

**Paving the Two Way Street:
Art Museums and Their Program Participants Who Live with Dementia**

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DEDICATIONS

To my dad, I am thankful for all the love and support you had for me, Lauren, and Nick. You made us strong. Thank you raising me to find joy in everything. I hope you are proud of who I grew up to be. I love you every day.

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Keep smiling. Keep shining.

ABSTRACT

This study investigates the value and positive impacts of art museums associating themselves with programs for people with dementia. Data was collected from staff members at 16 participating museums. Fifty-four percent of all surveyed participants (N=16) stated that their museum had a growth in their staff structure and functionality once a program for people with dementia was implemented into museum programming. Participating museums saw the value in having a program for people with dementia and 100% answered “yes” that they believe other museums should adopt a program designed for people with dementia. Data suggest that if museums are interested in developing such a program, they should consider the expectations, benefits and challenges they might face. Some major obstacles include lack of funding, marketing, and accessibility. Despite these obstacles, the positive expectations of participating museums included reaching a new audience and serving the community in a new way. Programs designed for people with dementia in art museums are opening doors to the valuable opportunities that come from the inclusion of this audience.

NOMENCLATURE AND ABBREVIATIONS

Quality-of-life Programs: Provide community support and aim to build the self-esteem of those with dementia. These programs are meant to celebrate the lives of those living with dementia and to provide safe, social, and engaging experiences for those with dementia. The focus is on the wellbeing of each participant through cultural and creative opportunities.

PWD: People with Dementia

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CHAPTER 1

INTRODUCTION

An estimated 5.4 million Americans are living with dementia in 2016.¹ This number is estimated to rise to 7.1 million in the next ten years and is projected to reach 13.8 million by 2050.² With such a large population of people living with dementia, this researcher wonders what opportunities are available within museums that would include this audience. This study will examine programs in art museums that are geared towards those with dementia to understand the value and positive effects on museums. Data gathered through surveys provides information needed to explain the successes and/or failures of these programs by focusing on the values and impacts seen by museum staff. The type of programs discussed in this study are quality-of-life programs. Meaning that the programs are designed to enhance the quality of life of participants and provide opportunities for pleasurable social interactions in museums.

Often for museums, their focus is on reinforcing the educational mission of the museum and making sure that the visitors are learning. Museums can do more than focus on educating the public by acting as safe spaces for audiences with dementia. To provide an engaging experience, museum staff can work to capture the attention and interest of participants with dementia and to help them have conversations about art. Programs that focus on providing dignifying and caring experiences are the key to having a positive impact on the program attendees with dementia.

¹ "What is Dementia?" The Alzheimer's Association. <http://www.alz.org/what-is-dementia.asp>

² "Center for the Future of Museums: Older Adults and Programming for People with Dementia." June 9, 2015. <http://futureofmuseums.blogspot.com/2015/06/older-adults-and-programming-for-people.html>. (Accessed April 4, 2016).

A participant from *Meet Me at MoMa*, a program for people with dementia, stated the following about her spouse who lives with dementia:

It was like the man I knew before this illness. The task of reacting to a picture is not beyond his capabilities – it has made me think of trying to focus more on ‘feelings’ than ‘words’ in my interactions with him.³

Engaging experiences allow museums to aid in enhancing the lives and minds of participants with dementia along with those of their caregivers. Museums provide unique opportunities for people to have meaningful visits and socialize with others. Programs are being developed to focus on an art-based dialogue when working with people with dementia. Being in an artistic setting allows for careful observation and appreciation because visitors in the program are asked to think and reflect on their own opinions about specific pieces of art and to ask themselves about their individual responses to the art. Through art, people are given the chance to make a personal connection and experience the artwork emotionally. Even if these feelings are only temporary, the purpose of these experiences is to enhance the daily lives of program attendees.

This thesis provides evidence that there are mutual benefits for both participants with dementia and the museums involved. Appendix A is supplemental checklist for museums who do not have a program, to see what could help them to develop effective experience for those with dementia. By incorporating a program for people with dementia, museums are strengthening their ability to engage with all audiences because they are gathering resources, tools, and research on how to make a museum visit a personal and welcoming experience.

³ The Museum of Modern Art. “Meet Me: Making Art Accessible to People with Dementia.” New York: The Museum of Modern Art, 2009.

According to an article focusing on a program at the Columbus Museum of Art, “Art and Alzheimer’s,” the arts can be a powerful tool to use when looking for treatment for those with Alzheimer’s.⁴ The Columbus Museum along with several other museums has realized the potential of using art as a means of engaging with people with dementia. Museums that offer programs for people with dementia include the Museum of Modern Art (MoMA), the SPARK! programs in specific Wisconsin and Minnesota museums, The Michener Museum of Art in Doylestown, Pennsylvania, which is based on ARTZ Philadelphia’s programming and methodologies, and ARTZ Philadelphia programs at Pennsylvania museums. The evolution of programs for people with dementia in museums started with Artists for Alzheimer’s in Boston in 2002. This base of programs then expanded, with MoMA in 2006, SPARK! in 2011, and ARTZ Philadelphia in 2015.

The Museum of Modern Art has created a model for other museums to use and incorporate into their programming because of their success with their Alzheimer’s Project and training with approaches developed by the “I’m Still Here Foundation.”⁵ This foundation is an organization which, through its “Artists for Alzheimer’s” programming, has developed several approaches on which both MoMA and ARTZ Philadelphia have been inspired. In 2006, MoMA launched their program “Meet Me at MoMA.” The program consists of conversations with participants with dementia and museum facilitators. MoMA realized that engagement with art offered their participants “an opportunity to enhance their quality of life through mental stimulation, communication, personal growth, and social engagement.”⁶

MoMA created a model that utilizes discussion and conversation between program

⁴ “Art and Alzheimer’s.” Columbus Museum of Art, March 12, 2015. <http://www.columbusmuseum.org/joy-imaginations/>. (Accessed March 20, 2016).

⁵ I’m Still Here Foundation. <http://www.imstillhere.org/about>.

⁶ The Museum of Modern Art. “Meet Me: Making Art Accessible to People with Dementia.” New York: The Museum of Modern Art, 2009. pp9.

participants and trained museum staff. To prepare a tour, the museum staff must select a theme, select the works of art to be examined, prepare art-historical information, prepare discussion questions, and plan small-group conversations. After this is complete, the facilitator will have an outline for how to conduct their tour. The structure of the model consists of six phases: observation, description, interpretation, connection, small-group conversation, and summary.⁷ It is the museum facilitator's job to lead participants through these phases, which will be discussed in greater detail within the literature review section of this research study. MoMA's model was built upon the belief that art engagement (attention and conversation with art through looking and discussion) could provide notable benefits for people with dementia and their caregivers.⁸

The SPARK! Project began at the Milwaukee Public Museum and has expanded to be accessible within twelve museums in the Wisconsin area. SPARK! aims to provide opportunities for those with dementia and their caregivers. Trained docents and volunteers create experiences in museum galleries to welcome visitors and create a comfortable space for conversation about art.⁹ Since this project has been implemented into twelve different museums, each program is different and is specifically catered to each museum's collection, environment, and space. SPARK! has continued to grow and become embedded in museums throughout Wisconsin. Through research, it is evident that these programs have impacted Wisconsin residents and the museums that offer them. This project has become a way for local museums to work with their audience that lives with dementia.

⁷ Ibid. pp 138.

⁸ The Museum of Modern Art. "Meet Me: Making Art Accessible to People with Dementia." New York: The Museum of Modern Art, 2009. pp 112.

⁹ "SPARK! Alzheimer's Association." (Accessed May 2016).
http://www.alz.org/sewi/in_my_community_19695.asp.

The Michener Museum of Art launched their program, “Art for All: A special program for people with dementia,” in 2015 with a grant from the National Endowment for the Arts (NEA). The Michener’s focus is on people living in memory care units of care communities. Through the NEA grant, Susan Shifrin, the founder of ARTZ Philadelphia was brought in to work with the Michener to guide and train the Michener staff to incorporate their own program for people with dementia. Susan Shifrin trained the Michener staff, docents, and volunteers. The Michener’s program includes a pre-visit by museum educators to people in assisted living facilities interested in coming to the museum. Since its pilot in 2015, Michener has transformed their program to function within the museum and tailored it to the museum’s collection. The Michener was the first museum in Bucks County, Pennsylvania to develop a program using the ARTZ Philadelphia model. The program focuses on using conversation as a way to engage with participants who have dementia. In the opinion of the Michener’s staff, participant engagement for this program is dependent upon creating conversation and allowing participants the opportunity to share their ideas and opinions in a comfortable and welcoming environment. On the Michener website, it is stated:

Art for All, creates opportunities for meaningful engagement with art by people with moderate stage dementia, including Alzheimer’s. The programs provide interactive gallery-based art appreciation experiences that encourage verbal expression and often awake treasured memories.¹⁰

Programs such as “Art for All” are creating ways in which museums can become more inclusive and accessible for an audience that may have otherwise been ignored.

¹⁰ The Michener Museum of Art. Website. “*Art for All: A special program for people with dementia.*” February 19, 2016. (Accessed April 2016)

ARTZ Philadelphia is a main source of programs for people with dementia and their caregivers amongst museums in the greater Philadelphia area. “ARTZ at the Museum” exists within these Pennsylvania museums at the time of this study:

ARTZ Philadelphia Museums	Location
Pennsylvania Academy of the Fine Arts	Philadelphia, PA
Woodmere Art Museum	Chestnut Hill, PA
Barnes Foundation	Philadelphia, PA
Brandywine River Art Museum	Chadds Ford, PA

These programs can help museums to see the value in offering programming opportunities targeted towards people with dementia. ARTZ Philadelphia focuses on the facilitation of group conversation within a museum environment. ARTZ Philadelphia programs were influenced by the approaches developed by the “I’m Still Here Foundation.” ARTZ Philadelphia has created programs that bring communities together through non-pharmacological collaboration among people who want to have meaningful experiences that enhance their own quality of life, regardless of cognitive challenges that participants may be facing.¹¹ The Education Curator at the Woodmere Art Museum provided insight about how ARTZ Philadelphia has impacted the Museum:

ARTZ programs are one of our favorites as its impact is palpable. As a staff member, the conversations have offered new ways of seeing artworks on exhibit that often feed into other tours. The museum deeply values the interactions with this underserved and often misunderstood community. (Education Curator, Woodmere Art Museum)

ARTZ Philadelphia began with a pilot visit within museums that allowed for staff and facilitators to use the museum’s space. If these museums see value in these programs, they will then incorporate ARTZ Philadelphia into their regular programming. The Barnes

¹¹ “ARTZ Philly Programs.” *ARTZ Philadelphia*. <https://artzphilly.org/artz-philly-programs/>. (Accessed April 2016)

Foundation and the Woodmere Art Museum have incorporated ARTZ Philadelphia programs into their permanent programming. ARTZ Philadelphia is also currently working within the Pennsylvania Academy of the Fine Arts (PAFA) and the Brandywine River Museum to host ARTZ Philadelphia programs on a recurring basis. The model they use was created with the approach originated by ARTZ: Artists for Alzheimer's. The ARTZ Philadelphia program focuses on conversation and questioning as key to engaging participants, allowing them to acquire new knowledge about art through fun, peaceful, and creative experiences in museum settings. There is a shift taking place in some museums to incorporate a wider audience, particularly, people with dementia. This shift allows for museums to expand their methods of reaching audiences that could truly benefit from an engaging and immersive experience in art galleries.

CHAPTER 2

LITERATURE REVIEW

This literature review will address three areas related to the value provided by programs that focus on people with dementia which might compel museums to adopt these programs within their institution. The purpose of this literature review is to emphasize the impact that including programs for people with dementia has on museums. The first section will address research related to arts engagement and the program that exists at the Museum of Modern Art (MoMA) for people with Alzheimer's. The second section will focus on community engagement in museum settings. Finally, the third section will discuss research related to the struggles of understanding a disabled audience as well as the progress made towards the inclusivity of people with dementia in museums. Research gathered focuses on the ways in which arts can be beneficial when applied to an audience of people with dementia. Some museums are aware that these opportunities provide a place of relaxation and engagement for those with dementia. Programs geared towards this audience are helping to provide opportunities for increased participation among the group within a museum setting.¹²

Recently, research in this area has increased. For this study, it is important to understand the similarities and differences between dementia and Alzheimer's. According to the Alzheimer's Association, dementia is the general term used for the decline in mental abilities so severe that it interferes with daily life. The Alzheimer's Association states the reality for people who live with dementia:

¹² Holmes, Kristin E., and Inquirer Staff Writer. "Living with Alzheimer's with the Help of Art." *Philly-Archives*. August 5, 2014. http://articles.philly.com/2014-08-05/news/52433604_1_art-therapy-penn-memory-center-alzheimer. (Accessed March 28, 2016)

As people age, it's normal to have occasional memory problems, such as forgetting the name of a person you've recently met. However, Alzheimer's is more than occasional memory loss. It's a disease that causes brain cells to malfunction and ultimately die. When this happens, an individual may forget the name of a longtime friend or what roads to take to return to a home they've lived in for decades.¹³

Alzheimer's is said to be the most common type of dementia and accounts for 60 to 80 percent of dementia cases.¹⁴ Alzheimer's Disease is a progressive and fatal brain disease that causes problems with memory, thinking, and behavior.¹⁵ There is no current cure, but there are treatments that can improve quality of life and temporarily relieve dementia symptoms. It states on *The Dementia Society of America* website that people need to know that even though Alzheimer's tends to dominate the dementia conversation, there are other conditions and causes for the symptoms of dementia and that there are resources available to help after a diagnosis.¹⁶ This study focuses on the benefits to using art to create experiences in art museums for those living with dementia. People living with dementia represent an audience with which a museum could work and form relationships. Creating experiences focused on art for people with dementia can be beneficial in helping those individuals cope with the complexity of their diagnosis.

