

2019: Ben Uri Sustainability and Public Benefit Strategy



**An Enhanced Future
for Our Second Century**

**Ben Uri
Research Unit**

Including Ben Uri Collection

**Ben Uri Arts
and Dementia
Institute**

Launching 14 January 2019



Frank Auerbach. *Mornington Crescent, Summer Morning II*, 2004

Born 1931, Berlin, Germany.

Came to England aged eight. Lives and works in London



Tam Joseph. *The Hand Made Map of the World*, 2013

Born 1947, Roseau, Dominica

Came to England aged eight. Lives and works in London

Long Term Strategic Initiatives

Ben Uri Research Unit – BURU

To develop the first online digital dictionary, comprehensively recording the immigrant contribution since 1900, of artists across all disciplines, patrons, dealers, teachers, critics and scholars to Britain's visual arts culture.

This consolidates and expands the museum's original academic focus on Jewish émigré artists, first launched in 2003, and expanded in 2011 through a sponsored research post on the wider context of immigrant artists.

Inspired by Ben Uri's Jewish heritage, its immigrant founding fathers and the Ben Uri Collection (BUC).

Ben Uri Collection – BUC

Refine and redefine in parallel with BURU.

Establish the country's most comprehensive body of works by immigrant artists who found refuge in Great Britain since 1900. Build on our already pre-eminent Collection by 281 artists, 215 of who were/are immigrants from 34 different countries.

Ben Uri Arts and Dementia Institute – BUAD

Develop the first national accredited programme of fully researched, cost effective arts interventions for those with, or at risk of, Dementia.

This consolidates, formalises and expands the museum's focus and commitment to this important and growing area of mental health need first launched in 2008.

Ben Uri Gallery and Museum
BURU, BUC & BUAD
Sustaining and Maximising Public Benefit

Purpose

Sustainability and Maximising the charity's/museum's return on investment of human and financial resources to generate significant, long term, distinctive public benefit

Objectives and Methodology

BURU: Ben Uri Research Unit

Centralise research and comprehensively record the immigrant contribution to British visual arts culture since 1900 to create Britain's first online digital Dictionary resource for widespread reference.

Record their lives in both their country of birth and UK; their journeys here either forced through persecution or displacement or, in more recent times, by choice. Detail their careers against a set criteria and generate a wide range of educational biographies

on-line, in print and on film.

This is an under-appreciated, under-studied segment of the wider spectrum of Migration Studies and is set within the broader context of Social Integration. The online dictionary references and illustrations will link to the Ben Uri Collection which is principally by immigrant artists, currently from 34 countries of birth, and other relevant museum collections.

BUC: Ben Uri Collection

Refine, expand and firmly establish, both nationally and internationally the Ben Uri Collection as Britain's pre-eminent representative collection of works, principally by émigré artists to the UK from 1900.

Establish an increased, continuous annual Collection acquisition budget.

Redefine the current Collection and reshape it, through disposals via sale and significant inter-museum gift transfers, and further acquisitions to fit within the revised collecting criteria detailed separately.

Curate a varied online exhibition programme and two physical Collection exhibitions a year at the gallery addressing themes of current focus and research. When commissioned, continue to curate our traditional, more expansive, thematic or single focus exhibitions to tour to national and international museums.

Justify an appropriately sized university, or museum gallery exhibition space for the growing Collection to be permanently seen and explored.

BURU & BUC

Both initiatives have no end date and are designed to be ongoing and, in due course, to focus increasingly on contemporary immigrant artists of the day.

Both divisions will be managed by BURU and will further develop operating partnerships with universities and museums. If materially and long term advantageous, these could lead to a permanent union to maximise public benefit from both the Research Unit and the Collection.

Redirected investment will be generated through curator defined disposals (including inter-museum and institutional gifts) to reflect the new Collection definition and collecting disciplines. This will secure and fund the expansion of the Collection (BUC) on focus areas, the launch of the Ben Uri Research Unit (BURU) and the Ben Uri Arts and Dementia Institute (BUAD) which is separately detailed.

The gallery will be open every Monday, on regular evening events, study and open days and otherwise by appointment. Rotating Collection highlights will, for the first time, be on permanent display. Entry will be Free to encourage visitor traffic and the opportunity of discourse with our research and curatorial colleagues.

