arts council of Northern Ireland

NOT SO CUT OFF

Alleviating isolation and loneliness in older people through the arts

Arts & Older People Programme

This is a summary of the research report, 'Not So Cut Off' (*Sonrisa Solutions*, February 2016) which used case study evidence to demonstrate, anecdotally, the impact of arts participation on alleviating isolation and loneliness amongst older people.

The unabridged report, by Una Lynch and Joan Alexander was commissioned by the Arts Council of Northern Ireland in partnership with the Baring Foundation and is available on the Arts Council's website.

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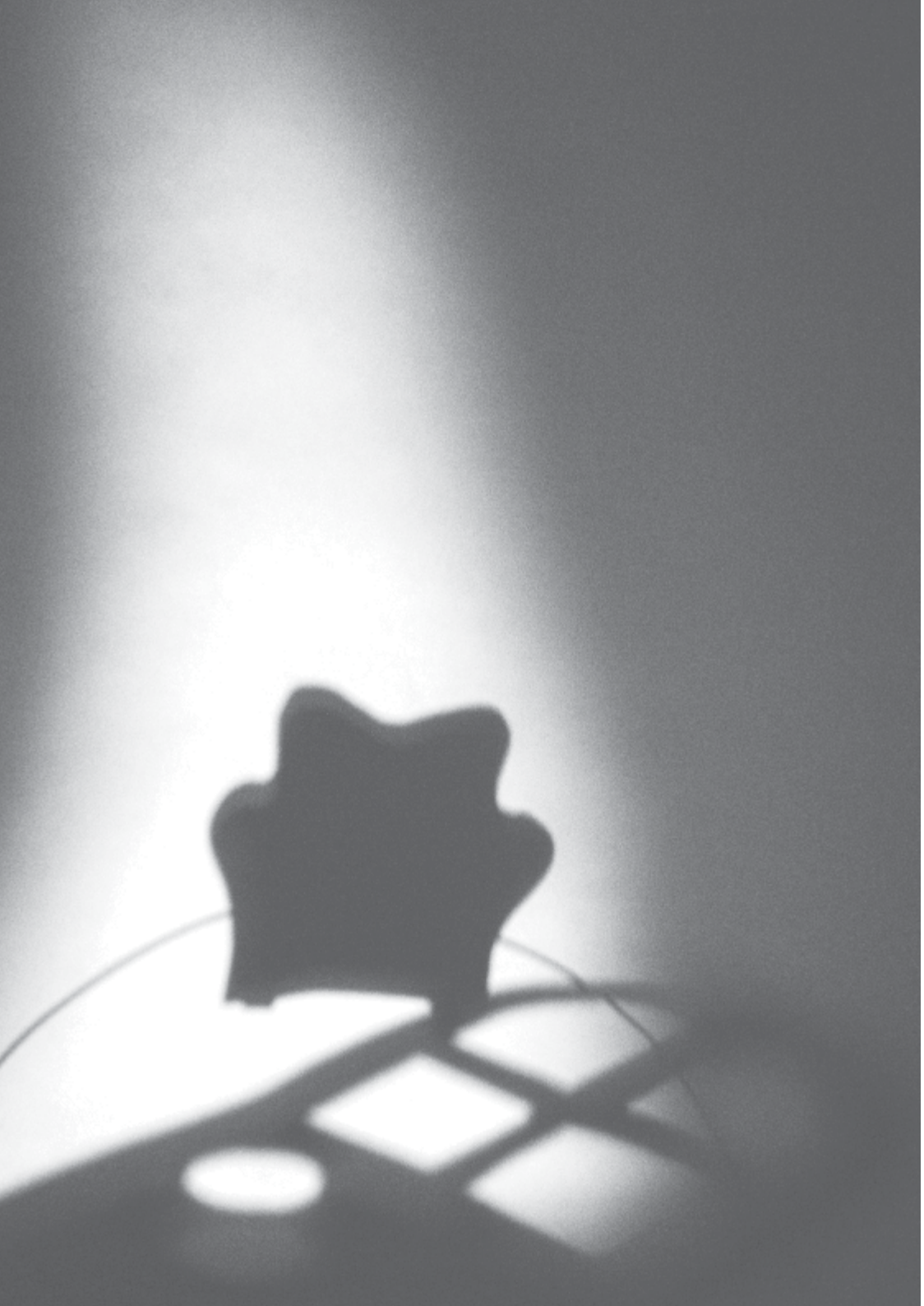