¹³ "What is Dementia?" *The Alzheimer's Association*. <http://www.alz.org/what-is-dementia.asp>. (Accessed November 2016).

¹⁴ Ibid.

¹⁵ The Museum of Modern Art. "Meet Me: Making Art Accessible to People with Dementia." New York: The Museum of Modern Art, 2009. pp 12.

¹⁶ Dementia Society of America. <http://www.dementiasociety.org/education> (Accessed November 16, 2016)

Connected: The Arts and the Brain

It could be questioned whether there is a benefit to providing experiences for people who have dementia. However, evidence exists that sheds light on the value of engagement between people with dementia and art. There is a great deal of literature on arts engagement within aging populations.¹⁷ The following research provides a clear picture of the positive impacts of such programs in art museums. According to the American Alliance of Museums blog, *Center for the Future of Museums*, many people who deal with dementia are visiting museums unbeknownst to the museums themselves.¹⁸ Establishing programming and having accommodations set in place for these visitors beforehand could benefit both the visitors to these museums and the museums themselves. They can do this by creating a more accessible environment for the museum's audience.¹⁹ Programming that is geared towards this audience helps enhance the daily life of participants and provides them with therapeutic, freeing experiences. Participants are able to transition their focus away from their struggles with dementia and instead can become immersed in the art within these museums.

Effects on the Brain

In the study, "Art and The Brain: A View from Dementia" by Cosima Gretton and Dominic Fteche, there is an emphasis on the effects art has on 14 artists who are living with dementia. The purpose of the study was to understand the neurobiological (the study of cells of the nervous system) components of art production and high

¹⁷ Ingersoll, Katie, David Moss, Rebecca Ratzin, Sacha Wynne, and Salem Tsegaye. *(Eng)aging With Arts Has Its Benefits*. November 2, 2016.

¹⁸ "Center for the Future of Museums: The Coming Dementia Epidemic." May 1, 2014. <http://futureofmuseums.blogspot.com/2014/05/the-coming-dementia-epidemic.html>. (Accessed March 2016).

¹⁹ "Center for the Future of Museums: The Coming Dementia Epidemic." May 1, 2014. <http://futureofmuseums.blogspot.com/2014/05/the-coming-dementia-epidemic.html>. (Accessed March 2016).

artistic function.²⁰ This article provides insight into the way the brain responds when creating or working with art. What Gretton found was that the artists with dementia had spatial changes and changes in color and contrast within their art.²¹ The writer of this thesis agreed that each artist in this article was unique, as is each person living with dementia. Since this piece of literature focused on artists with dementia, it is hard to determine if people with dementia who are not artists have similar changes in their perception of art. It was hard to gather information from this article because it was so focused on artists, and not on the way in which the brain responds to art. Since it is so difficult to study the way the brain changes, one can refer to the therapies used for people to cope with their dementia.

Art Engagement

Katie Ingersoll et al. said in *(Eng)aging with The Arts Has Its Benefits*, that every 66 seconds, an American develops Alzheimer's disease.²² With this, one might think about the struggles of having to work with an audience that lives with dementia. Ingersoll explains the value in utilizing art as a way to engage with people who have dementia:

Arts engagement also seems to benefit older adults who already have dementia, providing improved communication, cognitive function, self-esteem and social participation.²³

²⁰ Gretton, Cosima. Fftche, H. Dominic. *Art and the Brain: A View from Dementia*. Department of Old Age Psychiatry, Institute of Psychiatry, King's College London, UK. *International Journal of Geriatric Psychiatry*. 2013.

²¹ Ibid.

²² Ingersoll, Katie, David Moss, Rebecca Ratzin, Sacha Wynne, and Salem Tsegaye. *(Eng)aging With Arts Has Its Benefits*. November 2, 2016.

²³ Ingersoll, Katie, David Moss, Rebecca Ratzin, Sacha Wynne, and Salem Tsegaye. *(Eng)aging With Arts Has Its Benefits*. November 2, 2016.

The writers of *(Eng)aging with The Arts Has Its Benefits* discuss significant information regarding the concept of art being used as a tool to engage with aging individuals. This source provides literature on how “the most compelling evidence of the value of arts revolves around improving the lives of older adults.”²⁴ Participating in the arts can have powerful outcomes such as improved communication, self-esteem, and social participation.²⁵ This thesis writer sees that there is a clear relationship that exists to bring together art and those living with dementia. Therefore, instead of focusing on the negative effects of dementia, it would be more beneficial to examine therapeutic experiences that help people living with dementia and incorporate them into a museum setting. Museums are the perfect vehicle for arts engagement because of their vast collections of art.

In 2014, Ryan Francis from the Department of Recreation & Leisure Studies at the University of Southern Maine, stated in his article, “The Use of Art to Provide Memory Support for Individuals with Alzheimer’s-type dementia,” that although there is no cure for dementia, utilizing art engagement has been shown to decrease depression, reduce aggressive and apathetic behaviors and increase memory capabilities.²⁶ Some in the museum field believe in the need for the inclusion of the older generation, particularly those with dementia, within museum programming. Francis describes how using therapy interventions that involve art can provide rewarding experiences for participants with dementia:

Interventions that involve art creation can be rewarding for participant, and they can provide information about the prospective memories and planned actions of individuals with Alzheimer’s disease (AD), while emphasizing implicit memory retrieval. Creative art intervention (e.g., music, dance,

²⁴ Ingersoll, Katie, David Moss, Rebecca Ratzin, Sacha Wynne, and Salem Tsegaye. *(Eng)aging With Arts Has Its Benefits*. November 2, 2016.

²⁵ Ingersoll, Katie, David Moss, Rebecca Ratzin, Sacha Wynne, and Salem Tsegaye. *(Eng)aging With Arts Has Its Benefits*. November 2, 2016.

²⁶ Francis, Ryan, et al. “The use of art to provide memory support for individuals with Alzheimer’s-type dementia.” Weston, Ma: Prime National Pub. Corp. Vol 15. Issue 3. September 2014. 5-8.

drama, painting) provide stimulation and enhancement, which can emphasize the remaining cognitive resources of an individual.²⁷

It is a misconception that those with dementia cannot learn anything new, but in fact, art immersion can have an impact if programming is handled properly. Francis goes on to describe how there is evidence of benefits to using art as a way to connect to the minds of those with dementia:

Providing an activity that can have a positive effect on short-term, and implicit memories, is paramount given the implications of this disabling condition. There may not be preventative therapies to treat AD, but a positive outlook is warranted to provide an enhanced quality of life and increased occurrences of memory recall.²⁸

Experiences that focus on engagement can aid people with dementia to feel connected to the possibilities that exist within art museums. This article provides insight into the work that is done by professionals to see how art can be therapeutic for people with dementia.

Chris Fox, John Killick, Fiona Poland, and Hannah Zeiling wrote the developmental study, “The Arts in Dementia Care Education” which focuses on the educational and emotional needs of dementia caregivers using arts-based materials.²⁹ This is a vital source because it not only demonstrates that arts provide a way to engage with people with dementia, but that they can do so from the comfort of one’s home. There are circumstances where people are physically unable to attend a program at a museum. Such a situation should not hinder a person from having a similar experience. This is the purpose of this source, to inform readers of the

²⁷ Francis, Ryan, et al. “The use of art to provide memory support for individuals with Alzheimer’s-type dementia.” Weston, Ma: Prime National Pub. Corp. Vol 15. Issue 3. September 2014. 5-8.

²⁸ Ibid.

²⁹ Fox, Chris, John Killick, Fiona Poland, Hannah Zeilig. “The Arts in Dementia Care Education: A Developmental Study.” London, UK. *Journal of Public Mental Health: Emerald Group Publishing Limited*. Vol 14. No. 1. 2015. Pp. 18-23.

importance of arts engagement for those with dementia. The authors and performers of the developmental study being discussed state that “an art-based workshop offering an interactive mode of education was an effective way to engage this workshop”³⁰ This information impacts this study and reflects upon the research examined thus far, showing that focusing on art in an interactive manner is effective for those living with dementia and their caregivers.³¹

To better understand how art impacts people with dementia, the article by Paul Camic, “Viewing and Making Art Together,” should be discussed. Camic states that this is the “first known study that sought to understand the experience of an eight week use art-gallery-based interventions” for people with mild to moderate dementia and their caregivers.³² The method used was standardized interviews with 24 participants. This intervention examined the impact of social inclusions, the burdens caregivers face, and the quality of life and daily activities of a person with dementia.³³ This literature provides evidence of an experience that can benefit those living with dementia. The results of the multi-session art-gallery-based interventions revealed that there are well-being benefits from both traditional and contemporary art galleries, including positive social impacts. It was reported that participants felt socially included, had enhanced cognitive capabilities for those with dementia, and had improved their quality of life.³⁴ Camic concluded that the use of galleries helped to

³⁰ Fox, Chris, John Killick, Fiona Poland, Hannah Zeilig. “The Arts in Dementia Care Education: A Developmental Study.” London, UK. *Journal of Public Mental Health: Emerald Group Publishing Limited*. Vol 14. No. 1. 2015. pp. 18-23.

³¹ Ibid. pp. 18-23.

³² Camic, Paul M., Victoria Tischler, and Chantal Helen Pearman. "Viewing and making art together: a multi-session art-gallery-based intervention for people with dementia and their carers." *Aging & Mental Health* 18, no. 2 (March 2014): 161-168.

³³ Ibid.

³⁴ Camic, Paul M., Victoria Tischler, and Chantal Helen Pearman. "Viewing and making art together: a multi-session art-gallery-based intervention for people with dementia and their carers." *Aging & Mental Health* 18, no. 2 (March 2014): 161-168.

“foster social inclusion and social engagement, enhance the caring relationship between the carers and people with dementia (PWD), support the personhood of PWD, and stimulate cognitive processes of attention and concentration.”³⁵ The reason for the inclusion of this source of information is because it was relevant to the research and data this researcher gathered. Despite having a small sample size, Camic was able to conclude that there was a positive impact and benefit provided by programs in museums for people with dementia. This thesis was impacted by “Viewing and Making Art Together” because it helps to support the conclusion that there is a potential audience that museums can incorporate into their programming. The resources and data illustrate the value for people with dementia in art settings, so now we need to understand how the brain is affected by art when a person has dementia.

According to the American Art Therapy Association, art therapy is “is a mental health profession in which clients, facilitated by the art therapist, use art media, the creative process, and the resulting artwork to explore their feelings, reconcile emotional conflicts, foster self-awareness, manage behavior and addictions, develop social skills, improve reality orientation, reduce anxiety, and increase self-esteem.”³⁶ Research indicates that there are therapeutic opportunities available at museums for people living with dementia.³⁷ There has been a shift from passive learning to engaging visitors in meaningful experiences. As time goes on, museums continue to work to become as accessible as possible. History shows that

³⁵ Camic, Paul M., Victoria Tischler, and Chantal Helen Pearman. "Viewing and making art together: a multi-session art-gallery-based intervention for people with dementia and their carers." *Aging & Mental Health* 18, no. 2 (March 2014): 161-168.

³⁶ American Art Therapy Association. "What is Art Therapy?" <http://www.arttherapy.org/upload/whatisarttherapy.pdf>

³⁷ Ibid.

museums have been established to “protect and preserve items for the enjoyment of individuals, but with these shifts came changes in the way a museum interacts with visitors.”³⁸ A professional in the art therapy field, Carolyn Brown Treadon explains the shift in focus for museums in the experiences they provide to the public:

Historic shifts in the focus of museum education from disseminating information on the preservation and value of artifacts to engaging patrons in meaningful experiences had led to a change in practitioner’s, policy makers’, and the general public’s belief in the power of museums to better the world through healing and improving lives.³⁹

Encouraging interactions between visitors and the museum can be extremely beneficial for all involved. It can be understood that art museums represent a space where participants with dementia can have meaningful experiences that enhance their lives, even though these experiences and emotions might be temporary. This article presents the framework for museums to use therapy as a way to access visitors in new ways. Treadon provides elements museums can use to make them useful settings for art engagement:

Artistic diversity, architectural boundaries, the collective nature of the images and artifacts, interpersonal relationships that occur between patrons, and the change in personal routine that occurs when visiting a museum.⁴⁰

Treadon sees the benefit of museum visits and how it is necessary for museum educators to understand the dynamics involved. She goes on to discuss that museums hold unlimited therapeutic possibilities for adults with dementia and that museums can be safe spaces for this audience to reminisce in an activity or program.⁴¹ She wants people to see that art museums are a powerful tool for art therapists and can

³⁸ Treadon, Carolyn Brown. "Bringing Art Therapy into Museums." Wiley Handbook of Art Therapy. January 2015.

³⁹ Treadon, Carolyn Brown. "Bringing Art Therapy into Museums." Wiley Handbook of Art Therapy. January 2015.

⁴⁰ Ibid.

⁴¹ Ibid.

reinforce the benefits of the involvement with art.⁴² Treadon also wants art museums to understand how useful they can be in providing experiences if they work with art therapy:

Traditionally, art museums have been places where individuals have gone throughout history to find solace and self-improvement. Art therapy has an innate connection to the use of such spaces to foster creativity and increase an individual's well-being.⁴³

Treadon makes the argument that a relationship between art therapy, community engagement, and art museums can help to make programs for people with dementia an important part of a museum's educational programming.⁴⁴ If any institution does plan to incorporate art therapy into their programs, it is crucial to know that this is only possible if the therapist is a trained professional. The article was beneficial for this study because Treadon provides evidence of effective arts engagement in art museums and evidence that these spaces can provide opportunities for people with dementia to feel safe and inspired to have conversations and thoughts about the art around them.