The division will be led by current Research fellow and Head of Collections, Sarah MacDougall supported by long time colleague Rachel Dickson, as senior Research Manager with maintained responsibility for curatorial services.

Ben Uri Research Unit

With responsibility for the Ben Uri Collection

Database/Online Dictionary

Create the first illustrated online comprehensive dictionary of the lives, careers and major contributions to the British Visual Arts arena by immigrants to Britain since 1900.

This consolidates, formalises and expands the museum's current academic focus and expertise from solely émigré artists to the wider immigrant contribution to British visual arts addressing:

- Émigré artists to Britain since 1900 and artists born in Britain within 10 years of their parents' migration. The definition of 'artists' include Painters, Print makers, Illustrators, Designers, Sculptors, Ceramicists, Photographers, Film makers and Digital practitioners – irrespective of country of birth.

- Second generation émigré artists of particular note.
- Émigré artists of the Ecole de Paris 1900 – 1939.
- Founding and influential artists within Ben Uri history.
- Artists adversely affected by the period of German National Socialism and in particular the Holocaust, 1933 – 1945.
- Émigré Scholars, Curators, Critics, Teachers, Suppliers, Gallerists, Private Dealers and influential Patrons – as with artists – irrespective of country of birth.

Detail to be Researched and Published

BURU: Ben Uri Research Unit

Name, photo, biography, place and country of birth, year of birth.

Year of migration to Britain, reason, city/cities of residence in UK.

Education or art school as pupil or teacher.

Public Collections, honours, major museum exhibitions, single focus publications.

Year of death, city of death, principal posthumous exhibitions and publications.

Illustrations of key work/s either from our or other Collections of those who migrated to the UK from the following geographical areas

Continental Europe

Russia/Federation

Africa

Asia

Americas

Australasia

Middle East.

Criteria for Research

Criteria for inclusion/research

Artists (previously detailed) who migrated to and settled in the UK for a period of years rather than months, who are included within UK and/or country of birth Museum Collections or comparable, exhibited by UK and or country of birth museums or comparable, publications either solo focus or reference, studied at UK or country of birth art schools, represented by major commercial galleries, press coverage, auction records, aged 26 and over.

The scale of each supporting biography will be determined by achievements and information found and will contain between one and three key illustrations.

Criteria for inclusion of constituent Émigré Scholars,

Curators, Critics, Teachers, Suppliers, Gallerists, Private Dealers and influential Patrons is based on measurable impact and contribution to the rich mosaic of British visual arts and artists since 1900.

Publish

Publish existing and future research, essays and biographies through a menu to include: study books, print on demand, online view, audio, film and links to third party information.

A particular focus will be to build an extensive film library on the lives, work and context of selected influential, and often little known or neglected, émigré artists and constituents.

Ben Uri Collection

Achievable Ambition

To continue to build the Museum Collection with the objective of assembling the UK's most comprehensive collection of representative works by immigrant artists to Britain since 1900 in parallel with the Ben Uri Research Unit

This will be achieved through:

1. Curator-led acquisitions, gifts, bequests and loans.
2. Curator-led and designed disposal programme to refine and redefine the current Collection into a more researchable, accessible and increasingly exhibited body of work, without any overall dilution of quality or relevance.
3. Adopt the new Collecting and Collection matrix disciplines to enhance the quality, relevance and manageability of the Collection, linking to and reflecting the work of BURU.

Ben Uri Collection

Current range of 281 Artists from 34 Countries of Birth

<u>Country of Birth</u>	<u>Artists</u>						
Argentina	1	Estonia	3	Latvia	1	South Africa	3
Australia	2	France	4	Lithuania	4	Spain	2
Austria	16	Germany	53	Mauritius	1	Switzerland	1
Belarus	3	Hungary	5	Netherlands	3	Turkey	1
Belgium	2	India	1	Poland	41	Ukraine	8
Bulgaria	1	Iraq	1	Romania	5	USA	8
Czech Republic	9	Israel	5	Russia	18	Virgin Islands	1
Dominica	1	Italy	1	Scotland	3		
England	66	Iran	1	Slovakia	6		