I still feel lonely at times. I would see my family every day and they are saying ‘mum do you want to go shopping? Do you want to do this?’ But you are still on your own. I’m not lonely in the sense that there are people around me all the time. But when you go in and you close that door you are on your own.

Woman,
aged 62 years

Midnight Innisfree

Cloud floats
Birds arise
Daffodils stare
Peace splash
Flutter eyes
Snail lapping
Clouds stand
Blended hearts
Couch beneath
Garden bee
Solitude glance
House dropping
Pensive vales
Trail glade
... Midnight Innisfree

Composition by Anthea McWilliams with members of Craigavon Age on Stage, created within a residential in September 2015.

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Forewords

Bob Collins
Chairman, Arts Council
of Northern Ireland

Creativity and the arts are at the heart of what it means to be a fully developed human being. They have the capacity to inspire and enrich all of our lives. One of the chief concerns of the Arts Council is that everyone is afforded equal opportunity to engage in or to enjoy the arts. Recognising that we live in an ageing society and that the needs and concerns of our older citizens need to be more fully and fairly represented, the Arts Council developed the Arts & Older People Programme, to make the arts more accessible and to encourage greater participation.

Working with the Public Health Agency, The Baring Foundation, DCAL and other partners in the fields of the arts, age and the health and care professions, we have unlocked new ways of promoting active aging, of challenging ageism and prejudice, and of strengthening the voice of older people. The programme has extended the reach of the arts to the social and health issues affecting older people; issues such as poverty, isolation and loneliness, and the promotion of positive mental health.

The Arts & Older People Programme has delivered almost 100 high quality arts activities across our towns, cities and rural areas, helping to introduce a renewed sense of purpose and achievement in participants and contributing to improved mental and physical health outcomes. 'Not So Cut Off' offers a flavour of the transformative impact of just some of these projects on the lives of older people. Through such work the arts are playing a growing part in helping government meet its responsibilities in these areas, as we endeavour to build a fairer and more inclusive society for everyone in Northern Ireland.

David Cutler
Director, The Baring Foundation

The Baring Foundation is delighted to support the publication of 'Not So Cut Off'. It is an important (and beautiful) contribution to the growing understanding that arts connect people in a special way. This is a realisation that we first addressed in our report 'Tackling Loneliness in Older Age — the role of the arts' in 2012 and available on our website. When visiting arts and older people projects, it strikes me that participants almost always talk first about the new friendships they have made and then about the art. In noting this though, let's not forget that the access to the arts is everyone's right whatever age they are and lonely or not.

We are proud to be partners with the Arts Council of Northern Ireland in the programme from which these illuminating and memorable case studies come. The Arts Council's strong focus on social justice and the voice of older people is an inspiration for all.

Eddie Rooney,
Chief Executive, Public Health Agency

Strong evidence indicates that feeling close to, and valued by, other people is a fundamental human need and one that contributes to functioning well in the world.

It is clear that social relationships are critical for promoting health and well-being and they also act as a buffer against mental ill health for people of all ages.

Social isolation and loneliness can impact on quality of life and well-being with demonstrable negative health effects. We know that individuals that are socially isolated are between two and five times more likely to die prematurely than those who have strong social ties.

Feeling happiness, contentment, enjoyment, curiosity and engagement are all characteristics of someone who has a positive experience of life.

The Arts & Older People Programme was designed to promote new approaches to developing and building social engagement, reducing the risk of social isolation and loneliness amongst older people. Providing opportunities for older people to meet together with others through Arts and Health Programmes has been a fantastic example of improving health and well-being.

