or at least gave a number of answers that then Kirsty and Stephen would take forward, you sort of felt that you had gone round. (Advisory group focus group)

The leadership of the Network modelled good practice which helped to promote leadership within the membership too. The perception of members was that, despite the disruption of the pandemic and the drastic changes to the way dementia inclusive singing happened, the Network provided stability and support throughout by keeping the members at the core of the activity. The feeling of support from the Network helped to build confidence in group leaders.

I just felt like I was very supported and at a time where I felt all, all other areas of my life just seem to kind of go a bit. Whoa... I felt grounded. ...It was, it was just a nice place to come and just feel like, actually, you've got this, you can do this. The things that you're doing are going well. So, we just had that kind of, um, that really nice dynamic within the network. (Network member)

Although the plans for the Network changed because of the pandemic, the evaluation has shown that, despite uncertainty, the Network as viewed by its members became a trusted source of support and information. As a result, the members are more engaged and are committed to making the Network a success and continuing to lead dementia inclusive singing in Scotland.

I think the Network will be stronger because of it. It's been such a mainstay during the lockdown. Lots of us are more invested in it and you know those of us that have been on this group, we, I think will be more invested in what this Network can give and support other song leaders and the whole singing community. (Advisory group)

The confidence in leadership was shown on the individual group level to benefit those living with dementia and their families as the group leaders felt confident and supported in their roles, and motivated to continue, during difficult circumstances because they could clearly see the benefit to those participating.

I think if you have those networks and you have those resources, then we've all got those extra sparks to push us that bit better. And we're going to reach more people. And people are going to have a better experience of a more enriching experience of the music. (Advisory group)

Building communities

The Network has established a community which will help to protect and rebuild dementia inclusive singing activities beyond the pandemic. One of the key drivers of the Network's activities was the creation of a community of singing leaders with an interest in dementia inclusive singing. As the Network has developed, particularly throughout the pandemic, the members found value in being able to share what worked, and what didn't work for them, with other members through various events and meetings.

It has been great to connect with others and get support and share ideas and information. It has encouraged me to keep on going with online singing groups. (Survey response)

In addition, peer support from both the Network core staff and other members created a supportive community which helped members cope with the emotional impact of the pandemic and allowed them to keep a connection with practice and collaborations.

'I personally would have felt very isolated. I think that is, that's the one thing for me. It has been a real godsend. In all honesty, it's kept me focused on actually delivering, and that's the thing... I delivered more and I haven't delivered that much, but I felt confident...' (Advisory group)

As the community of choir leaders grew, this began to filter down to the individual community groups and helped to create a sense of community in the groups and a desire to keep dementia inclusive singing activities visible throughout the pandemic.

We are grateful to Luminate for enabling us to generate a sense of togetherness through our funded activities at a time of year which can be particularly difficult for people affected by dementia (those diagnosed and their carers). (Let's Sing grant report)

During the pandemic, the focus on relationships and community within the groups became the main driver for the members, and many of the participants commented how being a member of a dementia inclusive singing group was about more than singing. It is the community and support that is most valued.

As I said before, you know, sometimes I think the singing is the least important part of the whole experience. It's the making music together. It's the being together. It's the sharing. (Advisory group)

The songs commissioned for the Sing at Home packs⁹ captured the experience and feelings of the participants, strengthening the importance of communities.

Travel these Ways - it feels traditional at the same time as feeling new, it speaks of belonging, and feels warm and spacious to listen to it. It invites harmonies which makes it good for group singing.

Better Times, all my group enjoyed learning and singing this song, and it did help us through the very difficult times of the pandemic.
(Survey responses)

⁹ The two commissioned songs are Travel these Ways and Rise Up. Better Times Will Come is another song included as part of the We Shall Overcome medley in the Sing at Home pack.

Additionally, there was evidence of communities being created within the individual choirs. Evaluation participants highlighted the importance of the group dynamics of the choir or singing groups they are involved in. An important part of this was having a strong group identity and establishing the aim of the group from the beginning.