Ben Uri Refined Collection/Collecting Policy

Artist qualification on any one category criteria does not guarantee consideration but non-qualification on any disqualifies, unless under exceptional circumstances and proposed by the Head of BURU/BUC, and the Collections Committee

Category

1. Founding and influential artists within Ben Uri's history
2. First Generation immigrant artists to the UK, including those who were born here from immigrant parents within 10 years of their migration
3. Second Generation artists of very specific merit, either artistically or narratively
4. Artists adversely affected by German National Socialism and, in particular, the Holocaust between 1933 and 1945
5. Immigrant artists of the Ecole de Paris 1900-1939
6. Existing BU Collection works that are fettered either financially or by terms of the gift
7. Works on loan

New Collection quantity matrix; Number of works to represent artists within each category

1. Founding and influential artists within Ben Uri history 3
2. First generation immigrant artists 2
3. Second generation of particular focus 1
4. Affected by Nazi era 1933-1945 1
5. Ecole de Paris artists 1900-1939 1
6. Existing fettered works (financial or terms of gift) no limit
7. Works on Long term or time specified loan within categories A – E no limit

The new collecting and Collection matrix disciplines, based on the objective of improving the quality, distinctiveness and manageability of the Collection, dictates all accessions and disposals

Gifts and Bequests

Work/s offered of merit to be included in the Collection may add intellectual or artistic value but be judged insufficient to enter the ring-fence. In these circumstances a clause has to be explained, agreed and included in the property transfer contract that the work may at some future point be substituted and either disposed of for the benefit of the institution, with the donor credit being transferred, or gifted to another institution where the work will enjoy more productive public engagement.

This allows flexibility to continuously improve the quality of the Collection without regenerating a body of work over-shadowed by new acquisitions, which end up serving little or no public benefit in our long term storage.

Loans

Whilst there is no specific numerical limit, curators will be aware of the numerical matrix and will only accept loans of artworks that are significant, central to an artist's oeuvre and relevant to the BURU focus.

Loans will only be accepted following a discussed and agreed museum 'break clause' allowing the possibility of return to lender or translating into a gift to be sold for the benefit of the institution should, at some point in the future, circumstances and collecting disciplines determine.

Accessions and Disposals based on new Collecting and Collection Discipline

Maintaining new quantitative and qualitative matrix

A year plus long, and exhaustive, curator refinement of the current Collection will, following disposals, generate approximately a 50% reduction in volume of works to around 700 key objects. This contraction is estimated to result in only a 10% reduction in insurance value.

Over 100 works from the disposal schedule have been identified as candidates for free inter-museum transfers. All the works identified for disposal will have greater life in the private or public domain elsewhere than they do languishing unseen in our long term storage facility.

This refinement will part facilitate the redefined strategic expansion of the Collection, the Research Unit (BURU) and the Arts and Dementia Institute (BUAD) to better ensure long term sustainability and simultaneously maximise distinctive public benefit.

We will maintain the new artist numerical matrix discipline within each Collection context. Once an artist numerical ceiling is reached, further more important accessions can only be acquired on the basis of an existing, unfettered and non-ring fenced work being released.

Disposals

The disposal programme is a direct result of the redefined Collection and collecting policies as previously detailed

Principles and Process

Ultimately it is the responsibility of the Trustees to assess, evaluate and decide what strategic decisions are in the best interests of the charity in order to fulfil their principal obligations addressing long term sustainability and enhancement of distinctive public benefit.

This criteria is assessed by ongoing critical and realistic evaluation of the return on investment from human and tangible or financial resources in the present and the future.

Disposals – to enhance sustainability and overall distinctive public benefit

Through redefining the Collection to reflect BURU focus we will simultaneously be able to increase investment in each expanded core area of the museum's redefined priorities. Each division, being Collection (BUC), Research Unit on the immigrant contribution to British visual arts (BURU) and Arts and Dementia Institute (BUAD) is designed to significantly enhance our specialist and distinctive public benefit

Disposals and process will be fully transparent and achieved through sale by auction (Sotheby's have been selected to handle the principal works) and other means, as the Trustees and senior staff consider most appropriate, to maximise returns in the best interests of the charity. This will be implemented alongside an extensive programme of over 100 potential inter-museum gifts.