The programme supports older people to engage with the arts by funding projects which address age relevant issues such as poverty, loneliness, inclusion, wellbeing and negative stereotypes of ageing. The wide geographic spread and the range of arts interventions delivered is impressive.

From 'Larne to Ballinamallard' — dancing, singing, stilt walking, painting — the programme has tapped in to a gold mine of hidden talent. When people feel confident and connected their resilience and ability to cope with life is greatly enhanced.

This programme has given our older community 'Permission to Play' in a way that we could never have envisaged — the rewards have released the potential for connectivity, purpose, confidence and joy as well as improving health.

I would like to commend all those who have worked in partnership to create this innovative programme — artists, community organisations, the Arts Council, Arts Care and of course older people themselves. The PHA is delighted to have played our role in this celebration of life.

Introduction

We are privileged to be living in a time when our prospects of reaching ripe old age are greater than at any time in history. There are currently 285,900 people aged over 65 years in Northern Ireland. The over 65 age group now forms 15.5% of the total population, compared to 11.2% in 1974. This trend of an increasingly older population is set to accelerate and it is anticipated that by 2039 there will be almost half a million people aged over 65 years living here. By 2039 one in four people (24.7%) will be aged over 65 years (OFMdFM, 2015).

A range of factors, including reduction in family size, changing communities and changing patterns of communication, have contributed to the emergence of social isolation and loneliness as major public health issues, the impact of which is particularly acute for older people. A recent study by the Office of the First Minister and deputy First Minister revealed that mortality rates are higher amongst lonely and socially isolated people, and it is widely recognised that social isolation is greater amongst older men.

In 2009 the Arts Council of Northern Ireland, with the support of The Atlantic Philanthropies, launched an innovative three-year Arts & Older People Programme with the aim of promoting social inclusion for older people through the arts. The pilot programme proved to be very successful and in 2012 the programme was relaunched with funding from the Arts Council in partnership with The Baring Foundation and the Public Health Agency.

The programme harnesses the power of the arts to alleviate social isolation and loneliness for older people and tackles the barriers that prevent them from participating in the arts. It is focused on five strategic areas: isolation and loneliness; social inclusion; poverty; health (including dementia, mental and emotional wellbeing); strengthening the voice of older people.

The six case studies described in this report were chosen as they reflect the geographical spread of the programme and the diversity of arts interventions which included, amongst other things, basket weaving, circus skills, creative writing, dance, drama, silk painting, pottery, photography, mosaic, wood work and singing.

Individual and group interviews were used to capture experience and insights from the five key stakeholder groups (older people, artists, host organisations, councils and funders). A total of 64 people participated in the interviews. Following a full explanation of the project, written consent was obtained from participants in advance of the interview taking place. The actual names of participants are not used in the report in order to protect their anonymity.

In an exciting and innovative collaboration, artist Joan Alexander worked closely with Una Lynch throughout the research process. The learning has been distilled and depicted in two types of shadow study. The images produced are not immediate depictions often associated with photography, instead they are evolving works intended to take the viewer on a path into the stories and give room for contemplation.

Omnipresent, but not always visible, shadows are a useful metaphor in representing the different thoughts, feelings and experiences associated with loneliness and isolation. In Shadow Studies Alexander uses the shadow as a tool to create images through a process of delicate tracing and casting. These creative processes become integral and visible in the final images.

While the shadow is often seen as a foreboding sign of danger, of the unknown, a dark or sinister image, in Alexander's work the shadow is considered as a magical presence, a silent loyal twin, only appearing with the light. In contrast to the loneliness and isolation that may surround us as we age the shadow is a constant attachment (in isolation), and witness (to the lonely). While measuring and illustrating intangibles such as loneliness and isolation, our shadow serves to remind us that while we are always in our own presence, we can come to know ourselves more fully when we are with other people.

The story of how the arts changed one older man's life

You're lying in bed in the morning, you have no reason for getting up. Come nine o'clock, ach sure I'll lie another hour. Come 10 O'clock, sure I'll lie on another while 'cos I'd only be burning gas and I'll keep myself warm here, you know, and then I'll lie on another while and then the morning is gone and you are into the afternoon.