Museums can provide opportunities for therapy-like experiences for their visitors to socialize with others and use their collections to improve the quality of someone's day when they are participating in a program. In *The Arts in Psychotherapy*, therapist Rose Bennington outlines seven therapeutic functions that occur when an older visitor is engaged: hope, sorrow, rebalancing, self-understanding, growth, and appreciation.⁴⁵ Bennington goes on to say that therapeutic experiences can produce benefits for those with dementia because art engagement aims to maintain and improve the functions of those living with dementia.⁴⁶ The

⁴² Treadon, Carolyn Brown. "Bringing Art Therapy into Museums." Wiley Handbook of Art Therapy. January 2015.

⁴³ Treadon, Carolyn Brown. "Bringing Art Therapy into Museums." Wiley Handbook of Art Therapy. January 2015.

⁴⁴ Ibid.

⁴⁵ Bennington, Rose. "Art therapy in art museums: Promoting social connectedness and psychological well-being of older adults." *Arts In Psychotherapy* 49, (July 2016): 34-43. *Art Source*.

⁴⁶ Ibid.

research in this study shows how art can make a difference for those with dementia. It can also illustrate to museums ways in which they can increase accessibility for visitors. Allison Smith states in her master's thesis, *Healing Walls*, that these programs can provide moments for participants with dementia to escape by looking and discussing the art around them.⁴⁷ Many museums have integrated quality-of-life programs designed to meet the needs of people with dementia. These programs are designed to provide engaging experiences for those involved.

The Museum of Modern Art Program

Many museums may not recognize the potential for their visitors with dementia to participate in immersive and conversational experiences within their museums. For this reason, in 2006, the Museum of Modern Art in New York City (MoMA) created an inclusive program for people with dementia. The Museum of Modern Art began their pilot program exclusively on Tuesdays, when they were normally closed to the public. According to the Museum of Modern Art module book, their idea grew into the larger program, 'Meet Me at MoMA,' which invites people with dementia and their caregivers into the museum to view and comment on particular works of art and to socialize with other program participants and the museum staff.⁴⁸ The museum believes that art can be a powerful tool for treating dementia because it can trigger memories, which allows people living with dementia to use their imagination, helping them to become more engaged. Art museums can provide not only transformative visual experiences but also emotional ones for their visitors. The MoMA

⁴⁷ Smith, Allison. "Healing Walls: Integrating Art Therapy and Museums." Master's Thesis submitted to the University of the Arts. 2012.

⁴⁸ Rosenberg, Francesca. "The MoMA Alzheimer's Project: Programming and resources for making art accessible to people with Alzheimer's disease and their caregivers." *Arts & Health: International Journal For Research, Policy & Practice* 1, no. 1 (March 2009): 93-97. (Accessed April 2016)

suggests that museum facilitators lead the program participants through six phases of engagement: observation, description, interpretation, connection, small-group conversation, and summary.⁴⁹ Once the program facilitator is ready to start their program, they will ease participants into the museum by letting them know what to expect during their visit. Then the facilitator informs visitors that the program is meant to be an exploration of a handful of the art in the galleries.⁵⁰

The six phases of the MoMA program are important because they emphasize ways to create a supportive and engaging environment for their participants with dementia.⁵¹ First, the facilitator invites participants to observe the art work that will be discussed, to give them plenty of time to get comfortable. After providing observation time, participants are asked to list what they see and describe the art. The facilitator is responsible for asking questions that prompt description and to talk directly to each participant while summarizing what is being said.⁵² After creating a full visual inventory, the facilitator should prompt the interpretation of the work and ask different questions to help encourage more creative discussion.⁵³ The facilitator should ask participants to try and connect the art to their own lives or experiences. This step is meant to “enable the group to gain new insights about the work and each other.”⁵⁴ When the focus is on the second or third work of art, the facilitator should ask for small-group discussion to encourage the participants to explore ideas further and connect the

⁴⁹ The Museum of Modern Art. “Meet Me: Making Art Accessible to People with Dementia.” New York: The Museum of Modern Art, 2009. pp 138.

⁵⁰ The Museum of Modern Art. “Meet Me: Making Art Accessible to People with Dementia.” New York: The Museum of Modern Art, 2009. pp 138.

⁵¹ Ibid.

⁵² Ibid.

⁵³ The Museum of Modern Art. “Meet Me: Making Art Accessible to People with Dementia.” New York: The Museum of Modern Art, 2009.

⁵⁴ Ibid.

work to their personal life.⁵⁵ The final step for the facilitator is to summarize the discussions, opinions, and ideas that participants have shared during their visit. The facilitator should thank the participants for sharing their ideas and open the discussion to any final comments.⁵⁶

Programs created using this model have helped to give people with dementia a voice within the museum setting and have allowed them to experience art in a way that helps them to escape from the daily struggles they face when dealing with dementia. The goal for MoMA is to make art accessible.⁵⁷ Collaboration between the MoMA's museum educators and outside art therapists was necessary to make sure that their program could be effective. A participant from the MoMA program shared details about his/her experience attending the Museum of Modern Arts program, Meet Me at MoMA:

I realize that when you have Alzheimer's, you don't know if your memory is correct. The program gave me the confidence to know that I had been able to retain my appreciation of art and that I could zero in on the points that were necessary in the artwork that I was seeing. And that was important. That was really important. And to verbalize it...because first you're talking about a perception of it, and recalling it, but then you verbalize that perception, and you are able to verbalize what that means. And boy, is that important!⁵⁸

The participant highlighted the transformative power that the program provided and how important it was to have opportunities through the program to voice their appreciation for and opinions on the art being shown to them. Meet Me at MoMA has taken steps to ensure that their program is accessible to those with Alzheimer's. These opportunities can help to enhance the experiences a museum can provide to its audience.

⁵⁵ The Museum of Modern Art. "Meet Me: Making Art Accessible to People with Dementia." New York: The Museum of Modern Art, 2009. pp 138.

⁵⁶ The Museum of Modern Art. "Meet Me: Making Art Accessible to People with Dementia." New York: The Museum of Modern Art, 2009. pp 138.

⁵⁷ Ibid.

⁵⁸ The Museum of Modern Art. "Meet Me: Making Art Accessible to People with Dementia." New York: The Museum of Modern Art, 2009.

Community Engagement in Museums

Museums are growing aware of their potential to be social work agents for their visitors' well-being.⁵⁹ Lois Silverman, the author of the book *The Social Work of Museums*, defines social work as the promotion of "social change, problem solving in human relationships, and the empowerment and liberation of people to enhance well-being... Social work intervenes at the points where people interact with their environments."⁶⁰ Engaging with the community is a way for museums to understand what audiences they could potentially encourage to visit their galleries. Allison Smith discusses the work of Lois Silverman in her Master's thesis, *Healing Walls*, and explains that there is a need to address social issues and conditions that exist in communities.⁶¹ Museums are always at work to engage with different audiences. Smith says that "museums have the potential to function as a therapeutic center."⁶² Community inclusion can address the issues within a community and engage those who live there.

Lois Silverman focuses on demonstrating the transformative power that exists within museums because of their use of community inclusion. This creates a basis for understanding how museums are intertwined with social work. Without it, could museums truly understand the importance of the inclusion of their local communities in their programming? Silverman notices that through tour programs developed for people with dementia, art museums have been effective at restoring conversations and enhancing the relationships between caregivers and their patients.⁶³

⁵⁹ Silverman, Lois H. *The Social Work of Museums*. London and New York: Routledge, 2010.

⁶⁰ Silverman, Lois H. *The Social Work of Museums*. London and New York: Routledge, 2010. pp 24.

⁶¹ Smith, Allison. "Healing Walls: Integrating Art Therapy and Museums." Master's Thesis submitted to the University of the Arts. 2012.

⁶² Smith, Allison. "Healing Walls: Integrating Art Therapy and Museums." Master's Thesis submitted to the University of the Arts. 2012.

⁶³ Silverman, Lois H. *The Social Work of Museums*. London and New York: Routledge, 2010. pp 72.

Silverman discusses the importance of purposeful collections-based activities for groups in museums:

Museum collections provide groups with raw materials and opportunities for such purposeful activity. Sometimes, museum resources offer an obvious, fundamental fit, like educational tours and classroom kits for school groups or archives for research groups. In other cases, museums may offer new opportunities, like a relaxing outing for a stressed caregivers support group or an exhibit about the environment that informs an advocacy group.⁶⁴

Silverman understands the power and value of a museum using their collection to provide unique and inviting experiences whether they are for educational purposes, research, or relaxation. The use of collections to “foster reminiscence for recreational, social support and health care purposes among groups of older adults and those with dementia” has become embraced by museums and social agencies.⁶⁵

The relationship between museums and their communities can be beneficial for all involved.⁶⁶ Since there are existing models involving the use of empathy, conversations, and inclusion for people with dementia, there is no reason why a museum should not meet to the opportunity of working with the growing audience of aging adults present in their communities.

⁶⁴ Ibid. pp116-117.

⁶⁵ Silverman, Lois H. *The Social Work of Museums*. London and New York: Routledge, 2010. pp117.

⁶⁶ Smith, Allison. “Healing Walls: Integrating Art Therapy and Museums.” Master’s Thesis submitted to the University of the Arts. 2012.

Inclusion in Art Museums

Once a museum feels they are ready to create a program for older adults living with dementia, they need to examine the accessibility of their institution. According to Janice Majewski, the author of “Part of Your General Public is Disabled” and Director of the Institute for Human Centered Design, individuals who are 65 years old and older are part of the fastest growing segment of the U.S.⁶⁷ Museums have an opportunity to capitalize on this growing segment by designing programs targeted towards this group. This requires museums to understand the needs and adaptations necessary for a tour targeted towards an audience with disabilities.⁶⁸ When working with an older audience, museums need to know if they are accessible for walkers and wheelchairs, as well as for others who need an elevator. These are obstacles museums needs to think about when they are working to create a program for older adults. As the older population continues to grow larger, it is vital for museums to see how important it is to open their doors to them.

The goal Majewski had for this book was to “point out how much disabled and nondisabled people have in common and how often adaptations that are appropriate for disabled persons work for nondisabled persons as well.”⁶⁹ Programs designed for people with dementia can be adapted for use throughout the entirety of a museum’s programming. The main focus of these programs is on engaging with a visitor and providing an experience that is memorable and valuable for them. If these opportunities were presented to the general public too, they might feel that there is a benefit to immersing oneself to a museum’s

⁶⁷ Majewski, Janice. “Part of your general public is disabled: A Handbook for Guides in Museums, Zoos, and Historic Houses.” Washington D. C. London. The Office of Elementary and Secondary Education by the Smithsonian Institution Press. 1987. pp 79.

⁶⁸ Ibid. pp 79

⁶⁹ Ibid. pp 79.

collection. Museums have the potential to provide a means to social inclusion of individuals who are often overlooked.⁷⁰ In chapter five of “Museums, Society, Inequality,” Lois

Silverman wrote on the pathways of inclusions for museums:

These individuals also crave opportunities to learn, to reflect, to restore, and perhaps, most importantly, to affirm a sense of self and continued connections to others in the face of difficulties.⁷¹

People who are living with physical and/or cognitive disabilities should be included in museum programming just as much as a regular visitor would be. There should be equal opportunities to have meaningful experiences in art museums.

Silverman discusses how people respond beneficially to art in museums. She believes that museums can offer opportunities to individuals to encounter collections and can become a “laboratory for understanding” the powerful connections between people and things.⁷² Museums are embracing their ability to create bonds between people and art and through this, provide experiences that are valuable to participants, no matter what disability they live with.

The Caring Museum

There is potential in non-pharmacological, “life-enriching” therapies for people living with dementia.⁷³ Susan Shifrin, the founder of ARTZ Philadelphia explores how a sense of community and quality-of-life programming can be utilized in museum settings.⁷⁴ Susan

⁷⁰ Sandall, Richard. “Museums, Society, Inequality” London and New York. *Routledge: Taylor and Francis Group*. 2002. pp 70.

⁷¹ Ibid. pp 69.

⁷² Sandall, Richard. “Museums, Society, Inequality” London and New York. *Routledge: Taylor and Francis Group*. 2002. pp 77.

⁷³ Robertson, L. Hamish. Editor. “The Caring Museum: New Models of Engagement with Ageing.” Edinburgh & Boston. MuseumsEtc Ltd. 2015.

⁷⁴ Robertson, L. Hamish. Editor. “The Caring Museum: New Models of Engagement with Ageing.” Edinburgh & Boston. MuseumsEtc Ltd. 2015. pp 208.

Shifrin asks the *Caring Museum* readers to think about what is being done today to stimulate the minds and spirits of those who live with dementia.⁷⁵ According to Shifrin, in order to design a program that will benefit others, especially in this case, one needs to “step into their world.” Programming in museums allows visitors to fully immerse themselves in the art that surrounds them and the conversations about that art that may take place. Stepping into the world of participants helps to create experiences that are respectful, dignifying, and engaging. This means honoring and dignifying the experiences of the program’s participants. Effort is made to meet participants where they are rather than “insisting that they be pulled back into our reality.”⁷⁶ ARTZ Philadelphia focuses on creating community and a sense of respect among all contributors and on increasing the willingness of participants to share their opinions on the art being examined.⁷⁷ Creating programs in museums can improve their participants’ well-being and offer opportunities to socialize through engaging conversations.⁷⁸ A staff member at the Museum of Modern Art (MoMA) was asked what should be taken into account when creating a museum program for people living with dementia. The respondent said:

[They] should be thinking about their belief in the possibilities within people who have dementia for original thought, for a metaperspective on themselves, for personal growth. People who have dementia are not perceived as having the capacity to learn anything new. They’re just hanging on to what they had, and everybody’s job is to hang on for them or with them. ...I see it as potentially very satisfying to people who know that they’re failing [cognitively], that they can also realize that they still have the capacity and the desire to learn something new, feel something new, to have an insight that is original and that other people honor.⁷⁹

⁷⁵ Robertson, L. Hamish. Editor. “The Caring Museum: New Models of Engagement with Ageing.” Edinburgh & Boston. MuseumsEtc Ltd. 2015.