Examples of Works to be Ring-Fenced for Ongoing Public Benefit

The Trustees will seek further curatorial and legal advice, following the implementation of this redefinition of the Collection, to put into place a non-negotiable ring-fence around agreed works considered sacrosanct to the long term intellectual weight, and century-old heritage of Ben Uri

Museum's heritage

David Bomberg: *Ghetto Theatre*, 1920
(acquired 1920)

Mark Gertler: *Rabbi and Rabbitzin*, 1914
(acquired 2002)

Frank Auerbach: *Mornington Crescent, Summer Morning 11, 2004* (acquired 2006)

Jacob Epstein: *Bust of artist Jacob Kramer*, 1921
(acquired 2003)

Samuel Hirszenberg: *Sabbath Rest*, 1894
(acquired 1923)

Isaac Rosenberg: *Self portrait in Steel Helmet*: 1916
(acquired 2009)

Simeon Solomon: *Renewal of vows over the scrolls of the law*, 1893 (acquired 1918)

Solomon J Solomon: *The Breakfast Table*, 1921
(acquired 2002)

Alfred Wolmark: *Ethel Solomon in Riding Habit*, 1909
(acquired 1988)

Tam Joseph: *Hand made map of the world*, 2013
(acquired 2016)

Rarity and historical importance

Marc Chagall: *Apocalypse en Lilas, Capriccio*, 1945
(acquired 2010)

Chaim Soutine: *Jeune Servante*, c1933
(acquired 2012)

George Grosz: *Interrogation*, 1938 (acquired 2010)

Josef Herman: *Refugees*, 1941 (acquired 2014)

Victor Hageman: *The Emigrants*, c1910
(acquired 2013)

Max Liebermann: *Sketches of Josef Israels*, 1912
(acquired 1987)

Ben Uri Archive and Library

Archive

The current original archive will be placed either in whole at, or divided, between Southampton University, London Metropolitan Archives and or Tate where they can be properly viewed and studied in proper context. Copies will be retained of archival material from c1915-c1935 and specific artist and all exhibition records, as part of BURU. These will be immediately accessible for the first time and on open display to the public on gallery open days and by appointment to external scholars. Material can be added to the archive only if of specific Ben Uri connection. No artworks can be added.

Library

For the first time, alongside archives, the extensive Ben Uri Art Library will be displayed and immediately accessible to BURU, the public and by appointment to external scholars and interested parties at Boundary Road.

Continue to build the library, as a core objective, to become in its own right a first stop for scholars on Jewish and immigrant artists to Great Britain since 1900.

Public Engagement and Curatorial

Ben Uri at 108a Boundary Road, St John's Wood, London NW8

The gallery will be reconfigured into five working areas accommodating: BURU, BUC, Library & Archives, BUAD (Ben Uri Arts and Dementia Institute), and Administration. BURU will occupy the Ground floor permanently exhibiting Collection highlights with individual themed exhibitions twice a year. The library and archives will be located in two of the galleries in the lower floor with the Ben Uri Arts and Dementia Institute occupying the third area.

The gallery will be open every Monday with Free Entry plus at events and open/ study days or by prior appointment.

Curate rotating exhibitions at the Boundary Road gallery including financially supported/tax in lieu gifted Collection highlights. Develop ongoing educational events and study days on current themes of BURU.

In addition curate and present a two week, on-site physical exhibition of themed works from within the BU Collection every six months, with scholarly activities that reflect the ongoing BURU research focus. The gallery will be open to the public free of charge every day during these two week exhibition highlights.

Curate a wide range of online Collection exhibitions reflecting the width and scope of BURU focus.

Continue to promote existing 'ready-to-go' fee-paid exhibitions to other institutions (e.g. Tempest; Chagall and Shakespeare/Komar and Melamid's Yalta/Émigré artists from Germany/Austria/Poland/Highlights of the Collection etc.) and mini-Collection shows on BURU themes.

When commissioned, curate Ben Uri Collection dominated relevant exhibitions for third party institutions. In 2018 Ben Uri has curated four exhibitions in five different locations across the UK.