You maybe do surface
and you go through the
motions of whatever
you have to do.

You look out and you think,
ach maybe I'll cut the
grass, or maybe I'll brush
the yard or something —
something futile — just to
keep yourself active and
then maybe you'll say ach
I'll not bother. I'll go in the
car and buy the paper and
sit at the lough and read
the paper, but you can only
read the paper for so long,

you've seen the swans,
you've seen the water,
you've seen the ducks,
you've seen the people jet skiing —
you've seen all that —
you just say to yourself,
I'll go home now and 'Pointless'
is on the television.

I was in joinery most of my life and the building trade and then I had to retire and found I had no place to go. Now there are not enough days in the week.

I've made various things. I was never artistic, I just did what had to be done — hang doors or whatever, roof houses — I never, never ever, was artistic. Everything was the same.

Now I am doing things like I would never have been doing, like making bird tables and I am making wishing wells, making various things, you know, too numerous to mention. I made a library for Clotworthy House. One side is for adults and the other side is for children's books.

I've learnt a lot and met people I wouldn't normally meet. And something we do now on a Friday morning, there is a wee group of us meet down at the Castle Gardens and go for a wee walk and coffee; something we wouldn't have done on our own.

The Council have been good enough to let us go down to the Antrim Forum for an hour to do a work out on the treadmill or whatever you want to do. Never in my life have I done that before.

Now we've started a wee walking group. It started off just two of us and now we are a wee group of five and anyone else that wants to join is welcome. We just walk down to the lough and back for a coffee at Clotworthy House and up to our cars again.

There's still a long day you know after that to fill but it is a start.

Member of the Men's Shed 'Machinations' project delivered by Big Telly Theatre Company

Key facts

97 projects have received funding to date.

The Arts & Older People Programme has a total budget of **£1,700,000** (2009–2016). It provides rich social dividends for relatively small financial investment.

9,100 older people have participated in the programme to date, with many thousands of other older people attending exhibitions and performances.

The average participant age is **72** years.

15% live in supported/ residential setting; **40%** live alone and **36%** have a long-term health problem or disability.

Women are **3 times** more likely than men to take part in projects.

Evidence from the programme's interim evaluation (Wallace, 2016) indicates the programme has **increased participant enjoyment** of life and improved wellbeing.

Seamus Connell, aged 71 years, participated in Big Telly Theatre Company's Machinations programme with the Men's Shed.

Jessie Gilloway, aged 86 years, lives in a Nursing Home and participated in the Waterside Theatre's intergenerational arts programme.

Shadow maps of two participants on the Arts & Older People Programme

The 'Shadow Maps' serve as an allegory or symbol for the impact of the Arts on alleviating social isolation and loneliness for older people. The passage of time, normally invisible, is made tangible by the shadow lines. When viewed in conjunction with evidence of how participation in the arts by older people has enhanced their sense of belonging, health and wellbeing, the shadow maps provide a compelling reminder of the inter-connectedness between art and public health.

It makes our limited resource go a lot further. It means that our resources can be added to those of the Arts Council of Northern Ireland and The Baring Foundation, in terms of reach and expertise as well.

What has come across strongly is that we have engaged in areas that we haven't previously reached.

Public Health Agency

Big Telly Theatre Company

A theatre company based in Portstewart. It uses theatre to promote capacity development in isolated and rural communities. Big Telly received £14,500 to produce 'Machinations', a visual and verbal arts project aimed at capturing the identity and life experiences of older men living in rural areas. The project harnessed imagination to build confidence, self-esteem and a sense of community for older men.

Waterside Theatre

A theatre company based in Derry-Londonderry. The organisation aims to be as inclusive as possible within its community by making activities affordable. It received £10,283 to produce 'Telling Tales', an intergenerational visual arts project linking together care homes, community centres and schools. The project provided an insight into the minds of people living in residential care and demonstrated the transformative power of the arts in bringing children and older people together as co-creators.

