



All Party Parliamentary Group on Arts, Health and Wellbeing

Music and Dementia Round Table Monday 11th March 2019, 4-6pm House of Lords Committee Room 2A

Minutes

Welcome

Lord Howarth, Co-Chair of the All-Party Parliamentary Group on Arts, Health and Wellbeing (APPG) welcomed all those present. (Biographies are included at the end of the minutes).

Since the publication of [Creative Health](#) in 2017, the All-Party Parliamentary Group on Arts, Health and Wellbeing has been pursuing the ten recommendations in the report with a series of events and round tables. The APPG were very pleased that the Secretary of State for Health quoted the *Creative Health* report's key messages in his [speech](#) at the King's Fund Social Prescribing conference in November. In this speech, he spoke about the potential for music to support people with dementia. This Round Table therefore explores the potential to spread this work across the UK in the context of personalised care.

Contributors were invited to deliver brief contributions based on the following questions:

- What are the challenges and opportunities in spreading music and dementia work across the UK?
- What can the APPG do to help?
- What should we be asking others to do?

Apologies:

James Sanderson, Director of Personalised Care, NHS England

Responses from Contributors

Dr Jennifer Bute, a former GP, and Grace Meadows, Programme Director, Music for Dementia 2020

- Latest statistics show that eighty per cent of people in care homes have memory problems yet only five per cent have access to music. The personalised nature of music needs to be understood better by care home staff. Music and singing can help alleviate symptoms of depression and hallucinations and even slow down the progression of dementia in some cases. Music can also resolve agitation and conflict. Music is not an add on, it is basic to us as water is to life and air to breathe.
- The key aim of the [Music for Dementia 2020](#) campaign is to create shifts in behaviour and culture in dementia care which are lasting, meaningful and sustainable. A key challenge is to speak to those who are not already on board so campaign messaging must be clear, joined up and smart about the benefits of music provision. Music's most powerful ability is facilitating and connecting relationships. There is a need to embrace partnership working and knowledge sharing. It is also essential to translate awareness into action by for example embedding music into local dementia strategies by the end of 2020 as a deliverable outcome.
- The APPG can help by continuing the conversation at a senior level by making the case for music to be a part of dementia care. Leveraging of current networks and joining forces with the campaign and with the APPG on Dementia.
- Music for Dementia 2020 are also creating a music map as a database of all the music provision that is happening across the UK by postcode search and asked for submissions from all those present.

APPGs on Dementia and cross-government group on Arts and Criminal Justice

- Lord Howarth noted that the APPG is working with Lord Ramsbotham who chairs a cross-government group on arts and criminal justice, and Baroness Greengross who chairs the APPG on Dementia.
- Lord Ramsbotham said that the fastest growing part of the prison population was the elderly, with lack of care due to a lack of staff training. The message from this group ought to go to the Ministry of Justice in order to make certain that they recognise the need to do something. He also called for an accountable officer/individual to have responsibility for the health and wellbeing of prisoners, especially the elderly and those with dementia.
- Baroness Greengross noted her work on dementia and music with the International Longevity Centre. She suggested all the regional musical colleges (including schools of music and orchestras) should be approached to see if they could be more involved in the music and dementia agenda.

Action: The APPG will put together a shared agenda with the APPG on Dementia and the cross-government group on Arts and Criminal Justice.