We advertised, put little posters up everywhere and we started small, and we grew organically. We were there for people with diagnosis of dementia and their supporters...but we also then found some people were coming along who weren't in that category, so we had to think what we did about that...we wanted people who were keen on singing and who also would be supportive singers and make a good sound in the room, but would also be sensitive to the needs of individuals with dementia. (Network member)

As evidenced in the quote above, the aim of the group may evolve with time and experience, however for dementia inclusive groups, it is important that the individuals with dementia remain at the core of how the group operates. Within the choirs or singing groups, it was important that everyone had their own role to play in the functioning of the group.

Aye, it's not just a wee singsong, it's now a group and there's people who have roles that they've just decided to take on, which is great. (Choir leader)

Pre COVID-19, the roles people took on included supporting members living with dementia, giving out songbooks, making tea or greeting people as they come in. These roles provide structure and community within the groups, volunteers or other members look out for people living with dementia, whether it's helping with singing, finding the page in the songbook, or making sure they are comfortable. Many choir members living with dementia have their own roles within the groups which allows them to feel part of the community and takes the focus away from living with dementia.

We had one or two other people who knew some of the people with dementia and they said oh, we didn't know that such and such a person had dementia, you know, and actually, because they found a role, they worked at finding a role for themselves in the group. (Network member)

The opportunity to meet people experiencing similar life events was highly valued as was the opportunity to talk with others privately even in the public space of the choir practice, tea breaks allowed short but warm and supportive conversations in the moment. The loss of this was felt very keenly. Although the online environment made it difficult to replicate the roles that people had in the group, the existing relationships were important to enable people to connect online during the COVID-19 pandemic. For many, the pandemic has highlighted the importance of community and relationships between group members.

I do notice that some of my singers have sort of said, 'oh, I didn't realize how important the community part of this was. I thought we just came here to sing', and I think, sort of. It's not just giving people the opportunity; it's actually made people sort of reassess what they get out of it and that's been a nice sort of benefit. (Advisory group)

However, numbers attending online sessions reduced over time and, although some of this related to singing, there were other, more subtle difficulties including what could be seen on the screen. If a large number attended an online event, this simply became a confusion of faces in boxes on screen. Despite some people actively connecting and talking to one other person on the screen, this was uncommon among people living with dementia.

And that's what's missing with the online things. Cause, even when you've got so many people, they can't talk to each other because there's too many of them. (Dementia Support Worker)

Families and friends created the conditions for successful engagement and without them many would not have been able to attend online. The presence of another person in the physical space was a support, comfort and a source of physical interaction. Some family members engaged fully with the digital experience and some even found benefits.

That's a good thing with the virtual stuff is that nobody really hears you in a group session. You can kind of hide a wee bit but in the virtual session you can hide completely. (Unpaid carer)

Unpaid carers were key, especially if they had previously attended the live choir. This created some continuity and people with dementia were more likely to continue the digital experience as part of a couple.

It's people who live with dementia and it's their partner or carer that's on it with them. (Choir leader)

Additionally, where online sessions were not accessible for people living with dementia, the grant funding from the Network helped to reinforce these community of connections and had an influence on the wellbeing of people living with dementia and unpaid carers.

My husband had advanced Alzheimer's. Lockdown had pushed him downhill, with no visitors, no outings, no stimulation. However as soon as I put on the DVD, his eyes, his whole face lit up as he recognised the ladies. Very soon his feet were tapping, then up dancing round the room and singing along with them. It made the last few months of his life much happier. I will continue to enjoy it, probably in tears, but with a lot of gratitude for the difference it made for my precious Bob. (Unpaid carer testimonial)

A highlight for many of the evaluation participants was the online Come and Sing event where people from around the country joined the online singing event. This included group leaders, members, people living with dementia and families and friends. The songs from Sing at Home packs were used and the participants felt that the event was a way of developing the community and good practice approaches to dementia inclusive singing.