Streetwise Community Circus

A co-operative of circus practitioners based in Belfast but working throughout Northern Ireland. It uses circus as a tool for wider social impacts. Streetwise received £15,000 to deliver 'AGEility' and engage with older people across eight different communities in Belfast as well as a group in Whitehead. The use of circus skills for older people was a first for Northern Ireland. The project challenged notions of ageing and the limitations associated with age.

Mid and East Antrim Ageing Well Programme (MEAAP)

A strategic-based partnership aimed at improving the lives of older people in Larne, Carrickfergus and Ballymena areas. It was awarded £15,300 to produce its HOPE (Helping Older People Enjoy) ART project. MEAPP used its knowledge of the older people in the area to target those isolated, lonely and living rurally. The project highlights the importance of community arts for older people experiencing rural isolation.

Craigavon Borough Council

Now known as 'Armagh City, Banbridge and Craigavon Borough Council', engages with groups to develop arts projects that tackle issues such as increasing quality of life, health and wellbeing, and improving and enriching the area. It received £15,200 to deliver the 'Dance the Memories' project, created after extensive consultation with the older people in the area.

Fermanagh and Omagh District Councils

Fermanagh and Omagh District Council aims to make Fermanagh a 'better place to live work and visit'. It was awarded £20,000 to deliver a bespoke arts programme for the older people in Fermanagh and Omagh. This was the first time the councils had come together to work in partnership and it demonstrated the added value that the arts bring to the work of councils.

Social isolation and loneliness

The older people talked openly and frankly about the reality of lives bereft of human contact and conversation. Social isolation and loneliness were issues for them personally or for someone close to them.

Loneliness is a health problem, so it is, especially in the winter time. You go in and maybe don't see anyone for 24 hours at times. Like I do have a family and all that, they are in touch, but talking to people, you miss that.

Man 4,
Men's Shed

Rurality appeared to have brought particular challenges and served to exacerbate a problem which affected people irrespective of where they lived.

I live two miles up a lane and there's nobody passing. The only person that I would see is the postman at two o'clock, he always stops.

Woman 7,
MEAPP

I live a mile up a lane and I only see the cows.

Woman 14,
MEAPP

Even in a housing estate, you can be lonely in a crowd.

Woman 6,
MEAPP

I have just moved into a housing estate and I don't really know anyone in it.

Woman 4,
MEAPP

Bringing people together

The lovely thing about Arts is that it takes away the pressure to talk. The conversations flow and they don't and they flow with little breaks and it's not awkward because there is something to do; because you have a purpose together.

Artist,
MEAPP

A common thread emerging from all of the case studies was the importance of the arts as a means of bringing people together. The art activity was the reason for coming together and that gave participants a shared purpose, something in common. This shared purpose was conducive to relaxed social interactions and conversations.

Really the idea came from one of the residents saying to me, 'Oh my goodness I hate it when the school's not here in the summer. I can't hear the children laughing'. [Because the school is right next door]. 'It is so lonely when I can't hear those voices outside; just hearing their laughter cheers me up'. She couldn't see the children, she couldn't actually see them, but could hear them playing at lunchtimes and play times.

Artist,
Waterside Theatre

It (the arts) is very helpful. It gives you another interest; you don't feel like you are being left out. Sometimes when you are in places like this (nursing home), you think that the world is passing you by. You were sharing and learning together. That was the most important part.

Woman 3,
Nursing Home Resident

The intergenerational dimension within the Waterside Theatre project brought the added dimension of connecting the young and old together in a joyful way through art.

When you are sitting at home, you'd be sitting on your own and you wouldn't see anyone unless you went out. And then you come in here, and the camaraderie and you would feel insulted unless you are insulted at least twice a day.

Man 1,
Men's Shed

Mental health and movement stop you getting ill. If your mood is good and you are moving well that keeps you well. But really to mix with people, to feel you belong; if you don't belong to something you are isolated.

Woman aged 66 years,
Craigavon

Having the arts activity as a focus or raison d'être was recognised as important in encouraging men to become engaged.