Sarah Metcalfe, Chief Executive, Playlist for Life

- Playlist for Life teaches people how to create unique personal playlists of the tunes that are most deeply attached to an individual's memories and emotions. The charity teaches people how to then listen to their playlist at the right time and in the right way to have significant and often profoundly moving results. In one care home medication prescribing has dropped by sixty per cent and the GPs are prescribing playlists on the medical record sheets in the same way as medicines.
- Playlist for Life is part of a spectrum of interventions. It is one of the simplest, cheapest and most accessible ways of harnessing the power of music to help people with dementia. The charity is an active member of the Music for Dementia 2020 campaign and they want to see access improved to the full range of music interventions.
- Barriers to making playlists include ignorance and lack of awareness, time and energy for carers, digital exclusion and a lack of digital skills and confidence. Other challenges include wifi/interconnectivity in care homes as well as the legal file sharing and licensing issues of music use in care homes. Universal Music UK and the Performing Rights Service are tackling these legal and technical barriers with Playlist for Life.
- The APPG could have conversations at senior levels making the case with policy makers about the importance of music as a public health response to a public health challenge. Push for a small amount of funding to test the economic case as that evidence may prove quite persuasive. Estimated cost of giving playlists on prescription for every person with dementia now would be £10 million. Push for local authorities to make every library a help point as they have computers and digital volunteers. Need to train them in how to make playlists. Encourage every MP's office to be an information point where one can get information about the power of music.

Carmel Stephenson, Associate Director of Nursing for Older People's Services, East London NHS Foundation Trust

- Shared clinical experiences and positive impacts witnessed with the use of music therapy on wards in East London. The Trust is committed to the arts and music therapy and they have sustainable funding for music therapy on dementia wards.
- A few years ago, in a Quality Improvement Project to reduce violence and aggression on three dementia wards, one of the biggest impacts came from having music therapy on the wards. The Trust was granted funding via the dementia alliance in Hackney and appointed a music therapist for a year. The impact was transformational, reducing violence and aggression by fifty per cent, which then reduced staff sickness. The Trust won a national award and has continued with the music therapist as part of its core team.
- From a nursing point of view the impact of music on people with dementia and their families and carers is very powerful.
- Lord Howarth said this example was a beacon of inspiration that people will learn from.

Julian West, Musician and Co-Director, Created Out of Mind

- Poor levels of understanding about dementia in society remains a key challenge. Dementia is still viewed by majority as only about memory loss. As a non-verbal and temporal form, music can open up the possibilities of individual and shared creativity, communication, connection and

exchange. If one shifts focus away from memory recall music making can bring us into an equal relationship with those with dementia in the present moment. This can in turn have positive effects on wellbeing for all who are involved with dementia, family members and the musicians themselves. One of the challenges is the lack of accessibility to and lack of awareness of existing research, e.g. the latest thinking and ideas in gerontology about relationships and care about our citizenship, about agency, or how to affect one's own circumstances. This tends not to find its way through to the majority of practitioners.

- Opportunity to offer high quality, research informed training for care professionals, families, those living with dementia themselves and musicians. A key concern is the proliferation of one day training courses. Two additional concerns here around lack of credentials of trainers and the very notion of a toolkit. Projects are often focused on time-limited, output focused frameworks, which hinder their flexibility and responsiveness.
- Funded long-term, ongoing work in residential care settings is needed. Encourage work that is creative, relational and focused on in the moment shared experience for everyone. Connect practitioners with current research and thinking on dementia. Encourage music organisations to offer dementia inclusive opportunities so that even people living the most advanced stage of the condition can participate as equals with everyone, rather than just as dementia-only groups.

Paul Camic, Professor of Psychology and Public Health, Canterbury Christ Church University & Royal Society for Public Health

- A key challenge is sustainable delivery of music and singing activities and the cost of training music facilitators to work with the dementia population. Fundraising by charities and modest fees for those who can afford to pay for such services could meet this challenge. National Lottery could also be approached for support.
- Develop a training network of skilled facilitators which could be met in part by conservatoires and universities offering internships and training opportunities as part of their curricula options and also for volunteers through dementia friendly community groups around the UK. Another challenge is convincing the general public, charities, health and social services, the media and local councils that singing and music have real benefit for people with dementia. There is much work to be done here but with the recent support of the Secretary of State for Health and the Social Prescribing Networks there is fertile ground to make further head way.
- Many people sing in choral groups or choirs in the UK so a targeted public health campaign could help reduce stigma and ignorance as well as increase understanding about a dementia friendly community. Involve a range of organisations to help sponsor or host music groups – these can include galleries, museums, universities, community centres and religious organisations.
- The APPG can influence parliamentarians with discussions about what type of dementia care the country wants to provide, going beyond music to include the arts and health more broadly. Health and care staff need encouragement to consider music in their everyday practice. Work with professional trainee and accreditation bodies would be most welcome (e.g. General Medical Council, Royal College of Medicine, British Psychological Society).