So, the singing event where we had hundreds of people from all over the country and the ability to zoom through the screen, 'oh, look at this, I'm on page five'. And there, that was something, it just kind of gave the whole situation more gravitas. Is that the word in terms of like, there's, it's singing, as much as we love singing in our group, singing is so much more beneficial; look at all of these people that are enjoying the benefits of singing together and how that brings us closer together and just the health and wellbeing benefits that come along with that. (Network member)

The group dynamics and relationships with the groups are vital for promoting dementia inclusive singing. The shared experiences and memories of the groups established pre-pandemic were important for moving singing practice online and allowed leaders to build and engage with members through the challenging lockdown. The support from the Network was vital to this, providing financial, practical and professional support to leaders as they navigated through this unknown territory. The next section looks at the experiences of people living with dementia to understand the benefits of dementia inclusive singing.

The experience of participating in an online choir

In order to further understand the impact of COVID-19 on dementia inclusive singing, we returned to the choir in November 2020 to observe an online session. This section helps to illuminate some of the findings of the evaluation in terms of how the Network is supporting groups. Similar to the observation of the face-to-face choir sessions, we used the Music Matrix alongside the recording of the session and participant interviews to explore the four elements of dementia inclusive singing outlined in section 3.1. These were Engagement, Embodiment, Equality and Enjoyment.



Figure 9: Digital choir warm-up and welcome

There were four people living with dementia attending the session, three joined with a family member and one on their own. The other participants in the session were two members of the evaluation team, the choir leader and volunteers, and five other members of the choir who were previously family carers and continue to attend the sessions. Each week the participants were given a theme for the session based on a song from their repertoire. This week the theme was Jailhouse Rock. Using the theme weeks promoted equality of opportunity to engage in the session. In the sessions, the costumes on-screen provided opportunities to engage visually, express creativity and reminisce about the song and previous experiences with the choir.

So, for example, in two weeks' time it's Sunshine on Leith as the theme and the idea is that they come dressed up or with a prop or, I dunno, anything, a picture whatever they want that relates to the lyrics of Sunshine on Leith. So, it's kind of two-fold in that it gives them a sort of project to try and work on from one week to the next, and then on the day itself will be quite good fun and you know, they'll just be, either have a hat on or something like that so.
(Choir leader)

The session began with a slightly extended greeting, establishing a safe environment and attracting attention. Participants waved to each other and engaged in chat and laughter in response to the leader.

Most of the participants mirrored the leader's hand movements in the warm-up and, along with the humour around the costumes, it created an engaging start to the session for everyone. The theme week provides engagement on a sensory level and has involved creativity before the session.

Couples looked at each other in their own spaces as well as looking at the screen. There are moments of care that took place between people in the same room, such as helping the person living with dementia find their place in the songbook or providing cues to support participation.

As the session progresses with a mix of singing and discussion of memories linked to the songs, participants show that they can maintain engagement and enjoyment, even via micro-movements such as tapping their fingers or engaging in dance moves from their chair. When Jailhouse Rock, the theme of this session is sung, it brings out more stamina and expressive movement in all the participants. Stylised dancing and interpersonal engagement are demonstrating enjoyment and engagement even in a digital context.

Following the recording of the digital choir session, we interviewed a member of staff who organised the choir, the choir leader and a couple who participated in the session to understand their reflections on the session and the value it brings to people living with dementia. There were elements of Engagement, Embodiment, Equality and Enjoyment within the digital choir, however, they were less easy to observe and often less impactful than in the face-to-face choir. Embodiment was shown through familiarity with the songs and examples of people living with dementia remembering and singing the tunes at points out of the formal sessions.