The older people recognised the importance of feeling part of something for their overall health and wellbeing.

Staying physically and mentally active

My balance was always fairly good and the stilt walking was something that I took to. I had tried it as a kid. It's funny, I just got up on them and took off — at 75 I am still in my prime. The next thing I found was the juggling and I am learning to juggle with the scarves.

Participant, AGEility

The health benefits of physical and mental activity are well documented; however, encouraging older people to become more active is also recognised as being a challenge. Part of the challenge is getting over the hurdle of people thinking that they are too old to participate.

Although the fostering of physical and mental activity was evident in all of the case studies, the AGEility project stood out in terms of its novelty and ability to challenge stereotypical images of 'active ageing'.

When you look at these old photos of older people, they were all dressed in black and they looked so old and then, my goodness, you realise that they were only in their 60s.

Woman, aged 85 years

During the interviews older people often raised the existence of ageist attitudes in society, which they believed were rooted in images of older people from previous generations.

You become invisible. Even your own ones think you shouldn't be doing things. They think of you only as mammy, or as granny, not as a person in your own right, you know, who likes to do different things.

Woman,
aged 65 years

Although the older people considered themselves to be much younger in outlook and behavior than their parents, there was a general consensus amongst them that the prevailing images of older people were heavily skewed towards the ageist stereotype of frail, vulnerable and lonely. These images, they argued, served to create self-imposed limitations around physical activity and a negative self-image generally.

It's the one thing that we can join in. There are a lot can't join us in physical things but the children are there in front of you playing and you can join in — and you want to join in.

Woman 2,
Nursing Home,
physically disabled by Parkinson's disease and wheelchair user

Older people frequently talked about how participation in the arts was a motivation to do more, to push themselves further than they thought possible and look to the future. The end result was feeling included and part of something.

All of the artists had observed therapeutic impacts on participants. For some it was an improvement in mobility or reduction in pain, for others it was greater motivation to get out more and become more engaged with the world around them.

One of the participants in the group suffered with arthritis in her hands and I don't know whether it was the exercise [basket weaving] or the willow itself, but it had great effect; so good in fact that I am now doing some classes with arthritis care.

Artist,
Fermanagh

Being creative

It is a creative tool that more people are willing to engage with than if you were simply hosting a get together. It is all very well having a coffee morning, but there is nothing there to sow the seeds of connecting them via either creating an art piece or creating a piece of music that caters for all abilities and all backgrounds. That is where the four artists were brilliant because it could move at the pace that that group could move at.

Worker 1,
MEAAP

All six projects were focused on creating art pieces, something tangible that could be seen or heard and witnessed by others. The pieces were varied and included a performance, a piece of poetry, photographs, pottery and painted silk. Common to all was a sense of achievement. Those people whose work resulted in tangible pieces such as willow baskets, painting or pottery, described how the piece embodied the conversations, fun and friends that had contributed to its production.

My room is in the back and I can see the mosaic from my window. It is beautiful. The hard work that went into it and the giggling, it was loud, but in a good way, lots of giggling.

83 year old,
Nursing Home
Resident

One of the pieces produced in the Waterside Theatre project was a mosaic co-created by the nursing home residents and school children. In addition to the aesthetic enhancement of the garden, the mosaic represented a connection to the world outside and functioned as an embodiment of happy memories.

Using imagination, developing skills

I know your health is important, but imagination is your greatest resource. The isolation — it is not just that Betty meets Johnny; it is that Betty has a conversation with Johnny about how things might be different. I kind of think it is about imagination allowing us to imagine what is not there.

Artist,
Big Telly Theatre Company

If one word was to sum up the essence of the Arts & Older People Programme, that word would be 'imagination'. Participants and artists repeatedly talked about how the programme encouraged or allowed them the freedom to use their imagination.

Developing new skills was central to the success of the Arts & Older People Programme. For many the prospect of learning something new was a major part of the attraction and motivation for getting involved and staying engaged. The satisfaction that stemmed from learning new skills was palpable.