Continue to promote Collection loans to other UK and international museums. In 2018 over 100 Collection works have been the subject of loans to different locations across this country and abroad.

Develop the use of high quality Collection reproduction exhibitions to share and engage audiences outside museum controlled environments.

**Ben Uri
Gallery and Museum:
Operating**

Management Structure and Recruitment

Director

Two x full days or four x half days a month: Will be the front public face of the project alongside the Head of Collection and Senior Research Manager/s. The appointee will add weight, connections and advice to the senior management team. Will have strong connections to facilitate ongoing grant funding, build partnerships, and/or initiate a mutually beneficial merger with an appropriate university to materially enhancing delivery.

Management: BURU & BUC

Sarah MacDougall, currently Head of Collection and Eva Frankfurter Research Fellow for the study of émigré artists, has been appointed Head of BURU & BUC. Long time colleague, Rachel Dickson is appointed a Senior Research Manager with continued responsibility for curatorial. Two researcher officers yet to be appointed.

IT

Web design, maintenance and development officer: part time and freelance – To be appointed.

Development/Fund Raising Officer

To be appointed.

Support Staff and Students

To be appointed.

Premises and Central Administration/Financial Control

A part time premises, administration and finance officer will be appointed to handle all aspects of the building and demands of BURU, BUC including Archives and Library and BUAD (Ben Uri Arts and Dementia Institute) all initially located at Boundary Road.

The charity does not own the building and can be flexible re moving to alternative locations.

Support Council.

A well connected, respected leading figure from within or outside the art academic world to Chair/lead a small group of up to eight Support Council members. Their role is to be ambassadors and guide, facilitate productive contacts, network, raise local funds and to support national and international grant applications. Chair and Council colleagues to be recruited via word of mouth, advertising and or agency.

Self Financing Operating Principles

Grants

The Ben Uri Research Unit must be self-funding and sustainable. The Director and Head will be responsible for ensuring c15 % of each Research Manager/Officer's time, working with the Development Officer, is dedicated to grant applications.

Information Requests and Charges

BURU will generate significant increased academic information requests. These will continue, under normal circumstances, to be addressed at no charge. Inevitable increased public and commercial requests for information will also add further pressures to the already considerable level of time consuming demand. A web-based inquiry system will be introduced for public and commercial information requests with clear menu pricing to reflect time and cost of responses with commercial subsidising scholarship.

Curatorial

BURU/BUC will entertain third party curatorial requests solely within its subject focus and only if time is clearly allocated and recharged to generate a c33% surplus on all time and costs. A set contract, based on previous experience will be crafted.

Exhibition and Collection

Loan Requests

Any charge has to cover actual costs and be assessed on whether the project is surplus income-generating for the borrower.

**Ben Uri
Arts and Dementia
Institute**

Purpose

A National Centre of Excellence developing researched and evaluated art interventions to measurably and cost effectively improve the quality of life of those living with dementia, their carers and those at risk, living in social isolation

Mission, Objective, Benefit

A long term commitment to delivering intuitive, cost effective, research led, accredited, nationally available art interventions that incrementally add to the quality of life of those affected by Dementia and social isolation, with a special focus on older people.

This is a distinctive and important response to the wide, urgent UK national and global issues of Dementia, carer burden and social isolation. This prioritises and expands the focus given to this area since 2008.

For people with Dementia or living in social isolation

- Stimulation, meaningful tailored activity and new learning over extended, involved periods.
- Improved mood, reduced agitation.
- Social contact thus reducing isolation.

For carers/management and staff

- Practical art activities suitable for clinical, care-home and home settings.
- Cost savings – less monitoring involved, reduction in hospital and care home admissions, less need for medication.
- Culturally sensitive materials, suitable for diverse populations.