The song we picked was Only You and her daughter was telling me that the next day at the breakfast table, Joan started singing it. She said the two of us were sitting singing this song having breakfast and I just thought that to me is what it's all about. You know it's the fact that she remembered that. (Dementia Support Worker)

By engaging with the online sessions, the participants felt the hour brought a sense of enjoyment to the week, as well as social interaction. The motivation for the participants to engage in the online session was the enjoyment of the session.

As I say for us, that hour goes very quickly. It was the same on the lockdown sessions, as much. We only really seen Bryan and his family; we could message people offline. And that was good, but as for this one, it's purely and simply about the kind of one-hour impact session. (Unpaid carer)

Recovery and growth: key findings

- Dementia Inclusive Singing Network activities during the pandemic focused on supporting and maintaining singing activities.
- Developing leadership skills and confidence in group leaders was vital to maintaining singing groups, particularly throughout the pandemic.
- Building communities both between and within singing groups was critical to maintaining dementia inclusive singing activities.
- Benefits to people living with dementia and their families are frequently reported as a result of the support singing groups received from the Network.
- The loss of face-to-face singing groups and a move to online singing groups has further demonstrated the positive impact singing groups that take place face to face, have in the lives of people living with dementia. This highlights the need to support a return to singing and community groups for those affected by dementia, which take place on a face-to-face basis.

3.3 The way forward

Learning

In Part 3, the evaluation team set out its initial ideas on how the Dementia Inclusive Singing Network would function as well as how this would impact on the lives of people living with dementia and unpaid carers in Scotland. The COVID-19 pandemic has impacted the Network in several ways. However, this evaluation has shown that the Network has been successful in developing and maintaining dementia inclusive singing throughout the pandemic. Figure 10 revisits the realistic evaluation methodology outlined in Part 2 (Figure 1) to illustrate how the findings presented in sections 3.1 and 3.2 shape the outcomes of the Network.

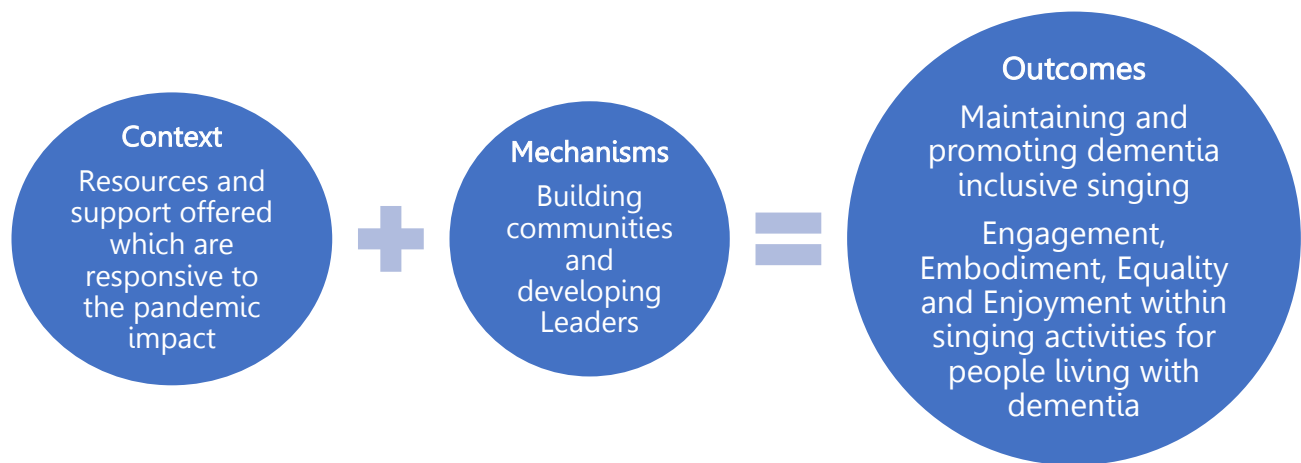


Figure 10: Key context, mechanisms and outcomes of the Dementia Inclusive Singing Network

Initially, we anticipated that the training and resources developed by the Network would be essential elements of the context and this remains the case. While the resources developed were focused on the pandemic response, access to expert advice and training remained important throughout the project.