When I was 16/17, I used to dance a lot but never went to classes. It is wonderful to have the opportunity to do it now. I love it, I love doing it — it is a lovely group.

Woman aged 70 years, Craigavon Dance Group

Emma from Big Telly came along here and put on a few things. She was absolutely brilliant. We made up a story — she gave us a couple of ideas and then we came up with the story and made the props for it. We were up at a couple of the schools and told the story. It was about a dog and a panda bear. The dog lived in one garden and the bear in another and they couldn't reach each other.

Man 2,
Men's Shed

Personally speaking I wouldn't'have come to anything. I have arthritis and I would never have thought that I could paint but I did it and I enjoyed it. Felt so proud to see them (butterflies) all up. It helps your mind. It makes you think about different things rather than just sitting in the house lonely.

Woman 10,
MEAAP

For the first couple of weeks both the children and the older people are saying 'don't know why we are doing this' and we say 'just bear with us — you trust us and I promise that you will like what you produce'. And when we show it to them at the end, they can't believe what they have produced.

Artist,
Waterside Theatre

Raku pottery — I'd heard of pottery but, no, I'd never heard of Raku and we found it very interesting. You could put your own design on it. Well, mine was supposed to be a cat but it turned out more like a fish (lots of laughter in the group)

Participant,
Fermanagh and Omagh

The excitement of learning something new was however coupled at times with a sense of, 'I couldn't do that'. The artists were sensitive to this and used gentle and incremental approaches that enabled people to gain confidence and skills, without feeling judged.

Why it works

Participants agreed about the benefit of the programme in their lives. The Arts & Older People Programme enhanced dignity, provided older people with a shared purpose, a 'stake' in society, and a boost to individual confidence and self-esteem.

The case studies highlighted the factors that made the Arts & Older People Programme effective in addressing isolation and loneliness.

These were:

- Creating an improved understanding of what is meant by 'the arts', breaking down preconceptions around privilege and elitism;
- Working collaboratively with other sectors was seen as vital to achieving programme effectiveness and getting older people engaged who might not otherwise get involved;
- Involving skilled artist facilitators with the ability to engage, inspire and stimulate older people who may have had little prior engagement in the arts is essential to a programme of this nature;
- Ensuring that there is a dedicated resource to support projects which engage with socially isolated older people and with the ability to lever funding from other sources;
- Highlighting the strong mutual benefits that can be achieved through a partnership between the Arts Council and Public Health Agency working towards a common goal.

Addressing social isolation and loneliness

Evidence from the case studies illustrates how participatory arts interventions increased social interaction amongst Arts & Older People Programme target groups (i.e. people living alone, men and rural dwellers). The self-reported physical and mental wellbeing benefits of creative participation are highlighted.

Seven factors emerged from the case studies to explain why the arts interventions were effective in addressing social isolation and loneliness. Five of these factors map directly on to the ways to health identified by the New Economics Foundation (NEF)[1]. Common to all of the interventions was the ability of the Arts to:

1. Bring people together (connect);
2. Encourage people to be physically active (be active);
3. Enable people to develop new skills (keep learning);
4. Encourage people to support and help others (give);
5. Promote immersion/absorption in the activity (take notice);
6. Allow people to create something; and
7. Encourage people to use their imagination.

The five factors underpinning the overall effectiveness of the Arts & Older People Programme were identified as being an improved understanding of what is meant by the Arts, engagement with older people and with colleagues from different sectors and disciplines, skilled artists, resources and the partnership between the Arts Council of Northern Ireland and Public Health Agency.

[1]The five ways to health are: connect, be active, keep learning, give and take notice. www.fivewaystowellbeing.org

Recommendations

The following recommendations are aimed at ensuring that the potential of the arts continues to be harnessed to alleviate social isolation and loneliness for as many older people as possible.