⁷⁶ Ibid. pp208.

⁷⁷ Ibid.

⁷⁸ “ARTZ Philly Programs.” *ARTZ Philadelphia*.

<https://artzphilly.org/artz-philly-programs/>. (Accessed March 2016).

⁷⁹ Robertson, L. Hamish. Editor. “The Caring Museum: New Models of Engagement with Ageing.” Edinburgh & Boston. MuseumsEtc Ltd. 2015. pp221.

Meaningful experiences in museums can positively impact the lives of those with dementia because of the transformative power of art and museums. People who are coming to the programs want to be treated with “humane warmth and understanding within a caring culture.”⁸⁰ They want to be treated as equally as any other visitor. Programs are meant to create a safe space and provide experiences that respect the participant and uphold their dignity. Creating experiences that focus on caring for visitors can help museums to become more engaging for all visitors.

Programs in art museums geared towards people with dementia are valuable for the participants, their caregivers, and the museum staff. These programs require the understanding of individuals with dementia and the effects of hosting such a program in an art museum and how this impacts all involved. Understanding the importance of the relationship between art, the brain, and how programs can impact a person with dementia, can help museums move forward when they are creating their own program. Individuals with dementia can benefit from the educational, peaceful, and reflective experiences that are present in art museums.

⁸⁰ Robertson, L. Hamish. Editor. “The Caring Museum: New Models of Engagement with Ageing.” Edinburgh & Boston. MuseumsEtc Ltd. 2015. pp230

CHAPTER 3

METHODOLOGY

In order to assess how incorporating a program for people with dementia might impact a museum, this researcher chose to gather data using surveys. Literature related to this topic was gathered to provide an in-depth understanding of accessibility programs, which have become a major component of museum programming because of the large disabled audience that many museums are trying to reach. As time goes on, museums seem to be working to become more engaging, accessible, and inclusive. This research was necessary to gather as much information as possible to support conclusions made on the value that programs for people with dementia provide to both museums and participants.

The goal of this research was to answer the question “What value is created that would compel museums to include a program that focuses on dementia in their institution?”

The chart shows the museums that participated in the survey and their location:

Participating Museums	Location
Barnes Foundation	Pennsylvania
Michener Museum of Art	Pennsylvania
Winterthur Art Museum	Delaware
Fox Cities Building for the Arts	Wisconsin
Madison Children's Museum	Wisconsin
Lehigh Yawkey Woodson Art Museum	Wisconsin
Peabody Essex Museum	Massachusetts
Worcester Art Museum	Massachusetts
Fuller Craft Museum	Massachusetts
deCordova Museum	Massachusetts
Kimbell Art Museum	Texas
Walker Art Center	Minnesota
National Gallery of Australia	Australia

A survey was conducted amongst museums that have programs for people living with dementia. The ones identified were contacted and asked to provide responses that would either support or deny the notions of these programs being “impactful” and “inclusive.

Two surveys were created with questions regarding the value of including programs for people with dementia. One was administered using SurveyMonkey.com, an online site. This survey was sent to museums known to have existing programs targeted towards people with dementia. The second survey was sent to museums that participate with ARTZ Philadelphia. Using electronic surveys increased the risk of participants overlooking the survey in their email, but sending regular reminders that emphasized the need for their responses helped to decrease this risk. Questions within this survey focused on the value each museum saw in having a program for people with dementia as well as the obstacles faced when working with such a unique audience.

Data was collected from May through August 2016. The data was analyzed in Microsoft Excel. All open-ended questions were coded for analysis. Prior to data analysis, this researcher expected to find that museums would realize the possibility of capturing the institutional value that providing programs for people with dementia creates. This researcher also expected that institutions might see a need for the inclusion of a new educational and therapeutic opportunity and that the results of this study could encourage the inclusion of programs for people with dementia in more museums.

In addition, it was expected that the analysis performed and research conducted might help to expand audience reach. A case study was also produced by this researcher to show how a program such as ARTZ Philadelphia can help institutions to have the tools needed to incorporate people with dementia into their programming. As a result of this study, there

could be major changes made in the museum field through the inclusion of additional programming for people with dementia. Including programs for people with dementia is a way in which a museum can serve those in their community and increase awareness of dementia. Data indicates that the inclusion of programs for people with dementia produces valued benefits for museums.

Research Limitations

It is important to address the limitations that existed in this study of programs for people with dementia in art museum settings. As museums continue to incorporate community engagement into their programs, it is important to consider what audiences they want to serve and how they can provide beneficial experiences. With this comes understanding the limitations that exist in the research process.

At first, having a sample size of 16 when surveying seemed as if it would not be enough. If one was surveying individual respondents, this number would not be as effective. However, 16 institutions offered a wealth of information to this study. It would have been helpful to have had a larger sample size, but in terms of receiving responses of institutions, the smaller sample size utilized proved to be sufficient in assessing the need for the inclusion of people with dementia in museum's educational programming.

The study consists of data gathered from programs that already exist. To have painted a clearer picture, it would have been interesting to survey museums that do not have programs. Also, finding art museums that had previously a program, but discontinued it would have been interesting. Choosing to survey all possible museums, whether they do or do not have a program, might have enhanced the impact of the research, but this researcher

could not have handled the possible volume of respondents. If museums that do not currently offer programs saw the value recognized by other museums offering programs they may more strongly consider implementing similar programs. Understanding the value of programs for people with dementia can help institutions without a program to assess their ability to host their own program.

Another limitation to the study is that the individuals participating in the programs who live with dementia could not be surveyed. There are laws in place to protect their privacy. If the time had allowed for it, naturalistic observations and photography could have been possible. To formally document the observations of people with dementia and their caregivers, the researcher needed an Institutional Review Board (IRB). Without an IRB, it was impossible to legally ensure the research conducted would remain anonymous and would respect the confidentiality of participants. Had there been an opportunity to redesign this study, time would be spent making sure the proper paperwork was issued, filed, and signed by the participant with dementia or their legal care partner. Another thing to keep in mind is that caregivers may not be able to legally speak for those they care for because of employee contracts, family's wishes, etc. If other researchers plan to gather data from caregivers, you must talk with the facilitator of the program to discuss ways to cross these possible barriers.

While it is not believed that these limitations hindered the results of this study, it is important to address them, especially for future research.

CHAPTER 4

DATA ANALYSIS AND CONCLUSIONS

While investigating museums that integrate people living with dementia into their programs, it became clear that because of the lack of research regarding programs for people with dementia, data collection would need to be conducted in order to better understand accessibility programs. To conduct this research study, two surveys were created: one via SurveyMonkey and one via email. The first survey was sent to museums which participate in ARTZ Philadelphia, the only museum program in Philadelphia for people with dementia. The second survey was sent to museums in both the United States and in Australia that include programs for people with dementia. A total of 16 surveys were collected for both, with 13 surveys completed by professionals associated with a museum that currently offers a program for people with dementia, and the remaining three surveys completed by ARTZ Philadelphia host museums. This researcher chose to focus on both the impact of these programs on the museums and participants involved because the results could provide tools useful for other museums to help incorporate their own program for people with dementia. A full analysis of the survey data was performed to understand the importance and impact of these programs. Since the data gathered represents a small sample size, it will not be subject to statistical testing, however, it can still offer insights into the impact that programming for visitors with dementia has on the museum field.

After searching online and in books for museums in the United States and abroad that have programs for people with dementia, a list of museums was compiled that fit these criteria. A survey was developed to be sent to as many museums as possible to provide a basis upon which research could be performed. In the first survey, 13 professional museum

staff members who were currently involved with dementia-related programs at their respective institutions were interviewed. Many respondents expressed interest in hearing more about this study and requested to see the complete data set upon completion. From this, one can conclude that museums are interested seeing more evidence on the impact of programming for people with dementia on museums and their visitors and are interested in gaining a better understanding of how similar programs are conducted at other museums. The entirety of the survey was open-ended, which allowed for a greater diversity amongst responses. Data was gathered from institutions with current programs targeted towards visitors with dementia. This data supports the formation of conclusions on the possible impact that working with people with dementia has on museums.

It is important to explain the interest in pursuing programs that targeted an audience living with dementia. This researcher believes that there are benefits to incorporating quality-of-life programs in museums because of the positive effects that can be had on participants with dementia and museum staff. Programs designed for people with dementia can open the doors to the continuation of inclusion and can truly make a difference in the lives of those with dementia. The goal was to better understand the reasoning behind why a museum might incorporate such a program and what the potential benefits or impact on the museums that offer these programs would be. The research also examines why it is that more museums do not offer these type of programs. Each museum with dementia-focused programs was found by researching various websites, such as the Alzheimer's Association website, web searches for local PA museums with dementia-focused programs, and other similar web searches. Museums were also identified via OneSource on the University of the Arts library website. Many of the museums on the list above are in the Wisconsin and Massachusetts area. These

areas are more heavily involved in the SPARK! Project, a program targeted towards an audience living with dementia.

Case Study: ARTZ Philadelphia

ARTZ Philadelphia was launched in 2013 as the first mid-Atlantic affiliate of ARTZ: Artists for Alzheimer's. The founder of ARTZ Philadelphia, Susan Shifrin, founded ARTZ Philadelphia because of her close connections to both the museum field and with individuals suffering from dementia. She discussed her inspiration to work with this audience and provide experiences that could engage them and make a difference in their lives:

I was inspired to start our affiliate after having hosted a series of ARTZ workshops and programs at the Berman Museum at Ursinus College, where I served for a number of years as the Museum's educator. I was profoundly affected as I watched visitors, many in the later stages of dementia, come to life in the Museum as they looked at and talked about art with each other, with me, their caregivers, and the college students who worked at the Museum.⁸¹

The desire to increase the inclusion of people with dementia into more museum programs was the first step towards developing the organization. As of December 2015, ARTZ Philadelphia is no longer affiliated with ARTZ Boston and is a stand-alone 501C3 charitable organization. This organization has developed in Philadelphia and has departed from the practices of Artists for Alzheimer's. In the three years since the founding, they now act as a resource for the Philadelphia region. The ARTZ Philadelphia programs are facilitated group conversations of 3-4 works of art during each hour-long program at one of the programs partner museums.⁸² These conversations focus on engaging with the entire group and creating an experience that the participants value and enjoy.

Museum professionals who work with ARTZ Philadelphia were asked similar questions regarding engaging with people with dementia. There are currently seven museums that participate or have participated in ARTZ Philadelphia programs: The Barnes

⁸¹ "ARTZ Philly Programs." ARTZ Philadelphia. <https://artzphilly.org/artz-philly-programs/>.

⁸² Ibid.

Foundation, Brandywine River Art Museum, LaSalle University Art Museum, Main Lin Art Center, Pennsylvania Academy of the Fine Arts, Philadelphia Magic Gardens, and the Woodmere Art Museum.

The museums that were participating with ARTZ Philadelphia at the time of this study were: The Woodmere Art Museum, The Pennsylvania Academy of Fine Arts (PAFA), The Brandywine River Museum, and The Barnes Foundation. These museums participated in a short survey regarding the impact that working with people with dementia has had on their institution. The Curator of Education at the Woodmere Art Museum gave insight into the interest of the museum to incorporate this accessibility program:

ARTZ provided programming we had wanted to have at the Museum for a while as we strongly believe art experiences have a great impact on people's lives. ARTZ enabled us to have a greater understanding of the community and the disease and to bring this programming to those living with dementia. - Education Curator, Woodmere Art Museum

This researcher believes that working with the surrounding communities is a way that museums can form a relationship with potential visitors. Providing programs that are effective will help to create experiences that will be well received by visitors. Before a museum can incorporate any program, they need to plan and discuss the expectations and obstacles they might face when integrating such a program. The Associate Educator at the Brandywine River Museum of Art explains the institutions expectations show not only what the museum hoped for, but what they hoped the facilitator, Shifrin, would accomplish with this program using the museum collection:

We hoped that Susan would be able to create an experience for the attendees because of her special training and expertise that we could not do on our own. We also hoped to have assistance in promoting the program. - Associate Educator, Brandywine River Museum of Art

The Woodmere Art Museum and PAFA hoped to reach a new audience that would respond to art through enriching and inclusive experiences in an artistic setting. Facilitators can create valuable moments that help participants to transform their own experience in front of a piece of art.⁸³

The Curator of Education at the Woodmere Art Museum expressed the benefits they saw in having a program with ARTZ Philadelphia for people with dementia and their caregivers:

The main value is seeing the focus and active participation by individuals with dementia as they engage in visual experiences. Individuals are responsive, at ease and open in the discussions. An additional benefit is for the caregivers who see their loved ones conversing and engaged in ways they may not see on a regular basis. - Education Curator, Woodmere Art Museum

The Brandywine River Museum described the value the museum feels it has provided since having started working alongside ARTZ Philadelphia for a year:

I see value in creating an opportunity for these individuals to leave their home, feel welcomed at an organization (by being greeted, having the gallery already set up for them, having a facilitator), and then giving them the chance to speak about what they see and think while looking at art. - Associate Educator, Brandywine River Museum of Art

Understanding the impact of accessibility programs for people with dementia in artistic settings was vital to this research because the data obtained can provide insight about the importance of including such a program in an institution's programming.

⁸³ Robertson, L. Hamish. Editor. *The Caring Museum: New Models of Engagement with Ageing*. MuseumsEtc Ltd. Edinburgh & Boston. 2015.