The Facts: Dementia Nationally and Globally

- 850 000 diagnosed with Dementia in UK (Alzheimer's Research UK, 2014).
- Costs UK economy £26bn annually yet only 0.3% is allocated to research (Alzheimer's Research UK 2018).
- The actual number of people living with Dementia is considerably greater as many not formally diagnosed.
- One in 10 people over 65 (c1.2m) live with Mild Cognitive Impairment (MCI), (Alzheimer's Research UK, 2018).
- Caring for people living with Dementia is a public health priority (WHO, 2012).
- Resource and funding crisis of addressing such care, with dignity, continues to grow.
- 2.8 million people over 65 in the UK will require nursing and social care by 2025 (Guzman-Castillo, 2017).
- 10% of men and 20% of women aged 85 and over will have 'high dependency care' needs by 2035 > 446,000 > double the current 2015 level. (Jagger, *Lancet*, 2018).
- Globally, the forecast of numbers of people living with Dementia will increase from 50m in 2018 to 152m in 2050 (Alzheimer's Research UK, WHO 2017).

Strategy

Delivering through collaboration and partnerships

- Design, test, evaluate and roll out nationally, a flexible replicable Ben Uri visual arts intervention for
 - a) people living with Dementia and their carers;
 - b) socially isolated at risk of Dementia e.g. older people living alone or in care homes
- Evaluate interventions for preventive and partial recovery impacts
- Achieve National Institute for Clinical Excellence (NICE) and/or other accreditation
- Be recognised as a core best practice and standard choice for social care providers
- Raise ongoing investment to fund sustainable intervention models
- Establish Social Enterprise Company as an important means of part funding the Institute
- Provide expertise, training and consultancy and sell the product (post full evaluation) as ongoing income streams
- Train and place selected artists in diverse settings to lead implementation of interventions
- Develop future communication methods of interventions through digital, computing and robotics
- Disseminate and share findings
- Short, medium, long-term collaborations and partnerships to maximise public benefit

BUAD Programming Matrix

Title	Principal and Secondary Residents	Where? Principal Locations
Art in Residence Developing proven art practice and conversational engagements to reflect audience characteristics	1. Living with dementia 2. Carers / family 3. At risk of dementia living in social isolation	1. Care homes, hospitals 2. Residential or care homes 3. Day centres, hospitals, at home
Starting with Art Developing proven art practice and conversational engagements to reflect audience characteristics	1. At risk of dementia living in social isolation 2. Living with dementia 3. Carers/family	1. Day centres, hospitals, at home 2. Care homes, hospitals 3. Residential or care homes
Ways into Art Producing 'how to' film modules of proven BU art interventions above	All categories above	Nationally to all via health commissioning bodies

Ben Uri USPs

- The only UK dedicated 'Arts and Dementia Research Institute' developing national, readily adaptable and replicable, art interventions that can be moulded to address diverse client group characteristics.
- Early recognition that standard 'one size fits all' art activities entertain but are not effective substitutes for researched, evaluated art interventions.
- Ten years experience evaluating process and impact overseen by Jane Landes, James West, Professor Michael Baum and Professor Victoria Tischler.
- Leading the field in development of effective art interventions through on-site research and evaluation.
- Focus on diversity – exploiting BU's heritage and expanding Collection of work by immigrant artists (currently from some 34 countries of birth and growing) to positively engage with the rich mix of heritages in our country.
- Realisation that an important measure of effectiveness depends on post engagement and ongoing benefit rather than the specific pleasure/benefit of the moment of the event itself.
- Only UK Museum/Collection dedicated to this field as a core and priority programming division.

Investment

Why investment in BUAD will generate incremental returns and distinctive positive benefit

- Ben Uri transformed its programming in 2013 away from entertainment creative activity. It made a commitment to solely focus on rigorous research based initiatives to widen and quantify impact for people living with Dementia, older people and those who are socially isolated. Comparison of cost to deliver is a key measure within ever increasing demand and funding deficits.
- Arts interventions must be able to justify and evidence their impact and purpose in order to justify and secure investment (Daykin and Joss, 2016).
- Arts and Dementia studies are often small scale, and without appropriate theoretical frameworks; interventions complex with elements not always fully understood.
- The market offer is varied and fragmented and although regularly high quality there is no standard basis of intervention measuring carry-over benefit past the moment /occasion or standard measurement and comparison of cost to deliver compared to other initiatives.
- Lack of programming which integrates humanities and scientific paradigms.
- Few studies have attempted to understand and isolate the mechanisms that suggest how the arts 'work' for people with Dementia Aesop/BOP 2018, (Cousins, 2018).
- Market size in UK c2m and growing fast. Those living with Dementia globally (excluding those at risk) is currently 50m and forecast to grow to 152m by 2050. BUAD designed interventions can be easily language translated allowing beneficial impact to be exported.