Ian Ritchie, Artistic Director, Setúbal Music Festival, Artistic Director, The Musical Brain and Joint Chair, Music Action International

- The Setúbal Music Festival began nine years ago through a creative process of conversations with all the potential stakeholders within the local community. The work continued with regular workshops involving around a thousand young people in drumming and song writing projects and only nine months later the actual festival was formed. In 2014, the Setúbal Youth Ensemble was created in a socially inclusive and integrated form like its parent festival, as well as being unique as the first of its kind to emerge in Europe and now the City's official youth orchestra. In 2018, the Ensemble held its first international symposium on music, health and wellbeing as part of the Setúbal Music Festival.
- Portugal is lagging a long way behind on music and dementia care provision. While care for the elderly is one of the most crucial social issues clearly recognised at grass roots and local levels, music projects around Portugal lack sustainable funding at the national government level. The Setúbal Music Festival is playing a small part to plug the gap with private funding from the Helen Hamlyn Trust and is extending the primary schools song writing project and engaging creatively with various care homes for the elderly in Setúbal's urban and rural communities. Engagement is also enhanced by the fact that many of the primary schools already have social connections with

the care homes but have never used creative engagement until now. This [year's festival](#) works very inclusively with the elderly in care and is using processes of creative writing and music making to trigger reminiscences relating to the festival's theme of Home and drawing upon remembered stories and tunes, nursery rhymes, etc. This is a co-creation process of new songs performed by the children with as many as possible senior participants, in the heart of the festival programme.

- The model of this Portuguese project is one that Ian Ritchie helped to develop in Glasgow thirty years ago in partnership with the education and social work departments of the then Strathclyde Council while he ran the Scottish Chamber Orchestra. The dividends from this creative, intergenerational work are not solely the health and wellbeing benefits for the elderly, nor merely the educational benefits for the school children, but also the creative developments within the art forms themselves not to mention the creative economy at large. A project like this is not just a unilateral service of social care, but in fact a multilateral and mutually creative process that the music sector needs to germinate and cultivate public music making in concerts and festivals.

Professor Nigel Osborne, Composer

- Looked at the musical brain stem and was successfully able to identify the neurophysiological effects of music from around the globe. This was essential in carefully curating music from the 42 million commonly used music tracks in the world. Working in care homes now to compliment the work of charities like Playlist for Life, especially looking at playlists that help with everyday living (from sleep aid to physical mobility). They are at the evaluation stage and hope to offer a national roll out soon.
- The next phase of the project is underway, taking young musicians and using interactive work to find out what is a common repertoire for groups to compliment the individual, bespoke playlists.
- Immediate opportunity with [Lord Clement Jones's inquiry into music](#) and association with a project in Kent where they will use common playlist technology.
- Immersive technology is another opportunity and Professor Osborne is working on how to harness the use of Virtual Reality and 360 degree sound which takes the sensory room a step further. For example turning sensory rooms into an early 1950s cinema. The APPG could help to validate these examples of research and development.