Case Study Two: The SPARK Program

The SPARK! Alliance consists of cultural institutions that offer programs specifically tailored for people with dementia.⁸⁴ The SPARK! program “provides an opportunity for those with dementia and their caregivers to enjoy art and artifacts in a comfortable setting, guided by trained docents and volunteers. Programming at each museum is different. The atmosphere is welcoming and stimulating.”⁸⁵ The SPARK! Alliance grew out of a program started at the Minneapolis Institute of Art (MIA) called “Discover Your Story.”⁸⁶

In 2009 the Minneapolis Institute of Art worked to develop a program for people with dementia. It was in that same year that the MIA presented the program “Discover Your Story” at an Alzheimer’s Association Conference in St. Paul, Minnesota.⁸⁷ Following this presentation, the representatives from the MIA were approached by care facilities in small towns in rural Minnesota. These facilities wanted the people they care for, who have struggled in the past to visit the museum due to its location, to be able to have access to museum experiences.⁸⁸

At first, the museum was unsure of how it would be possible to make their program accessible to these individuals. Helen Ramon of the Helen Bader Foundation, located in Milwaukee, Wisconsin, contacted the MIA and asked if they could send staff from several museums in Wisconsin to see their “Discover Your Story” tours.⁸⁹ The reason Ramon reached out was because the Foundation was inspired by Meet Me at MoMA, a program at

⁸⁴ “The SPARK! Alliance” <http://theSPARK!alliance.org/about/> (Accessed August 2016)

⁸⁵ “The SPARK! Alliance” <http://theSPARK!alliance.org/about/> (Accessed August 2016)

⁸⁶ Tygesson, Jane. “Opening Doors to Memory and Imagination. Creating a Museum Program for People with Memory Loss” *The SPARK! Alliance*.

⁸⁷ Ibid.

⁸⁸ Ibid.

⁸⁹ Tygesson, Jane. “Opening Doors to Memory and Imagination. Creating a Museum Program for People with Memory Loss” *The SPARK! Alliance*.

the Museum of Modern Art (MoMA) in New York City. The Helen Bader Foundation decided to plan, develop, and issue grants intended to fund the development of similar programs for people with dementia to five museums located throughout Wisconsin.⁹⁰ The idea was to start with five museums and expand to other interested museums the following year. Helen Ramon's vision was to be able to offer these programs to a wide audience throughout the state, including the rural areas. The selected staff from the five participating museums were sent to New York for training at MoMA. Following this, the Foundation contacted MIA to observe their MoMA-like program that was now set to be offered in the Midwest.⁹¹ Because the Helen Bader Foundation wanted to fund a variety of museums throughout Wisconsin including those in smaller towns, the SPARK! Alliance was created. This is the model for museum collaboration to create programs for people with dementia.⁹²

The SPARK! Alliance is made up of museums and cultural institutions that wanted to provide accessible programs to people no matter where they lived. The purpose of this Alliance is to present the possibilities of developing programs for people living with dementia and that each museum utilizes its resources to focus on this audience. Since the SPARK! model was created with influence from MoMA, they also created a written module in book form that could be used and adapted to any museum that is looking to incorporate people with dementia into their educational programming. This model guide focused on eight museums who have programs through the SPARK! Alliance.

⁹⁰ Tygesson, Jane. "Opening Doors to Memory and Imagination. Creating a Museum Program for People with Memory Loss" *The SPARK! Alliance*.

⁹¹ Ibid.

⁹² Tygesson, Jane. "Opening Doors to Memory and Imagination. Creating a Museum Program for People with Memory Loss" *The SPARK! Alliance*.

The first section of the book provides details about each program and its location, size, collection, and mission statement.

Museums with SPARK! Alliance	Location
Minnesota Marine Art Museum	Winona, Minnesota
Minneapolis Institute of Arts	Minneapolis, Minnesota
Leigh Yawkey Woodson Art Museum	Wausau, Wisconsin
Museum of Wisconsin Art	West Bend, Wisconsin
Racine Art Museum	Racine, Wisconsin
John Michael Kohler Arts Center	Sheboygan, Wisconsin
Madison Children's Museum	Madison, Wisconsin
Milwaukee County Historical Society	Greendale, Wisconsin
Milwaukee Public Museum	Milwaukee, Wisconsin

Within the book produced by the SPARK! Alliance are program descriptions for participating museums. The details regarding the programs at each museum show how even though they are all derived from one model, each was developed individually within each institution based on the collections and opportunities available.⁹³ What is interesting about this model is how it has embedded itself within each museum and has allowed for the creation of programs that are unique and welcoming to people with dementia.

The SPARK! Alliance also provides a guide, “Building a Program-on a Shoestring,” in their module book to show the step-by-step process used to create the “Discover Your Story” tour program at the Minneapolis Institute of Arts. The inclusion of the steps the MIA took to create this program can be beneficial for museums who are working to incorporate their own program for people with dementia. Lastly, the module guide discusses the range of

⁹³ Ibid.

training materials and resources for staff and volunteers to use to when creating a new program for people with dementia.⁹⁴

Modules such as the SPARK! program can provide the resources and tools needed to help other museums to incorporate similar programs. Through the inclusion of this audience with dementia, opportunities are available for museums and cultural institutions to better understand their communities and their possible audience reach.

Case Study Comparisons

For ARTZ Philadelphia, they design experiences that are accessible by people with mild forms of dementia and extend to reach out to those who are living in hospice care. ARTZ Philadelphia does not want people to feel excluded from an opportunity that could be designed to incorporate the needs of all those involved. ARTZ was founded because Susan Shifrin was inspired by her previous work with this audience. This program was stemmed from ARTZ: Artists for Alzheimer's in Boston. They are no longer affiliated with ARTZ Boston and now their own 501C3.

SPARK! used the Museum of Modern Art (MoMA) model to create their program, so they focus on participants who are in the mild to moderate stages of dementia. SPARK! grew out of a program pitched by the Minneapolis Institute of Art (MIA) at an Alzheimer's Association conference in Minnesota. Care givers at the conference exclaimed their interest in the program, but due to location, could not travel to the museum. Staff from the MIA were asked to travel to MoMA to observe their tours for people with dementia. With the guidance

⁹⁴ Tygesson, Jane. "Opening Doors to Memory and Imagination. Creating a Museum Program for People with Memory Loss" *The SPARK! Alliance*.

of MoMA, SPARK! created their own program and designed a model that could be shared and used universally.

ARTZ Philadelphia and SPARK! continually work with their communities to provide experiences for people with dementia. Both are interested in facilitating programs in museums that reflect the positive impacts of engaging with people living with dementia. Some of the major differences can be seen in the audiences each program works with.

Museum Professionals Survey Analysis

When asked what position each respondent held at their museum, 12 of the 13 museum professionals stated that they held a position within the education department. There were two participants who listed their position as either the Curator of Education or Director of Education. Of the responses, two of the professionals defined their title as “The Community Engagement Coordinator” (i.e. they work with the community to engage them with the museum). Furthermore, five of the 13 participants used the term “Coordinator” within their title. The overall average number of years at which the museums have had a program for people with dementia at their respective museum was five. This statistic shows that a majority of the museums involved have been incorporating programming for people with dementia within their overall educational programming for years. These programs are not something new to these institutions. Suggesting that these programs are thought to benefit and impact the museums which participate in them. Below is a list by state representing the number of museums surveyed based on their locations:

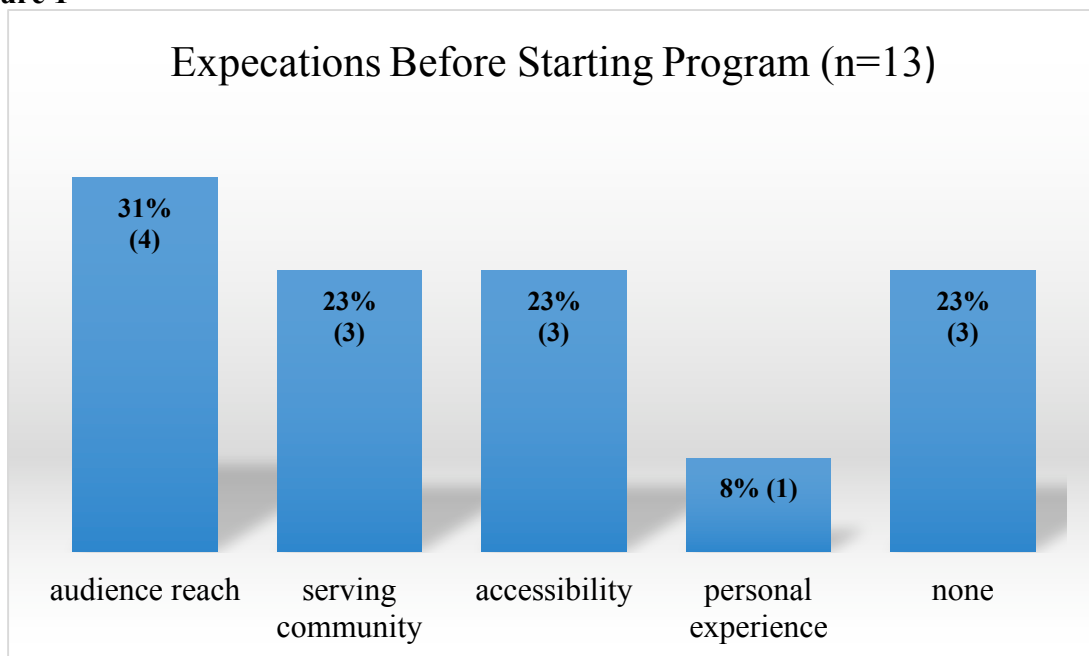
Massachusetts (4)
Wisconsin (3)
Pennsylvania (3)
Minnesota (1)
Texas (1)
Australia (1)

The location of each museum is important because it reflects upon the dementia-related programs that are accessible in each area. The Pennsylvania participants worked with ARTZ Philadelphia; the Massachusetts and Wisconsin participating museums worked with the SPARK! project to organize, train staff and volunteers, and install these programs into the museum’s permanent program schedule. When asked what motivated each museum to

include a program for people with dementia, 31% of respondents stated that it was due to “community desire” that their museum pursued its interest in offering such a program. Another 46% stated that the museum had an interest in becoming more “inclusive.” Finally, 46% said that their interest in these types of programs was piqued because of program models that had previously been implemented within other museums, such as the models discussed earlier: MoMA’s, ARTZ’s, and the SPARK! project. Each of these program models provided a basis and background which several museums have utilized to install similar programs within their own museums.

To get a more in-depth look at a museum’s participation with a dementia-focused accessibility program, museum professionals were asked “What expectations did the museum have of the program before it started?”

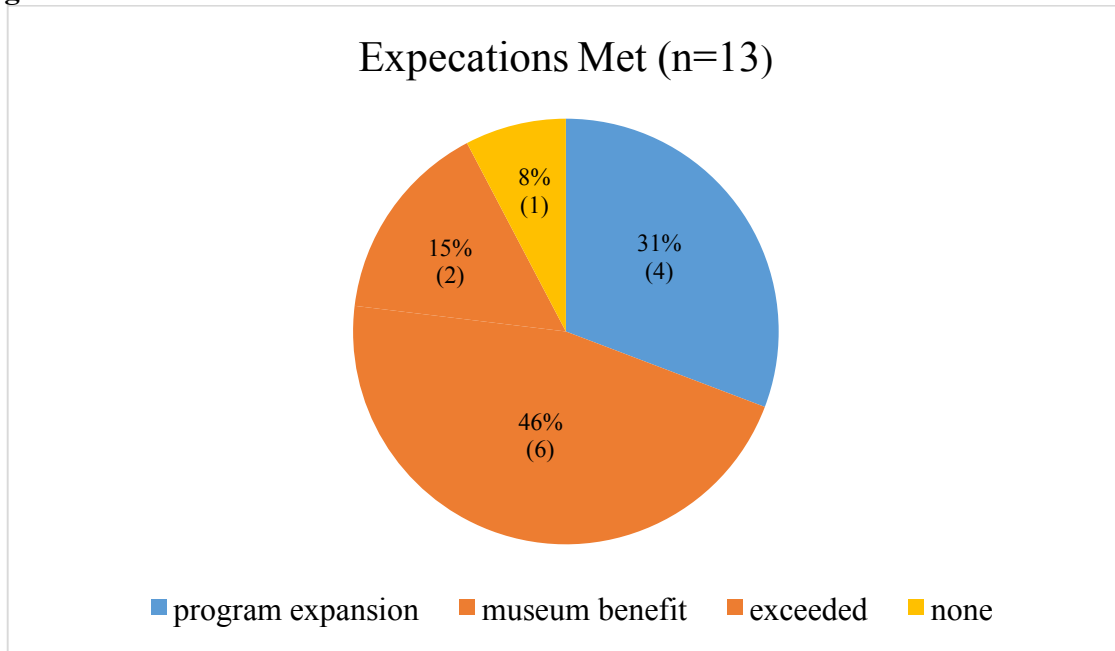
Figure 1



Of those who responded, 31% stated that they expected to extend their audience reach. Of the respondents, 23% said they expected the museum to become more accessible as well as to

better serve the surrounding communities. The chart above shows the percentages of respondents who state what their expectations were before starting their program.

Figure 2



Finding out if these expectations were met is important in understanding the reasons why a museum may continue to have a program for people with dementia. Participating museum professionals were asked if their expectations for the program were met. Of this group, 61% of respondents recognized that there was a benefit to museums. This includes 15% of the group who felt that their program exceeded the museum's expectations of the value of including people with dementia. Of the respondents, 31% said yes, expectations were met because the program has continued to expand and grow within their communities and institution.