Additionally, the sharing of good practice and learning from each other became one of the most important elements, facilitated through online gatherings and shared events such as Come and Sing online. This was crucial for developing leaders.

There were two clear mechanisms related to the workings of the Network and linked to positive outcomes for people living with dementia and unpaid carers and singing groups. Through engagement with the Network activities, group leaders honed their leadership skills and developed a strong community, which impacted on the groups they led. These mechanisms were important for adapting and maintaining singing activities throughout the pandemic and providing positive experiences for members living with dementia. Figure 11 develops the mechanisms to understand what works for Dementia Inclusive Singing Practice.

Strong leadership	Acknowledgement it is 'more than singing'	Valuing the 'in the moment' responses
<ul style="list-style-type: none"> • Confidence in supporting the group membership • Clear aim of the group • Able to vary the content to suit abilities of the group • Awareness of what works in the environment (physical or virtual) 	<ul style="list-style-type: none"> • Promotion of social connections • Shared group memories and experiences • Everyone has a role to play in the group 	<ul style="list-style-type: none"> • Embracing emotionality • Having fun • Creativity is encouraged

Figure 11: What works for Dementia Inclusive Singing Practice

Holding the Space

As the pandemic progresses and restrictions begin to lift in Scotland, it is likely that singing groups will be able to meet again in person and will change the landscape again. However, it is unlikely that groups will return to what was considered 'normal' pre-pandemic. As such, and as for many people, organisations and communities, there is a need for something new to emerge post-pandemic.

As this evaluation has progressed, the evidence suggests that the Network is in prime place to lead the development of the 'new normal' for dementia inclusive singing. Learning throughout the last two years has allowed the Network to provide support and resources to enable continued development and engagement of singing activities during the pandemic. This has allowed groups to continue to exist and enable them to 'hold the space' for a return to singing post-pandemic.

There will be elements that remain the same as before, however, there will be new, innovative approaches and understandings of the benefits of singing and community connections which will change practice going forward. As such, we have used the musical notation in the graphic below to demonstrate our perception of the role of the Network in Scotland (n.b. we have inverted the image below from the original). The pandemic has been a moment of refraction where the shared contextual frame of the singing groups was dispersed, symbolically from one line of music to multiple lines of music.

We view it as a success of the Network that the context could continue to create spaces for music to happen, no matter how dispersed its members and functions became. This provides the space for new understandings of dementia inclusive singing to emerge and allows the Network to adapt and respond to this to continue to benefit those affected by dementia in Scotland. In essence, the work of the Network has been to 'hold the space' for dementia inclusive singing throughout the difficult period of the pandemic and ensure that activities can return to fully benefit those living with dementia in the future.

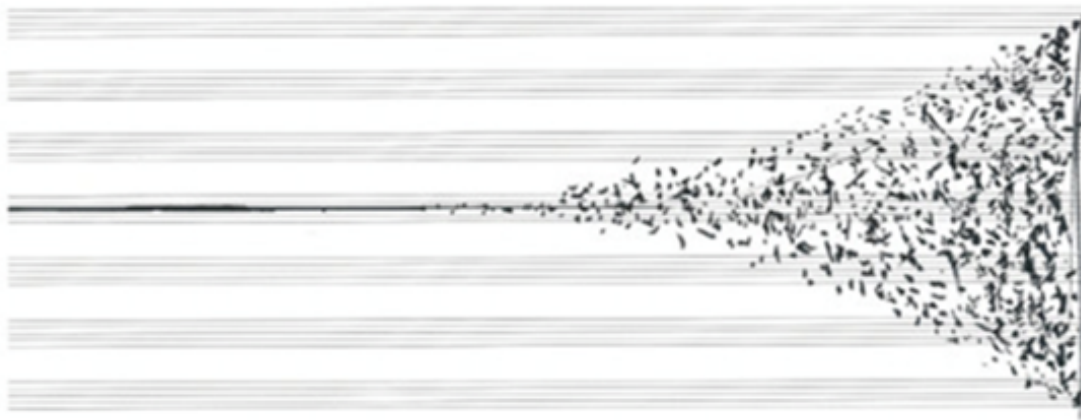


Figure 12: Holding the space for dementia inclusive singing (composer John Teske No: 5)