Sarah Derbyshire, CEO, Orchestras Live

- New publication from [Bingo to Bartok](#) which has shown best practice case studies of orchestras work with older people, including people living with dementia. The report represents a comprehensive summary of classical music organisations working in this field. It is the start of an attempt to try and draw together some of the work that is happening across the country.
- The report has shown that even the specialist organisations are not aware of the breadth and depth of work taking place nationally. As far as public awareness goes the picture is much worse. A number of reasons for this, for example on the occasions when this work hits the headlines they are characterised by a tendency only to highlight specific self contained projects. The fact is that there is a plethora of activity but this is not presented as concerted delivery. Until recently with the report's publication there was no single place to find a national picture of high-quality work.
- The funding context exacerbates the situation fostering a competitive, defensive approach which mitigates against sharing best practice. Cultural organisations are beginning to look at funding sources that are not traditional for them, which is welcome, but through conversations with commissioning bodies, public health etc, it is quite a high risk area as the criteria and language are often very different from the language used in the cultural sector. As a consequence funding often goes to the flagship organisations and projects and that reinforces an inequity of provision across the country - a lot of the money does come to the London and the South East.
- Delivery can be informed separately by medical and social models and this generates a tension between the two sectors. The medical is focusing on treatment, the social is looking for management of living with dementia. In the music and dementia work celebrated in the report, creative practice goes further than either of those to embrace and even celebrate the role of dementia. People living with dementia and their carers are creative contributors to creative projects. This can reshape the public perception of dementia.
- The APPG could adopt the concept of cultural wellbeing that embeds engagement in arts and culture as a civic entitlement required for a healthy life. That is one way of bridging the gap between the medical and social models of provision in the field. Also work on establishment of access to cultural activity as a quality benchmark for standards of care placing public policy firmly

behind those clinicians, care workers, care providers and arts organisations who see this work as an integral element of care for people living with dementia. Given the pressure on funding, achieving a sensible level of activity and building out from that is more likely to be sustainable than presenting a picture of fragmentation that appears too challenging to be scaled up.

- Cross sector organisations such as the Culture, Health and Wellbeing Alliance are well placed to provide resources, mapping activity and promoting the picture of joined up provision. Orchestras need to collaborate. They are beginning to realise that working together and celebrating joint achievements does so much more than continually arguing that they are very different from one another. We should celebrate their achievements and in turn we are asking the health and social care sector to collaborate with us, work with us and help us to avoid wasted resources.

Lisa Tregale, Head of BSO Participate, Bournemouth Symphony Orchestra

- Bring things back to absolute fundamental basics. Fundamental principle that music and the arts are important to everyone which is being lost on so many levels. Einstein said, 'I see my life in terms of music'.
- We need to advocate together the importance of music and the arts and what they can and will do. Change society's mindset that our work is an artsy add on when actually it is integral to core care for people living with dementia.
- We need to establish a common understanding of music and its worth. Through its participatory work, the BSO is seeing the impact and the inclusion of music as core delivery for care in acute hospitals settings. It has helped nursing staff with diagnosis of dementia on acute care wards and also in their patient care and most importantly in staff wellbeing. The work on acute care wards has seen a reduction in prescription of antipsychotic drugs by 27.7 per cent, less need for one to one care, increasing patient and family wellbeing for all on the wards and most importantly a dramatic drop in cases of physical abuse in one of the hospitals.
- There is an opportunity to work together to embed this kind of work whether it is through CCGs, local authorities or the NHS. There is also a need to work together across all sectors to create an easy made solutions for busy people, not just for the arts to deliver but also for those clinicians who may want to do this work - a shopping list of music dementia provision with potentially a bona fide list of providers so they know where to go and they know that the services they are commissioning is of high quality.

Matthew Swann, CEO, City of London Sinfonia

- While clinical and social care are predominantly focused on the ill part of a person, creative care deals with the healthy part of the person. This work is not an add on it is an essential part of cultural wellbeing in society. Interested in what people can do, not what they cannot do especially with regards to older people with dementia where full recovery is not a realistic ambition. If we accept this, then it is essential that musicians and artists have the same degree of expertise in performance and creativity that we expect of our clinical social care professionals.
- Need to change the way we invest and train in artists both at conservatoires and in the profession itself, we need to change the mindset away from rote perfectionism towards a creative open and responsive approach. Provision must be universally available. Creativity best delivered by creatives and creative organisations but they need the means, including money, to coordinate and promote the approach especially with the likely demographic changes meaning that the needs of older people and dementia will be further away from our metropolitan centres and that's where most professional musicians are based so there is dichotomy there which needs urgent attention.