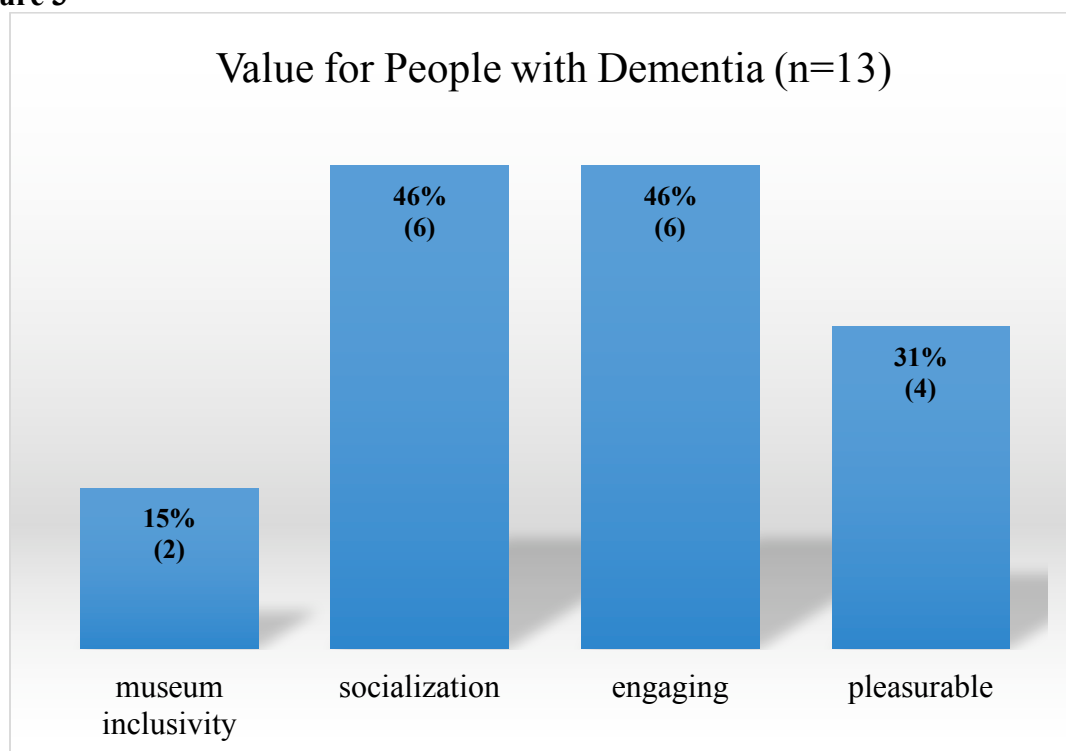
The Community Engagement Coordinator at the Kimbell Art Museum explained how their institution has grown stronger because of their program for people with dementia:

Most notably, I think I see success in the fact that we have groups that schedule programs regularly (some as often as once a month). We see them often, and they seem to feel at home here. We have all grown as teachers,

practicing many different ways of learning and methods of engagement so that we can be nimble during programs. The flexibility this program has grown into has also enabled us to widen the net to include more of the population, including adults with developmental and intellectual disabilities, as well as persistent behavioral health concerns. So the success of the program has passed, via word of mouth, to other people and institutions in the community who also feel a need for this type of program. Most importantly, people leave with smiles on their faces. - Community Engagement Coordinator, Kimbell Art Museum

Museum professionals were also asked, “What value do you see for individuals with dementia in engaging with art?”

Figure 3



Of the museum professionals that responded, 46% believed that those with dementia were being welcomed into “socialization” environments that better suited their needs and were offered “engaging” experiences. The Community Engagement Coordinator at Fox Cities Building for the Arts provided a description of the benefits that programs for people with dementia are providing to those involved:

Everyone can be creative and get involved, no matter the project or activity we're doing. Socialization among participants is a huge benefit to the program. Engaging in art can also bring back memories for people and there's always something that is talked about for people to relate to. - Community Engagement Coordinator, Fox Cities Building for the Arts

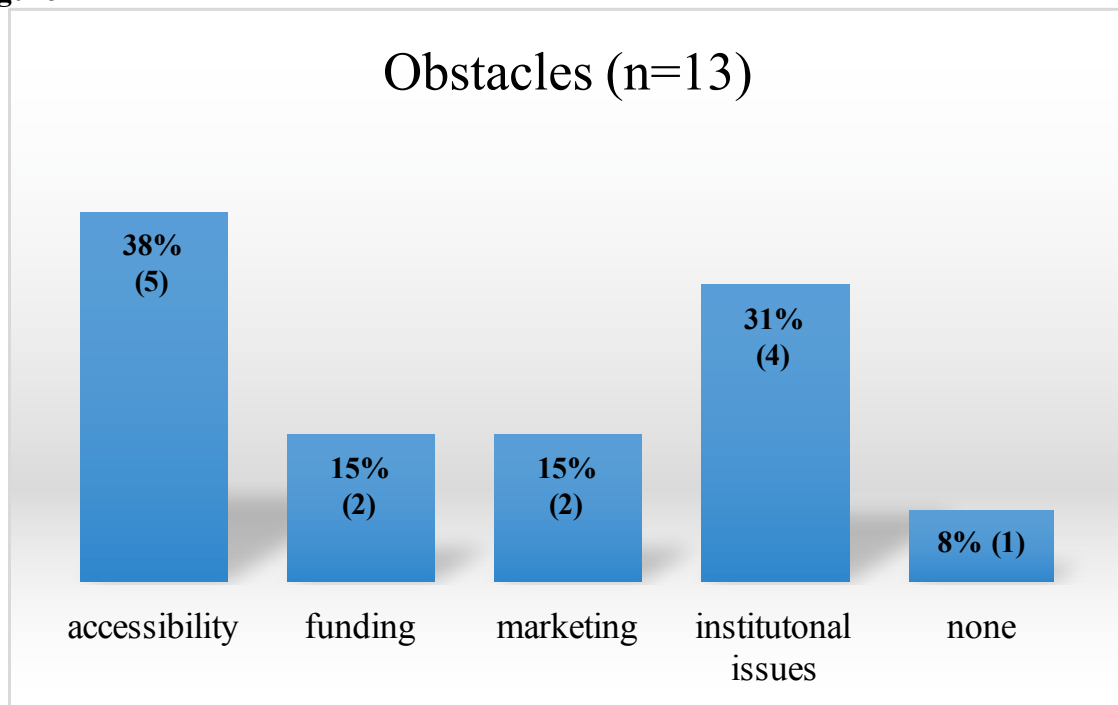
The Curator of Education at the Leigh Yawkey Woodson Art Museum included a description of the ways in which engaging with art can be valuable for those with dementia during a program:

The Woodson Art Museum's ongoing investment in the SPARK! program is driven by our mission to enhance lives through art. The Woodson's mission is achieved through our commitment to always-free admission and the creation of a barrier-free Art Museum in north central Wisconsin. Given the nature of audiences with memory loss, the SPARK! program ensures that we are accessing and enriching the lives of this population, thus, achieving our goals of inclusivity and creative engagement for all. Through storytelling, conversation, multi-sensory engagement, and hands-on art opportunities for participants and care givers, making the SPARK! program exemplifies the core values of the Woodson Art Museum. - Education Curator, Leigh Yawkey Woodson Art Museum

These museums are working to provide engaging and inclusive experiences that can help visitors to focus on the program instead of the daily struggles they face.

Through preliminary research, it was expected that those data would identify obstacles for museums implementing these programs based around a shift from traditional learning objectives to more modern engagement objectives.

Figure 4



This researcher found that survey respondents faced issues with their museums being accessible for people with walkers or wheelchairs, as well as issues with fundraising and marketing. When asked “What sort of obstacles, if any, have you faced within the program?” 31% of survey respondents stated that “institutional issues” and “accessibility” were obstacles. Fifteen percent of survey respondents said that “funding” or “marketing” issues were faced upon the continuation of each museum’s dementia-related program. The Community Engagement Coordinator at the Kimbell Art Museum responded to the question about obstacles faced by explaining the difficulties their museum had to take into consideration:

The main obstacles we face are physical ones. We have to plan visits with the consideration of mobility (length of walk between galleries, ability to see small objects, availability of safe seating). We mainly work with groups from residential memory care facilities, so we usually know how many people we

will have on a given day, but we do not always know at what stage of their dementia they might be in. It is sometimes a challenge to write lesson plans that address the needs of all participants. We do not always know, from visit to visit, who will be in the mood to be here. Who is verbal or nonverbal? Who will feel stressed or disoriented by certain artworks? We have learned that alerting visitor services and security when we will be having one of these programs is immensely helpful to the success of the program. - Community Engagement Coordinator, Kimbell Art Museum

Accessibility is an obstacle that museums have faced and need to take into consideration when planning to offer a program such as this. These programs can benefit all involved, but the focus here is on the institutions involved and the outcomes of offering a program for people with dementia. The Community Engagement Coordinator from Fox Cities Building for the Arts responded to the same question about obstacles, explaining its challenges related to accessibility of the museum and the marketing done by the museum:

We have had obstacles with marketing and awareness of our program. Spark! is just one of the many things I do at the museum so it is hard to find time to market it, go out in the community to talk to people to make sure they know it is available for them. It is also difficult to find the market we are targeting, people with dementia living in their homes. It can also be difficult for people to get in their cars and make the trip to come here. We have had many long term care facilities ask if we can bring the program to them but since we are a museum-based engagement program, how do you keep the museum aspect if we are facilitating outreach programs? - Community Engagement Coordinator, Fox Cities Building for the Arts

The Tour Program Coordinator from the Worcester Art Museum stated:

The biggest obstacle has been reaching out to all those who might enjoy or benefit from the program. We have been limited to a small number of repeat groups and I had hoped by now we would have more local individuals joining the program. That said, quality not quantity is more important. - Tour Program Coordinator, Worcester Art Museum

The Schedule Coordinator from the Winterthur Museum stated:

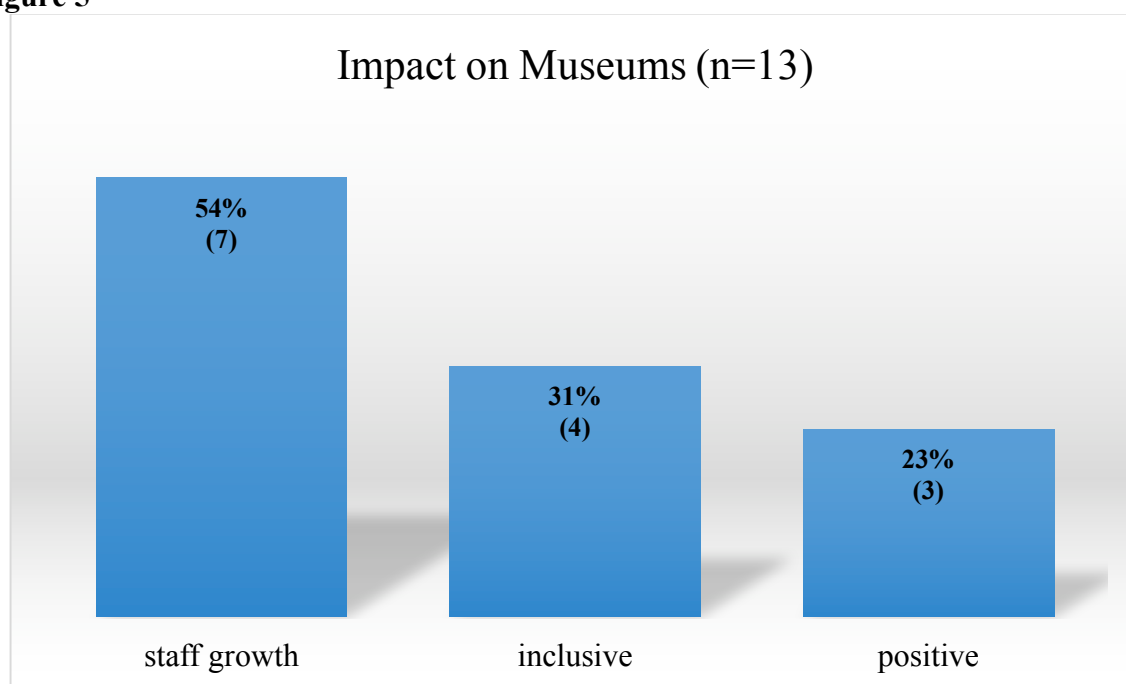
We've marketed the tours to various care facilities, which has been wonderful, but we had not been prepared for the number of residents who are using wheel chairs and our elevator and tour space is not always large enough to accommodate multiple wheel chairs. Also, many care facilities do not have

enough staff and volunteers to provide each resident using a wheel chair with someone to push them. - Schedule Coordinator, Winterthur Museum

These are examples of the issues faced when an institution offers programming for people with dementia. Though there are always going to be complications and obstacles, looking at the benefits and impacts such a program provides could outweigh such issues.

Since the researcher focused on the value these programs create for museums, these data could be useful for institutions that have not yet incorporated a program like this, but are interested in doing so. A goal of the survey was to understand the impact these programs have had on each participating museum.

Figure 5



Of the 13 responses, 54% said that their program for people with dementia positively impacted the staff, helping them to have a better understanding of dementia and offering new ways to engage with visitors. The Tour Program Coordinator at the Worcester Art Museum stated, “It has definitely had a powerful impact on the docents and staff members involved.”