The way forward: key findings

The Network has created the conditions to maintain dementia inclusive singing activities in Scotland. It provides an opportunity to 'hold the space' and increase the potential for dementia inclusive singing in a post-pandemic society.

Recommendations

For people living with dementia and unpaid carers of people with dementia:

- To be active members of the Network with the opportunity for equal engagement in dementia inclusive singing activities.
- To contribute to ongoing, innovative and flexible opportunities to sing that the Network have begun during the pandemic.

For the Dementia Inclusive Singing Network:

- The Network should further develop their flexible and dynamic approach to supporting singing activities with people living with dementia and unpaid carers of people with dementia.
- To ensure the sustainability of the Network, it is important to recognise the value and promote inclusion of diverse groups of people in building and maintaining the community.

For dementia inclusive singing practice:

- Dementia inclusive singing should ensure that activities are designed to promote engagement, embodiment, equality, and enjoyment in dementia inclusive singing activities in order to ensure positive benefits for participants.
- Dementia inclusive singing groups should consider how learning gained during the pandemic can improve practice in the return to in-person singing post-pandemic.

For policy and research:

- Policy should consider the innovative and broad methods of engagement used throughout the pandemic to build on good practice and improve access to the arts for people living with dementia.
- The use of GoPro cameras to capture the in-the-moment experience of people living with dementia has potential and should be developed in future research.

Conclusion

The findings demonstrate that the Dementia Inclusive Singing Network has a pivotal role to play in supporting the safe and inclusive return to groups by providing strong leadership, support, and community-building. Essential to this is partnership-working, investment in people and expertise of the staff involved.

The learning adds to understanding about the potential impact of singing and arts-based activities for people living with dementia and unpaid carers of people with dementia, in particular highlighting a range of benefits both in-the-moment of singing and after the experience has ended. These benefits are framed around the four 'Es' of Engagement, Embodiment, Equality and Enjoyment.

Finally, the evaluation has identified a range of innovative and beneficial practices resulting from COVID -19 adaptations, which could inform new approaches as groups return to face-to-face meetings.

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Appendix A: data collection and participants

Throughout the project, a range of data collection techniques was employed. This ensured that voices of all groups involved in the Dementia Inclusive Singing Network were represented in the evaluation and allowed methods to change to accommodate COVID-19 restrictions. This section describes the methods used.

1) Interviews with Network Members

One-to-one interviews were carried out with members of the Network at two points during the evaluation. The interviews focused on how engagement with the Networks impacted their activities, and their understanding and knowledge about dementia inclusive singing activities. Below is an overview of the Network members who participated in the evaluation.

Phase 1 (pre-COVID) interviews

Participant number	Connection to the Network	Location
1	Attended training	Perth
2	Attended training	Stornoway
3	Attended training	Perth
4	Attended training	Dumfries

Phase 2 (peri-COVID) interviews

Participant number	Connection to the Network	Location
5	Group leader	Perth
6	Choir leader	Stirlingshire
7	Family carer/choir member	Edinburgh
8	Choir member	Edinburgh
9	Choir leader	Edinburgh
10	Carers group leader	Edinburgh

2) Network member survey

In addition to the interviews, a survey of network members was sent out in August 2021 to the network membership (N=102). This online survey asked participants to provide feedback on the different activities the DISN has implemented and how this has impacted their dementia inclusive singing activities. Ten members completed this survey, indicating a response rate of 10%.