Martin Green, CEO, Care England

- Key challenge of how to mainstream current activity in music and dementia in order to make it everybody's experience. It has to be accessible and geographically spread across the country. The health and social care economy is incredibly fragmented with many competing agendas under a system where everyone is working to different measures. In this climate one must start by crafting solutions and outcomes in terms of what the requirements are of a particular professional in order to show how music and arts can deliver their agenda and as a way to get things mainstreamed.
- Drift of policy is much more about individual services and bespoke approaches and enabling people to have the best service that meets their particular needs. The leadership of Lord Howarth leading the agenda in arts, health and wellbeing is starting to permeate politics, alongside the work of Baroness Greengross.

- A key ask of the health and social care budget is to fund this work, as we can prove its impact on people's lives. A massive cultural challenge can be kicked off by raising a marker that we want to transfer funds from things that are currently done to things that work better. The APPG has brought the evidence together well to make a clear case to put resources into this particular area.
- It is a difficult and complex challenge, yet there is a lot of energy and creativity on the ground that can be harnessed. Those present should not be timid to demand what is the best way forward in terms of the delivery of good quality wellbeing throughout the life course.

Douglas Noble, Strategic Director, Wellbeing, Live Music Now

- Challenge around lack of understanding of the power of music and dementia in adult social care but there is also a massive opportunity to develop a set of proactive, positive, joined up and confident messages to take to the adult social care sector based on persuasive and growing evidence base. There is high level leadership in adult social care in Care England, National Care Forum, Care Quality Commission (CQC), as well as some providers.
- The [Live Music in Care](#) report shows that carefully delivered music provision can bring true benefits for both staff and people living with dementia in adult social care and the settings themselves and it should be an essential part of a holistic person centred care in adult social care settings. A key message can be made on investment not just cost. It has tangible returns for the people living in adult social care, the staff and for the settings whether it be shifts in culture or raising skills and confidence, but has to be based on understanding that this is an intervention by trained professionals that needs to be resourced. There is also great potential to develop the existing adult social care sector workforce and build in accreditation.
- Understanding at a high level with Chief Inspector of Adult Social Care in the CQC that we can have shared goals on improving care. Co-produced guidance with the CQC for inspectors about how to identify where music is making a difference and to use that in the assessment of quality of care. Also how inspectors can encourage care providers to bring in meaningful and quality music provision through the Music for Dementia campaign portal. Also potential for secondary data research around the link between carefully delivered participatory music in care and positive quality outcomes from CQC assessments and maybe triangulating that data with other secondary data such as staff retention and turnover which may be available through Skills for Care.
- Music providers need to understand that this is part of a bigger picture and understand that we all have a duty to deal with a challenge in society which is also an opportunity. A key challenge is how musicians understand the potential for music to give agency to people living with dementia.
- The APPG can highlight the evidence base, best practice and innovation and identify opportunities to scale up best practice nationally in a joined-up way.

Biographies

Dr Jennifer Bute, lives in a Dementia inclusive retirement village. Previously she worked in Africa as a doctor then as a GP for 25 years, involved in medical education. She resigned early as she realised things were not right, and was diagnosed with dementia nine years ago. She passionately believes more can be done to improve both the present and the future for those living with dementia. Her website: www.gloriousopportunity.org and her recently published book 'Dementia from the Inside: a Doctor's Personal Journey of Hope'

Paul Camic is a clinical health psychologist and professor of psychology and public health at Canterbury Christ Church University and honorary professor of health psychology in the Dementia Research Centre at UCL. He is a professorial fellow of the Royal Society for Public Health and chairperson of the RSPH special interest group on Arts, Health and Wellbeing. His research includes the use of singing, visual art and museums/art galleries for people with mental health problems, those with dementias and for socially isolated older people.