The Community Engagement Coordinator at the Kimbell Art Museum also saw the impact of their program with their visitors, staff, and docents:

This program has helped create a model for inclusivity in the museum's programming, and has helped us to be more reflective regarding our interactions with all of our visitors. It has helped staff and docents to become more thoughtful educators. It has been a testing ground for new ideas and new relationships in the community. - Community Engagement Coordinator, Kimbell Art Museum

The Manager of Museum Guide and Public Programs at the deCordova Sculpture Park and Museum responded to this question on the impact of this program on their museum by discussing an expansion of accessibility programs:

To encourage further accessibility programs with a broader range of those with physical and cognitive disabilities, the partnership program with those with dementia was our first start in our accessibility efforts in regards to programming. - Manager of Museum Guide and Public Programs, deCordova Sculpture Park and Museum

The Facilitator for Hands-on Learning at the Walker Art Center explained how their program has affected their staff:

The program sensitizes museum staff to the challenges people with memory loss face. Frontline staff, gallery assistants, educators, curators, and the public may witness a Contemporary Journeys group at any stage of their Walker Art Center visit making for a humanizing experience. - Hands-on Facilitator, Walker Art Center

The Director of Education at the Madison Children's Museum said how their staff receives training that allows them to work with an audience with dementia:

The program has provided our museum with a chance to extend our reach, to engage our family visitors with older adults, and for our staff and volunteers to receive training in working with adults with memory loss. - Director of Education, Madison Children's Museum

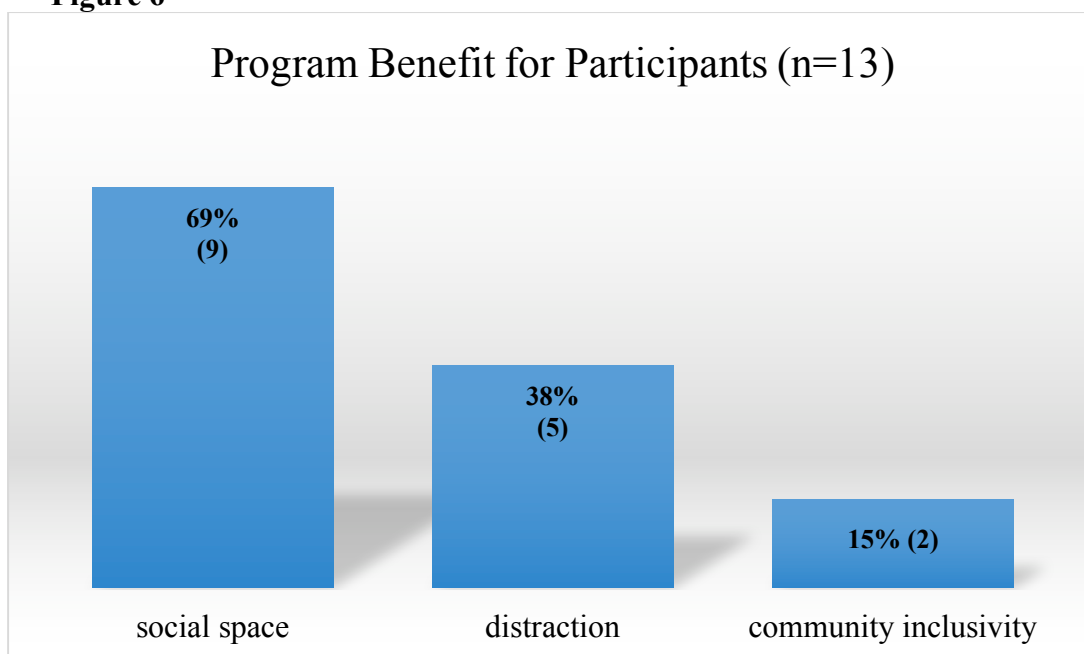
Another respondent, the Tour Program Coordinator at the Worcester Art Museum saw the impact their program has on the staff and volunteers at the museum:

It has definitely had a powerful impact on the docents and staff members involved. I am not certain if it has had any direct effect on any outside support to the museum and its programs. - Tour Program Coordinator, Worcester Art Museum

Though the Tour Program Coordinator said they were unsure of the direct effect on the museum, and its programs, seeing the impact on the staff speaks volumes and shows that these programs can provide memorable experiences for all involved. These museums are working to extend the reach of their audience and to make sure their staff is properly trained on how to engage with their visitors with dementia during programs.

In another question, survey respondents were asked, “What can art programs like this offer to people with dementia and their caregivers?” because it is important to also understand the benefit to program participants of coming to a museum to attend a program.

Figure 6



Of the museum professionals interviewed, 69% said that art programs offer a “social space” for the participants involved. Another 38% said that art programs can also act as a “distraction” for visitors from their lives where their conditions, such as Alzheimer’s, are often the focus. The Community Programs and Group Visits Manager at the Michener Art Museum responded to the question of art programs being offered to people with dementia, explaining that the interactions and engagement that take place provides value in themselves:

[These programs provide] JOY, meaningful activity in a beautiful environment, respite for caregivers. Docents model how caregivers can interact with their loved ones in museum settings. - Community Programs and Group Visits Manager, Michener Art Museum

The Manager of Museum Guide and Public Programs at the deCordova Sculpture Park and Museum provided a description of what an art program can do for those with dementia:

[These programs provide] an opportunity to have a cultural experience and an everyday experience that does not revolve around their illness. It gives people the opportunity with dementia to feel a part of their community and the world around them and not feel as isolated. - Manager of Museum Guide and Public Programs, deCordova Sculpture Park and Museum

The Director of Education at Madison Children’s Museum states that an art program can help people with dementia and their caregivers to have a social and safe space to engage:

[These programs provide] an opportunity to socialize and tap into their own creativity in a unique and sensory-rich environment, and for caregivers, a break from the typical daily caregiving routines. - Director of Education, Madison Children’s Museum

The representative from the Barnes Foundation also states the value in art programs:

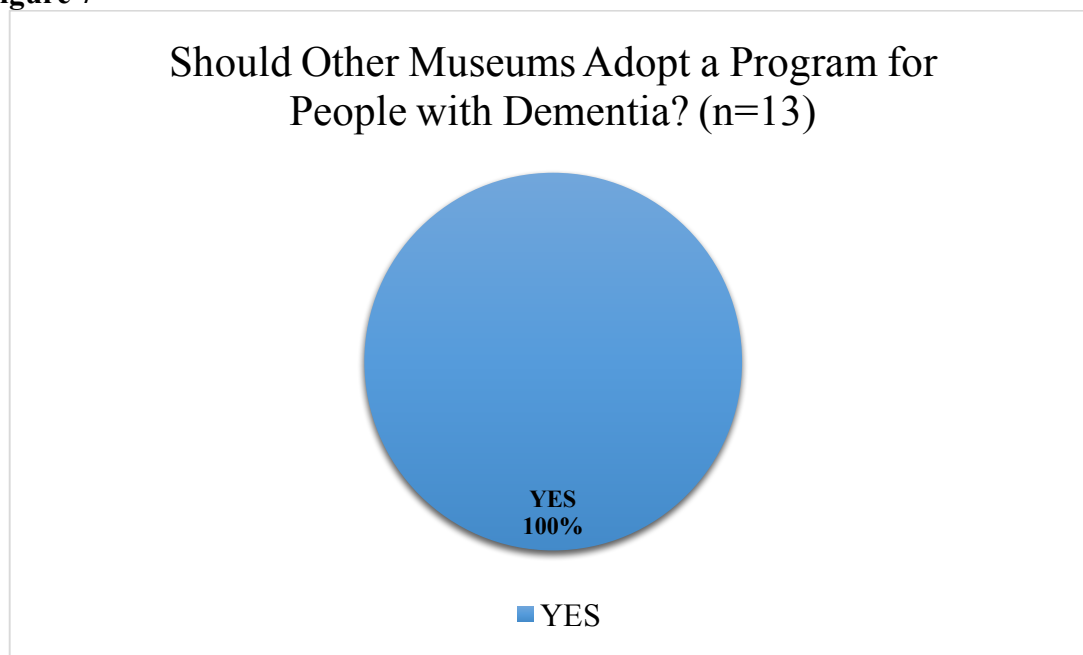
[These programs provide] a respite and reminder that dementia does not need to define their lives; that there is joy in their time together, and in their stories and whatever memories do surface. - Barnes Foundation

The Community Engagement Coordinator from the Kimbell Art Museum gave a thorough explanation of their program for people with dementia:

Programs like these offer opportunities for people with dementia and their caregivers to have safe social experiences and interact with one another in a new, different environment. They welcome groups of people who rarely leave their homes except to go to doctor's appointments, giving them a new environment of which to take ownership. They offer the opportunity for participants to make personal connections with the objects in the collection, sometimes sparking memories or emotions. They offer validity of thought and action: your interpretation is valid and important. - Community Engagement Coordinator, Kimbell Art Museum

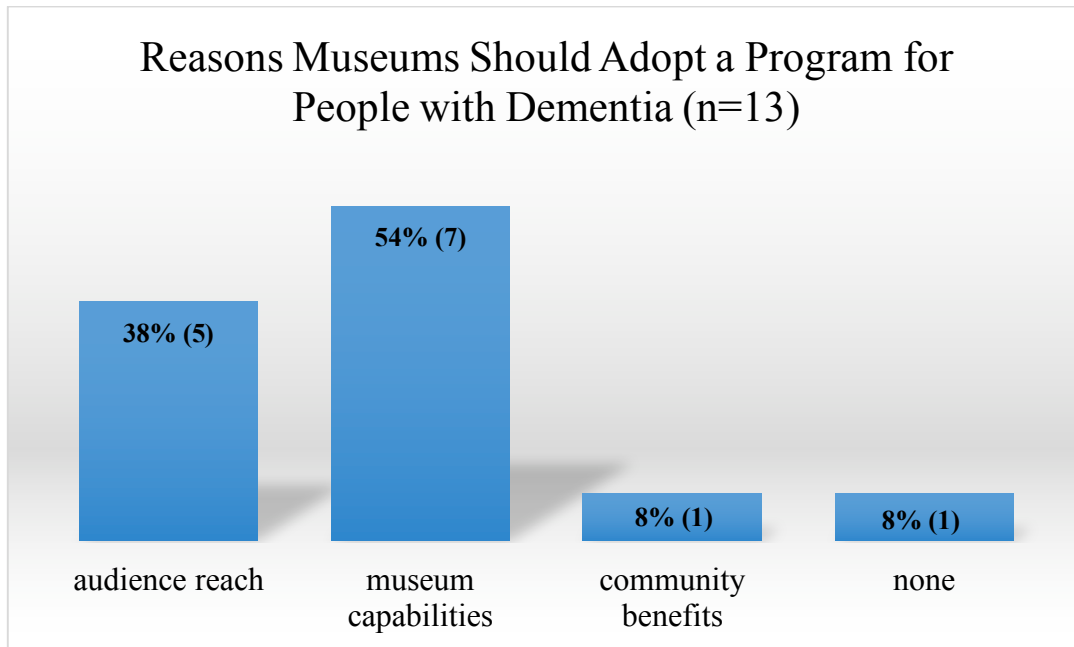
In the final open-ended question, participants were asked “Do you think other museums should adopt this type of program?”

Figure 7



A notable finding from this study is that 100% of participants answered “yes.” Most followed up with comments as to why they thought other museums could benefit from such a program. Many of the respondents discussed the ways in which such a program can impact its participants, the participating museum, and the community.

Figure 8



The survey respondent from the Kimbell Art Museum wrote an in-depth response about the benefits of having a program for people with dementia:

I would encourage museums to also consider the ways in which their approach to facilitating groups with dementia could also help to enrich the educational experiences of all of the museum's visitors. The benefit of labeling a program specifically for individuals with dementia is that it helps narrow the search parameters for activity directors at memory care facilities and individual caregivers. But you also want people to understand that they aren't only welcome to the museum for this specific program: they are always welcome. The larger lesson in providing these programs is that all programs could stand to be a bit more flexible, a bit more sensory-heavy, and a bit more understanding of the various methods of engagement our visitors may find beneficial. The more flexible our programming can be, the more our community will see itself in our institution. - Community Engagement Coordinator, Kimbell Art Museum

The above quote perfectly illustrates the enrichment taking place within institutions that are incorporating accessibility programs for those with dementia. This is an audience that 38% of respondents stated will help the museum to be more inclusive. As stated above, it is important to inform people that they are not only welcome to the museum for that specific

program, but they are always welcome. Museums can also use these programs to understand the different methods of engagement that are possible between the museum and its visitors. In order for a museum to adopt this type of program, they need to be aware of what they are capable of creating and how these programs will impact the institution and its available funds. Of the respondents, 54% of participants stated that an understanding of “museum capabilities” is necessary for the adoption of a program for people with dementia. The respondent from the Barnes Foundation in Philadelphia described issues a museum must consider before full institutional commitment:

There is a need for content and safe spaces for people with Alzheimer's/ Dementia, but other institutions should only adopt this program if they have the right resources or partners to support an effective implementation. - Barnes Foundation

Many respondents gave detailed descriptions as to why more museums should adopt programs for people with dementia. The Schedule Coordinator from Winterthur Museum explained that as society ages, a museum should provide experiences that can be beneficial for older visitors:

Our society is aging, and we are seeing a lot more people diagnosed with some form of dementia. Art and music bring joy and peace to people who are dealing with something that is quite frightening and disheartening. If cultural institutions can help relieve that fear and uncertainty for a short period of time, it's our duty to our society. - Schedule Coordinator, Winterthur Museum

The Curator of Education at the Leigh Yawkey Woodson Art Museum provided insight into adopting a program model for people with dementia and the effects it can have on everyone involved by stating, “programming for individuals with dementia and their care partners does not need to come with a large budget or extensive logistical overhead and is incredibly rewarding for volunteers, participants, families, and the institution.” (Curator of Education, Leigh Yawkey Woodson Art Museum)

In addition, 6 of the 13 respondents stated that the expectations of the programs provide benefits to the museum itself. The Community Engagement Coordinator at Fox Cities Building for the Arts explained how their program benefits the museum and its collections:

We have been able to get people out of the house and experiencing our art exhibitions in a way that engages them and not just entertains them. Caregivers and their loved ones get to socialize with others as isolation can typically be a result of living and dealing with dementia/memory loss. - Community Engagement Coordinator, Fox Cities Building for the Arts

The Winterthur Museum Schedule Coordinator sees the program as beneficial for the museum because the strengthening of their partnership with the Alzheimer's Association has helped their team to develop the tools to work with an audience with dementia:

I think our partnership with the Alzheimer's Association has been very strong. The extra training/info session that Kerry did for the guides, and the day of respite were both great. What else could we do to build that? - Schedule Coordinator, Winterthur Museum

The Curator of Education at the Leigh Yawkey Woodson Art Museum sees the value in having a program for people with dementia and gives insight into the ways their program has influenced those who work at their institution:

The SPARK! Program fulfills its aim to engage the memory loss community and enrich the lives of those affected by dementia. The stigma of memory loss is no longer a primary consideration of our volunteers, staff, or visitors due to the positive visibility and culture of acceptance and support the Program encourages. - Curator of Education, Leigh Yawkey Woodson Art Museum

We can see through this analysis that the programs have benefits for all involved and even if a museum has a smaller budget, the incorporation of this type of accessibility program can play an important role in the continual success of the museum and its program participants.