Why Ben Uri?

- Ben Uri first established its serious presence in this field in 2008 and has been increasing investment annually since.
- First mover advantage – already demonstrating best practice in evaluation and assessment.
- First to commit as a core programme and accelerated investment and research since 2013.
- Natural fit with BU's core values by 'using art differently', encourage and nurture learning and creativity, focus on identity and migration to deliver distinctive public benefit.

Why Now?

- Dementia is a national and global public health priority. Only 5% of UK Dementia research funding is committed to improving care and prevention whilst 95% goes towards an ultimate cure which is recognised as a distant prospect.
- Arts and Dementia programming recognition is growing and fast moving, see APPG report (2017), Culture, Health & Wellbeing Alliance (est. 2018)

How?

- Expand, measure and refine current Ben Uri programmes to establish a viable platform for clinical assessment and accreditation.
- Recruit further programme implementation officers and supervise selected PhD students.
- Recruit a sector experienced development officer to work with senior management and support council to maximise potential grant income to ensure the division is self sustainable.
- Recruit an experienced Chair to lead members of a new BUAD support/ philanthropy council. Their role will be to act as Ambassadors and facilitate productive contacts, network, raise local funds and to support national and international grant applications.

Programme Summary

1. Art In Residence

To work with those who are living with Dementia and/or are socially isolated

- Tailored to reflect characteristics of recipients whether medical, ethnicity, country of origin, place of living, overall capacity.
- Assessing the impact of art making, compared with art discussion, on the overall wellbeing and cognitive responses of those living with Dementia: first year pilot at Nightingale House completed.
- A three year commitment to part fund and enable in depth research, facilitated by University of West London, at/with Nightingale House in South London, exploring best practice, impact and replicability.
- Follows feasibility study (2015: 2016) ProVACAT (Practising or Viewing Art Cognitive Ability Trial) at Hammerson House care home in North London.
- Benefits assessed to date: less depression, increased social engagement, less agitation, empowers staff and family carers, demonstrates capacity to learn new techniques and interests through art.

2. Starting with Art

To work with people who are socially isolated and or living with Dementia

- Tailored to reflect majority characteristics of recipients whether medical, ethnicity, country of origin, place of living, overall cognitive capacity.
- Provide care settings with reproductions from the Ben Uri Collection, enabling them to facilitate an in-house high quality art gallery environment to enhance engagement and art interventions.
- Supporting trainee art therapists for one year as part of their university course.
- Guidance and collaboration from senior art therapists Jane Landes & James West.
- Programme to be reviewed with Prof Dominik Havsteen-Franklin, Kingston University.
- Benefits: new learning, less depression, enhanced social engagement, less agitation, empowers staff, carers and family with new techniques and interests.

3. Ways into Art

To replicate the on-site engagement, off-site, via filmed tool kits/tutorials sharing best practice to lift impact standards for those working with people living with Dementia and/or are socially isolated

- Produce an extensive series of 'HOW TO' films to replicate the principal techniques and interactions from Ben Uri designed programmes #1. Art in Residence and #2. Starting with Art.
- First pilot production of 'HOW TO' tutorial films showing how to run art discussion/practical sessions completed.
- Accompanying online resources, currently comprising of six themes each with five artworks and fact sheets for discussion, and exemplified activity.
- Pilot films ready to be peer group evaluated and results will be incorporated before a wider distribution.

Other Providers/Projects of Note

- Alzheimer's Society Arts and Dementia Doctoral Training Centre (2015-18).
- AHRC's Dementia and Imagination (2013-2017).
- Wellcome Foundation's Created Out of Mind (2016-18).
- Above are comparable in scale however differ in focus e.g. different art forms, perceptions of Dementia.
- Dementia, Arts and Wellbeing Network (2016-18).
- Arts4Dementia, Creative Arts and Dementia Network.
- Arts and Older People e.g. cARTrefu, Creative Conversations, Armchair gallery, Inspire (2017-).
- Above are not accreditation driven.
- Above are providers of training, networks or small scale research without specific focus on visual art.