Sarah Derbyshire is Chief Executive of Orchestras Live - a ground breaking organisation that believes 'Orchestras are for Everyone'. Orchestras Live is an acknowledged sector leader, co-producing innovative solutions to audience development and creative engagement, specialising in work with culturally underserved communities and people facing barriers to access. In January 2019 Sarah launched "From Bingo to Bartok": Creative and Innovative Approaches to involving Older People with Orchestras, co-

edited with Matthew Swann of City of London Sinfonia and commissioned by the Baring Foundation. Her report on music education: *Musical Routes: A New Landscape for Music Education* was produced in 2015 in partnership with the Royal Philharmonic Society. Previous roles include leading Live Music Now and the National Children's Orchestras.

Martin Green has had an extensive career in NGO development, both in the UK and internationally, and is Chief Executive of Care England, the largest representative body for independent social care services in the UK. He is also Chair of the International Longevity Centre, a Trustee of Independent Age, Vice President of The Care Workers Charity, Champion of The National Aids Trust and visiting Professor of Social Care to Buckinghamshire New University. In 2012, in his role as Department of Health Independent Sector Dementia Champion, he led the development of the Dementia Care and Support Compact for The Prime Minister's Challenge on Dementia. In 2008 he was named care personality of the year and was awarded an OBE for Services to Social Care in the 2012 Queen's Birthday Honours List. Martin Green writes and broadcasts on social care issues and is on the Editorial Board of *Community Care Market News* and *Care Talk* magazine.

Sarah Metcalfe. Playlist for Life is a charity founded by writer and broadcaster Sally Magnusson. Sarah Metcalfe has been CEO since 2013, leading the organisation to establish a growing UK network of community Help Points and become a prominent voice in the movement to democratise the power of music to help dementia. Sarah was a Commissioner on the ILC Commission on Dementia and Music and is currently a member of the BBC Music Day advisory panel. She writes and regularly represents the music and dementia movement on TV and radio. She lives in Glasgow with her husband and two children, and her playlist includes Baby Beluga and the Brandenburg Concertos.

Grace Meadows is Programme Director of Music for Dementia 2020, a campaign led by The Utley Foundation, to make music available to everyone living with dementia by 2020. The campaign has emerged from the recommendations of the International Longevity Centre UK's Commission into music and dementia. The Commission outlines the value and benefits of music for people living with dementia and is a powerful call to action for all. Prior to this role, Grace was the Development Director for the British Association for Music Therapy. Alongside this role Grace is also a senior music therapist in the Music Therapy Team at the Cheyne Child Development Service, Chelsea and Westminster Hospital. In addition, Grace is bassoonist and contra bassoonist, playing with a range of amateur and semi-professional orchestras across London.

Nigel Osborne is a creative musician and aid worker. As a composer he has received wide international recognition, including the Netherlands Gaudeamus prize, the Opera Prize of Radio Suisse Romande, the Koussevitzky Award of the Library of Congress Washington and the British Academy of Songwriters and Composers Inspiration Award; for his humanitarian work he has been awarded a Queen's Prize and the Freedom Prize of the Peace Institute Sarajevo. He has pioneered methods of using music to support children who are victims of conflict in the Balkans, Caucasus, Middle East, East Africa and South East Asia, and has worked extensively in care homes in the UK and abroad.

Douglas Noble has 14 years experience working in the arts. He works nationally for Live Music Now as Strategic Director of Wellbeing. He is leading on a range of projects exploring the health and wellbeing outcomes of live music activities in health and adult social care settings, with national strategic partners from those sectors and academia. He regularly appears at conferences and events speaking on this topic. He is a member of the Royal Society of Public Health Arts and Health Special Interest Group and is part of the team leading the [Live Music in Care project](#), with the Centre for Arts As Wellbeing at the University of Winchester, Methodist Homes (MHA) and The Orders of St John Care Trust. He entered the arts sector in 2005 after a successful first career as an immigration, asylum and human rights solicitor.