Conclusions

There is value for the inclusion of programs for people with dementia in art museums. This is reflected in the evidence provided by institutions who participated in this study. Each museum focuses on using art to strengthen their ability to be accessible to all visitors. It is hopeful that this study will illustrate the possible benefits of incorporating these programs into their museums. A museum does not need to focus solely on educating the public, but can also act as a safe space for an audience that should not be overlooked because of their disability. Examples of successful programs created for individuals with dementia provide us with evidence of what the future holds for the inclusion of this audience in museums. Responses provided through surveys showed that there is interest in encouraging other museums to design similar programs which will positively impact people living with dementia within their communities.

Conclusions Based on Museum Professionals Survey

Upon reviewing the data from this research, it became evident that although it is easy to suggest adding a program to a museum's education department, museums do face obstacles when working with a new audience. Of the 13 museum professionals interviewed, seven stated that "museum capabilities" need to be taken into account both before committing to a program for people with dementia and during the development of that program. From this we can see that though museums would like to provide programs for everyone, they need to think about their capabilities before committing to the project. With this in mind, since there are models that currently exist, and since 46% of the interview participants claimed that they had used these models to guide their own program, museums

are capable of replicating successful programs and of modifying the criteria of these programs to fit within their museum and its capabilities. Furthermore, a museum has to be physically accessible for those program participants with wheelchairs and walkers. Even with these obstacles, the data examined highlights the values derived from these programs as seen by the museum professionals.

Museums provide opportunities for people to enrich their lives through the observations and conversations that take place within them. Sixty-nine percent of survey respondents saw the value provided by these programs in museums to act as safe spaces for people with dementia to reflect, find peace, interact with others, and feel welcomed. The programs are providing opportunities for museums to form bonds with their community. Based on survey feedback, these programs are valuable and positively impactful for the museum, staff, volunteers, and visitors. Supporting the idea that though many of these programs are deemed successful at delivering value to participants with dementia, the individual museum has to decide if it can provide an effective program for all those involved.

Conclusions Based on Case Study One: ARTZ Philadelphia

ARTZ Philadelphia has created opportunities for relationships to form between museums and people with dementia. This program has started the conversation of incorporating this audience into a museum's educational programming. Realization could be made by other museums about the importance of programs for people with dementia based on the success of ARTZ Philadelphia and the evidence provided throughout this study. The writer of this study provides descriptions by museum professionals at participating museums

that state the value they have seen since working with ARTZ Philadelphia and community members who live with dementia.

Museums that work with ARTZ Philadelphia are helping to show the benefits of including programs for people with dementia. There are 5.3 million people in the U.S. living with dementia, so having a program designed specifically for this audience can help museums to understand their local communities and its residents better. These programs offer people with dementia a chance to step away from the realities of living with dementia. The Curator of Education at the Woodmere Art Museum explains what having this program through ARTZ Philadelphia has offered to those who live with dementia:

Visual art experiences are sensory experiences. Art programs like this offer a way to touch people's senses and create connections with thoughts and memories. Caregivers are able to spend time with their loved ones sharing an experience, rather than caretaking. It provides valuable and much needed interactions. (Curator of Education, Woodmere Art Museum).

Programs for people with dementia can help to create museum experiences that are accessible and inclusive. These are opportunities for museums to break from the traditional ways in which museum staff interact and engage with their visitors.

Conclusions Based on Case Study Two: The SPARK! Alliance

Representatives from the Minneapolis Institute of Art chose to speak at an Alzheimer's conference, which ultimately provided to be the beginning of their journey to show the value of working with people with dementia. The Wisconsin and Minnesota areas saw the need for the inclusion of people with dementia. Because of this, the SPARK! project was born. This project has continued to grow since its inception in 2011. The project began with five museums in 2011 and has since expanded to seventeen in 2016. This growth

illustrates a trend of interest of museums to include people with dementia into their educational programming. Helen Ramon of the Helen Bader Foundation saw what the Museum of Modern Art was doing to incorporate people with dementia into their programming, so she worked with other museums in Wisconsin to create a program model to be used by museums in the Midwest that was similar to what MoMA created for this audience. They do not want the location of a specific museum to hinder experiences of working with people with dementia in a museum setting. The SPARK! Alliance shares their model with the public because they want other museums to know what resources are available to incorporate a program for people with dementia into their institution.

CHAPTER 5

APPLICATIONS TO THE FIELD

In order for museums to reach out to audiences with disabilities such as those with dementia, it is important to consider the steps that museum professionals can take to create opportunities for inclusion. This section focuses on tools for museums to use when looking to incorporate a program for people with dementia. Each application to the field was developed from the conclusions of existing programs as well as the ARTZ Philadelphia and SPARK! case studies.

Focusing on community engagement can help all visitors to feel welcome in a museum.

Museums need to see the importance in engaging with their communities. Providing accessibility programs opens the doors to more individuals who want to visit a museum. Having a program that focuses more on engaging with visitors beyond lecture-based group settings can act as the driving force to work with this audience and can be spread among all programming. Everyone should have the opportunity to visit a museum and have a valuable experience.

If the resources are not available to create your own model, use one that already exists.

There are models created by ARTZ Philadelphia, the Museum of Modern Art (MoMA), and SPARK! that are used universally. There are published guides that are available, as well as evidence that show the processes of creating a program to see what has previously worked for other museums to provide an effective experience for people with dementia.

Opening museum doors to people with dementia can help increase the understanding a growing segment of the population that is aging and living with dementia.

People with disabilities should have equal opportunities available to them to experience art.

In 2016 there are 5.4 million Americans living with dementia and this number increases

every year, so that this is a segment of the population that is deserving of equal opportunities within museum programming. Museum professionals need to know that this audience is present and capable of engaging with art. As time goes on, museums seem to be working to be as accessible as possible and people with dementia should be included in that bracket of educational programming. The author believes that there are not enough museums with programs designed for people with dementia. Evidence, such as this study, can show museums that programs are valuable for both the museum itself and for the participants with dementia. In the future, these programs could impact the ways in which museums work to be inclusive and engaging for all visitors.

Having a program for people with dementia can positively impact the staff of a museum and help them to grow to provide engaging experiences for all visitors.

Data presented in this thesis show that museums saw the effects their programs made on their staff members and that this ended up positively impacting their museum as a whole. These programs can awaken staff to see the transformative power in museum collections and the opportunities that can be provided to all visitors of a museum. If museums worked to engage with their visitors in personal ways such as having discussions in galleries or warm greetings of welcome, this engaging method could positively impact a visitor's experience. People want to feel secure when they go to a museum and want to know that their needs are being met. It is important to make sure that visitors feel cared for no matter their age or possible disabilities.

CHAPTER 6

IMPLICATIONS FOR FUTURE RESEARCH

This study shows that programs designed for people with dementia have positive benefits for both museums and program participants. It provides examples and explanations by staff at participating museums that reflect the need for the inclusion of an audience with dementia within a museum's set of programs. This research could aid museums that are interested in hosting a program for people with dementia but were previously unaware of resources and evidence that such a program can positively affect their institution and the audience it is seeking to serve.

Inclusion of people living with dementia in educational programming will continue to grow and expand in the museum field. It would be interesting to have data directly from the participants living with dementia and their involvement with programs in museum settings. Participants in these programs are immersed in social experiences that encourage them to draw from their imagination and creative thoughts in a safe and welcoming environment. This author believes that it could be beneficial for further research to be conducted on the impacts of programs in museums on the participants with dementia.

Also including research and data on the effects these programs have on the caregivers could enhance the discussion of understanding the benefits of including a program for people with dementia in art museums. Caregivers have the interest of those they care for in mind, so understanding how these programs affect them can help museums to create more inclusive experiences.

Since the programs discussed in this study focused on quality-of-life programming, it could be beneficial for programs for people with dementia to know if art therapy would

produce the same positive impacts as the ones described in this thesis. These programs create an opportunity for museums to reach out to an audience that benefits from social engagement and can act as an intermission from the daily struggles one might face when living with dementia. Having research on the use of art therapy in museums could help a museum to serve a more therapeutic role in their communities.

This researcher suggests that future research include more international museums. All museums in this study are in the United States except one that is located in Australia. Having responses from museums across the globe could help more museums to see how these institutions are creating societies that embrace people with dementia. Engagement programs designed for people with dementia are providing experiences that are valuable for participants and museums involved. Expanding educational and accessibility programming to include people with dementia can be a way for museums to see the valuable outcomes for both themselves and the participants. By offering these programs, museums can learn new ways to engage with visitors. Providing programs for an audience that is aging and has dementia could help museums to incorporate engagement techniques utilized in these programs into their educational programs for all audiences.

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APPENDIX A

Creating A Program for People Living with Dementia MUSEUM CHECKLIST

This list was made with responses from museums who currently have programs for people with dementia. It is hoped that this will guide those looking to incorporate a program for this audience in their museum. We hope it helps you kick start your program and help to create an effective experience for all involved.

List some expectations the museum has for a program designed for people with dementia:

How can your program benefit the museum? _____

Can the program influence your museum's programming? _____

The Museum Should:

- ☐ Have Flexibility
- ☐ Understand methods and models of engagement
- ☐ Train Staff
- ☐ Consider partnerships with programs and/or museums
- ☐ Have respect and empathy for visitors

Obstacles

Accessibility

- ☐ Are you an accessible museum? **Y/N** How? _____
- ☐ Does your museum have accessibility programs? **Y/N**
- ☐ What can you do to make your museum more accessible? _____

Institution Issues

- ☐ Think about the size of your museum
- ☐ Think about the staff/volunteers needed to create an effective program

Funding

- ☐ Do you have the funds for this program?

Marketing

- ☐ Consider how you will market this program
- ☐ Prototype marketing strategies

Benefits for Program Participants

Social Space

- ☐ Interaction in a new environment
- ☐ Validity in their thoughts
- ☐ Interpretation is valid and important

Distraction

- ☐ Forget limitations of dementia
- ☐ Encourage expression of participants
- ☐ Dementia does not need to define their lives
- ☐ New Focus

Community Inclusion

- ☐ Getting people out of the house
- ☐ Engaging in a public space
- ☐ Less pressure and stress

Value for Program Participants

Socialization

- ☐ Interact with others
- ☐ Creating meaningful activities
- ☐ Creating meaningful conversations

Engaging

- ☐ Find way to use collection to engage with participants
- ☐ Create multisensory experiences (music, sounds, smell, taste)
- ☐ Provide an example of a way to create a multisensory experience: _____

Community Inclusivity

- ☐ Reaching out to local community with dementia
- ☐ Achieving Goals of Inclusivity
- ☐ What are your museum's goals of including this audience: _____?
- ☐ Museum is working to become a welcoming and inclusive environment for ALL

Impact on Museums

Staff Growth

- ☐ Consider ways your staff/volunteers will be effected by your program
- ☐ List ways the program will benefit the staff involved: _____
- ☐ Respect people with dementia
- ☐ Have respect for ALL visitors

Inclusion

- ☐ Will this program help you to be more inclusive?
- ☐ Talk to your staff about their thoughts on creating this program

Positive Response

- ☐ List positive ways this program could impact your museum? _____
- ☐ Will this program help your museum to be more reflective? **Y/N**

APPENDIX B

ARTZ Philadelphia Survey

Hello, my name is Tarra Raspanti and I am a graduate student in museum education at the University of the Arts. If you have a few minutes, would you fill out this short survey for my Master's Thesis?

- 1. How long has your institution been working with ARTZ Philadelphia?**

- 2. What interested the museum in incorporating ARTZ Philadelphia within their programming?**

- 3. What expectations did the museum have of this program before you started?**

- 4. What value do you see for individuals with dementia in engaging with art?**

- 5. Who decides what gallery or artwork will be used for the programs facilitated by ARTZ Philadelphia and why?**

- 6. What sort of obstacles, if any, have you faced within this program?**

- 7. What is the impact this program has had on this museum?**

- 8. What can art programs like this offer to people with dementia and their caregivers?**

- 9. Do you think other museums should adopt this type of program and why?**

Demographics:

10. What is your position at your museum?

11. How long have you worked in the museum field?

Any additional comments:

Thank you so much for your feedback!

APPENDIX C
Museum Professionals Survey

- 1. What is the name of your institution? What is your position at the museum?**
- 2. How long has your institution had a program for those with dementia?**
- 3. What interested the museum in incorporating a program for people with dementia within their programming?**
- 4. What expectations did the museum have of this program before you started?**
- 5. Have those expectations been met? If so, how?**
- 6. What value do you see for individuals with dementia in engaging with art?**
- 7. What sort of obstacles, if any, have you faced within this program?**
- 8. What is the impact this program has had on this museum?**
- 9. What can art programs like this offer to people with dementia and their caregivers?**
- 10. Do you think other museums should adopt this type of program and why?**