1. Effective arts interventions do not happen in a vacuum, nor are they delivered by artists working in isolation. It is recommended that the Arts & Older People Programme supports the promotion of cross-sectoral working to ensure that talents, resources and networks achieve their maximum potential.
2. The arts provide the tools to promote the building of collaborative relationships and strengthen trust and mutual respect across the generations. It is recommended that the programme supports proactive interventions to foster greater intergenerational collaboration.
3. The development of a robust evidence base is necessary to maximize limited resources and ensure successful outcomes. It is recommended that the Arts & Older People Programme embeds evaluation and research as an integral part of arts programmes.
4. Effective arts interventions are dependent on skilled artists. It is recommended that the Arts & Older People Programme invests in training, networking and education opportunities for artists around the needs of older people.
5. The Arts & Older People Programme has provided an impressive insight into the potential of the arts as a vehicle for health promotion and alleviation of social isolation. An 'Art on Prescription' scheme would offer a powerful way of helping people at risk of the detrimental health consequences of social isolation.
6. The key messages of the Arts & Older People Programme would be enhanced by investing in publicity and dissemination of stories and information around the benefits of arts activities.
7. Provision of core funding and enhanced resources is necessary to support the development of existing and new arts-focused interventions across the older people's sector.

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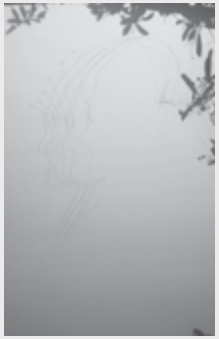

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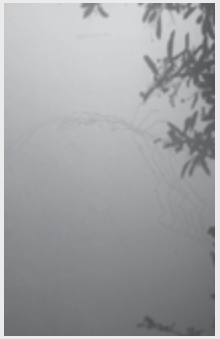

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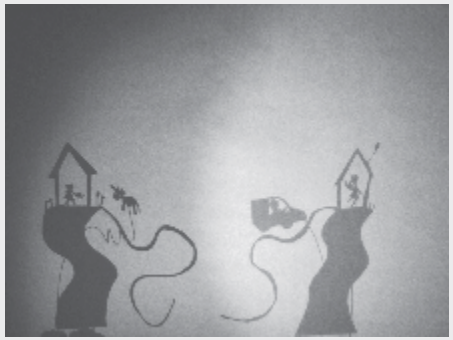

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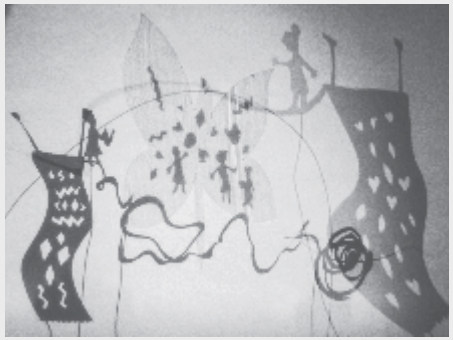

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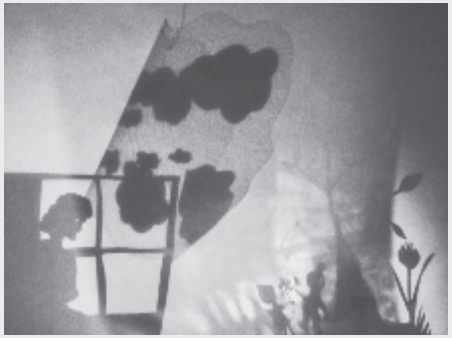

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Note on the authors

The authors of the research report, 'Not So Cut Off', are Una Lynch, a public health specialist and Joan Alexander, an award-winning photographer. Lynch and Alexander worked closely together to analyse the interviews and identify explanatory themes. Shadow casting and shadow tracing images (Alexander) are used throughout the report to illustrate individual stories and the transformative impact of the arts on the lives of older people.

Further reading

An Evaluation of the Arts & Older People Programme (Wallace Consulting, 2015) is available on the Arts Council's website: www.artscouncil-ni.org

The unabridged version of 'Not So Cut Off' by Lynch and Alexander, (*Sonrisa Solutions*, February 2016), is available on the Arts Council's website: www.artscouncil-ni.org

Alternative versions of this summary publication may be made available upon request to the Arts Council of Northern Ireland.

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