Ian Ritchie studied at the RCM, Trinity College, Cambridge, and the Guildhall School. Over the past 40 years, he has led a number of prominent British arts organisations, including the City of London Sinfonia, the Scottish Chamber Orchestra, Opera North, St Magnus Festival (Orkney) and the City of London Festival. Since 2010 he has been Artistic Director of the Setúbal Music Festival. As Artistic Director of The Musical Brain, he has curated numerous interdisciplinary conferences and events. He is involved in several other music charities and has lately resumed his activities as a solo singer.

James Sanderson is the Director of Personalised Care at NHS England, leading a range of programmes that are helping to empower people to have greater choice and control over their care through the delivery of the Comprehensive Model for Personalised Care. This includes the Personal Health Budgets programme, Integrated Personal Commissioning (IPC), Shared Decision Making, Person-Centred Care, Maternity Pioneers and developing and implementing new models of delivering patient choice. James joined NHS England in November 2015, and was formerly Chief Executive and Accounting Officer for the Independent Living Fund (ILF). The ILF supported disabled people across the whole of the UK to live independent lives through the provision of direct payments enabling the purchase of personal assistance support. After graduating, James embarked on a career in the private sector before joining the ILF in 2002 to undertake a number of senior roles including Operations Director with responsibility for front line service delivery, and Business Development Director with responsibility for performance development, change management and information governance.

Carmel Stevenson is Associate Director of Nursing for Older People Services at East London NHS Foundation Trust (ELFT) @rated “Outstanding” by the Care Quality Commission. Her expertise across all areas of dementia care includes the establishment of music therapy. Carmel’s leadership of Quality Improvement on older people’s wards won a *Nursing Times* Award for innovation and involved the use of music therapy as a change idea achieving a 50% reduction in violence and aggression. Carmel sings in #ELFTinIVoice ELFT’s Staff and Service User Choir, their recent performance at the Barbican can be viewed [here](#). @NHS_ELFT @ELFTArts

Matthew Swann has been Chief Executive of City of London Sinfonia (CLS) since March 2012. During his time with CLS, the orchestra has forged a reputation for imaginative and immersive, ‘seriously informal’, performances, removing barriers between audiences and musicians, often in unusual and distinctive spaces. This approach to music-making encompasses a focus on participation in the wider community, particularly in mental health, from mindfulness projects to a three-year residency in a psychiatric hospital school. Before joining CLS, Matthew produced classical music and choral events at the Roundhouse in Camden, was founder and Creative Director of Voices Now, and held roles in fundraising at the Barbican, and in executive search.

Lisa Tregale is Head of BSO Participate – the work *Beyond the Concert Hall* of the Bournemouth Symphony Orchestra. Working from early years to end of life this awarding winning department has a major focus on working with people living with Dementia in different contexts. Programmes include Making Bridges through Music – early years and residential care music making; Music for a While – participatory music making on acute care medical wards in partnership with the NHS and Concert and Tea Dance specifically designed for those living with dementia and their families. Lisa previous roles have included CEO/Artistic Director of South West Music School a DfE MDS funded Centre of Advanced Training, Director of Beaford Arts and Executive Producer of Dartington International School. Lisa has also held the position of Chair of Foundation for Excellence, an organisation championing the health and wellbeing of young musicians and dancers.

Julian West combines a career as an oboist with research and the development of projects for people living with dementia for organisations including Wigmore Hall (project leader, Music for Life), Glyndebourne Opera and Spitalfields Music. He is currently leading *Creative Encounters*, a three-year artistic residency in care homes in East London, working co-creatively alongside residents and staff using music, dance and visual art. Julian was a co-director of Created Out of Mind, who were awarded Wellcome’s Hub Award in 2016. His latest venture is Unmapped - a creative, transdisciplinary research group that specialise in the arts, well-being and dementia. Julian teaches at the Royal Academy of Music, where he is Head of Open Academy.