Arts and Health Context

- Creative/cultural engagement: most important in 'later life wellbeing' (Age UK, 2018).
- Creative Health, 2017: A major, all-party 190 page parliamentary report, features the important role and widespread benefits of art interventions and mental health issues..
- Report calls for increased use of arts in health and social care.
- As a result the Culture, Health, Wellbeing Alliance was established in 2018 to drive the arts and health engagements forward.
- Visual art interventions add different dynamics and engagements compared to music and requires further research led evaluations.
- Cognitive Stimulation Therapy (CST) is currently the only non-drug therapy recommended by NICE (National Institute for Clinical Excellence) for Dementia.
- BUAD intends to develop the second NICE recommended non-drug therapy through replicable, best practice art interventions with built-in flexibility that positively recognise client group individuality.

Principal Areas of Institute Activity

- Generate evidence from and for a range of effective Ben Uri designed visual art interventions through intensive research in diverse settings.
- Establish collaborations with NHS, commissioning bodies, care homes, charities and higher education.
- Roll out interventions via face to face, digital and other formats, nationally and long term internationally, addressing and up scaling standards of much art related interventions and facilitating where none..
- Train artists and others to deliver art interventions.
- Place artists in care settings.
- Run symposia, conferences and exhibitions.
- Raise sufficient ongoing funds for research and enterprise e.g. development of technological interventions.
- Raise awareness of Institute's work via social media, web-based material and engagement events.

About Professor Tischler

Victoria Tischler leads the Ben Uri Art and Dementia Institute and is Professor of Arts and Health at the University of West London and Honorary Associate Professor at the University of Nottingham.

Her research investigates the relationships between creativity and cognitions, and creativity and mental health, aligned closely with rapid advances in neuroscience that may revolutionise our understanding of how to prevent Dementia.

She works across a number of projects: (including. Dementia and Imagination, The Imagination Café, Arts

and Dementia Doctoral Training Centre) that develop and evaluate visual arts and multi-sensory interventions for older people with a focus on Dementia. Her work is also concerned with the wider impact of arts and culture on health and wellbeing and development of the creative workforce.

She is co-executive editor of the journal *Arts & Health*, has expertise in public engagement, knowledge transfer and consultancy. This includes developing, curating and commissioning art and mental health activities in academic, clinical, cultural and third sectors.

Presentations/Publications about Ben Uri's Work

Professor Victoria Tischler

2019 (forthcoming, commissioned) Health Humanities and the Creative Disciplines. Routledge Companion to the Health Humanities.

2018 College of Nursing Midwifery and Healthcare University of West London-Annual Conference 'Dementia and Imagination'.

2018 South London and Maudsley NHS Trust. 'The future of creativity in mental health care'.

2017 The Culture Capital Exchange – Arts and Health forum launch 'Why use the arts in Dementia Care?'.

2017 Royal Society for Public Health – Powerful Partners 'Artists are taking over the care home'.

Emma Hollamby, Arts and Dementia Programme Manager

2016 Fifth Health Humanities Conference, Seville 2017, 2017 First International Arts and Dementia Conference 2018 Age UK: Cultural Partnerships and Creative Practice Event.

Creative Practices for Improving Health and Social Inclusion, chapter: ProVACAT; A collaboration between Ben Uri and Hammerson House.

Art Therapy in Museums and Galleries, chapter: Starting with Art: Ben Uri Artworks as a Stimulus for Art Psychotherapy in Dementia Care.

Image and Narrative: Therapeutic Applications for Trauma, Addiction and Recovery, chapter: Image, Narrative and Migration.

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\$10m grant by The Laurie M. Tisch Illumination Fund to fund arts programmes focused on mental health issues in New York City, April 2018



2019: Ben Uri Sustainability and Public Benefit Strategy



**An Enhanced Future
for Our Second Century**

**Ben Uri
Research Unit**

Including Ben Uri Collection

**Ben Uri Arts
and Dementia
Institute**

Launching 14 January 2019