Participant number	Connection to the Network	Location
1	Choir leader	Angus
2	Choir leader	Edinburgh
3	Choir leader	Dundee
4	Choir leader	Edinburgh
5	Choir leader	Highlands
6	Choir leader	East Dunbartonshire
7	Choir leader	Perth and Kinross
8	Choir leader	Fife
9	Choir leader	East Dunbartonshire
10	Choir member	Borders

3) Focus groups

At the end of the project, to get a deeper understanding of the development of the Network, two focus groups were carried out with people who had been involved in the development of the Network. The first group was with three staff involved in the day-to-day running of the Network and responsible for overall decision-making. The second group involved three members of an advisory group established to inform the development of the Network. The three members of the advisory group who participated were experienced choir leaders and had been involved with DISN from the early stages of the project.

4) Project documents and reports

The final source of data that informed the engagement with Network members was documents shared by the DISN project team and included:

- Final reports from grant holders
- Email excerpts from group and trainee feedback
- Evaluation responses from online Come and Sing event*

* this was gathered through an online survey which had a total of 21 responses.

Data analysis

The interviews were audio-recorded and transcribed verbatim. The data was analysed using simple content analysis, based on the potential outcomes identified in the initial programme theory in Figure 5, using the context, mechanisms and outcomes model detailed in Figure 1. Each manuscript was read thoroughly, and sections of text pertained to the codes identified (the potential outcomes) and highlighted within this. New and emerging topics were also recorded during this process.

Appendix B: sample Music Matrix tool

Sub-skills

Dimension	Sub-skills
Fine Motor	Pointing / finger isolation
	Grip / prop use
	Greetings and touch
Gross Motor	Upper limb extension
	Sitting and standing
	Body part isolation
Oral Motor	Breath control
	Maintaining phrasal speech
	Maintaining vowel / phonic practice
Sensory	Visual differentiation / focus
	Moving while singing
	Maintaining autonomous musical flow
Attention	Ability to wait
	Looking in direction of choir members / leader
	Intentional watching at change points
Expression	Use of body as communicative mode
	Use of face as communicative mode
	Marking musical meaning with voice
Social	Initiating contact
	Observing shared musical structures
	Acknowledging rehearsal situation
Emotional	Registering humour in face / voice / body movement
	Showing personal response in face / voice / body movement
	Relaxed recognition of humour
Cognition	Observing standing / sitting conventions
	Observing leader's instructions
	Using file as a participatory device
Creativity	Physical improvisation
	Individualised dance
	Immersement in cultural learning

Date of profile 22/01/2020		Focus / Activity Gentleman on front row with camera harness
Embodiment	Fine motor (F)	Pointing Holding and leafing through song file Shaking hands and high five
	Gross motor (G)	Reaching and waving (RH and LH) Sitting and standing unaided when directed Isolating all body parts in exercises when directed
	Oral motor (O)	Imitating breathing exercises accurately Observing prosody of speech, fading at speed and over time Observing new vowel sequences through visual imitation
Engagement	Sensory (Se)	Differentiating people and objects visually in busy room Swaying physically in time with beat and in mood of music Maintaining musical flow when accompaniment withdrawn
	Attention (A)	Attentive waiting to start Eye contact with group members and leader Watching leader intentionally when music / lyric changes
	Expression (Ex)	Physical clowning in response to leader's jokes Facial expressiveness mainly in response to humour Apparently observing loud/soft changes
Equality	Social (So)	Initiating contact with group members through speech and body Participating in social interaction through musical structures Staying in setting enthusiastically both in music and tea break
	Emotional (Em)	Physical clowning as emotional regulation Showing warmth and pleasure with preferred music Amusement and laughter with group response
	Cognition (Co)	Observing standing / sitting conventions Observing choir instructions and watching leader Holding file open with assistance to find page
	Creativity (Cr)	Physical improvisation in clowning moments Individualised dance movements during songs Immersement in learning new song and its cultural affordance

