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Movie Memories at Glasgow Film Theatre

An evaluation of an accessible cinema programme for
people living with dementia and unpaid carers

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“From the second you turned up... it was always great because they put the lights on outside, the old movie lights on, as they turn up, and the build-up was from that part on. And it was just... you can never lose that feeling of walking through the door, going into the cinema.”

Daughter attending with her stepfather who has dementia and her mother who is his carer

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About this report

This report details the evaluation of the Movie Memories programme at Glasgow Film Theatre undertaken by HammondCare. This programme was funded for three years by the Life Changes Trust and is focused on a monthly cinema programme designed for people living with dementia and unpaid carers to enjoy together. Thank you to everyone who participated in the evaluation.



Foreword

**By Agnes Houston,
Dementia Coordinator**

I welcome this evaluation of the Movie Memories programme. What Glasgow Film Theatre has done is give back a movie experience that had been lost to people with dementia and their families. Many people with dementia live with sensory changes. I have hyperacusis (when everyday sounds seem much louder than they should) and lots of sensory issues. My last memory, before Movie Memories, of going to the theatre was awful. It was too noisy; it was too busy, and it was painful. A new movie would come out, and I would say 'that's not for me'. I would not even contemplate it. And I am not alone, this is the experience of many people living with dementia and their carers. Movie Memories have given me, and people like me, this experience back. So, nothing is impossible with a little work and looking out for others. For me, if my daughter was treating me to a day out, we now we have a place to go together, to have that cinema experience. It has given me back the experience of going to the movies as a pleasure, to share with others, in my home city of Glasgow.

Glasgow Film Theatre

Glasgow Film is a national centre for film and moving image, where audiences and filmmakers alike are welcomed to experience and debate cultural practice and ideas through diverse, unique, and quality programmes, that transform the way people see the world, through film.

Glasgow Film comprises Glasgow Film Theatre (GFT), Glasgow Film Festival (GFF) and Glasgow Youth Film Festival (GYFF), as well as an extensive range of engagement, outreach and educational programmes that aim to reach people of all ages and backgrounds. As a not-for-profit educational charity, Glasgow Film depends on audiences, public funding, sponsorship and support from Charitable Trusts, and individuals to deliver cultural, learning, engagement, and outreach activities (Cinema For All). The ethos is using film as an effective, accessible, enjoyable tool for learning with people of all ages, abilities, and income. The aim is to provide connection, community, and culture through engagement with film, for people of all ages.

Glasgow Film Theatre (GFT) is an independent cinema in Glasgow city centre which plays a leading role in the cultural life of the city. Opening in 1939 as The Cosmo in an iconic building, the GFT was established by the Scottish Film Council in 1974. GFT prides itself on being Scotland's most diverse independent cinema and is host to the annual Glasgow Film Festival and Glasgow Youth Film Festival. Teaming up with partners allows GFT not only to add breadth and depth to the programme, but also to reach new audiences in innovative ways. GFT has attracted new and established talent, forging links with film exhibition collectives such as

The New Black Film Collective and We Are Parable; advocacy and equality rights organisations National Autistic Society Scotland and deafscotland; human rights organisations such as Scottish Refugee Council and their annual Refugee Festival Scotland and Scottish strategic racial equality charity Coalition for Racial Equality (CRER) producing Black History Month film events. In addition, they have an Equalities, Learning and Engagement team who work across all of Glasgow Film's activities, both physically and virtually, to deliver the audience development and engagement aims of the organisation through a programme of learning and participation work integrated into the programme, engaging audiences, and those least likely to engage in formal cultural activity. Equalities, Learning and Engagement activities include screenings, debates, courses, workshops, interpretation, Q&As, seminars and project funded outreach work.

Building resilience and connections are key drivers for Glasgow Film. Over the recent past the organisation has developed three primary accessible programmes: D/deaf and Hard of Hearing-friendly Visible Cinema, an autism-friendly Access Film Club, and Movie Memories – a monthly dementia friendly film programme. This report focuses on Movie Memories.

The Movie Memories programme

In 2017, GFT received three years of funding from the Life Changes Trust to launch *Movie Memories*; a monthly cinema programme designed for people living with dementia and unpaid carers.

Movie Memories includes classic and contemporary film screenings alongside a programme of live music for people living with dementia, carers, and members of the public in a safe and social environment where anyone is welcome.

The *Movie Memories* programme is staffed by the Public Engagement Coordinator, Development Manager, Projectionist, front of house staff and volunteers (*Movie Memories* Ambassadors).

Members of the public book tickets online or purchase them in advance

while attending a *Movie Memories* film screening event.

The front of house staff retains tickets to be sold on the day of screening for people who haven't made an advance booking.

This decision was made to avoid disappointing people who were not aware of the pre-booking option. Volunteers (*Movie Memories* Ambassadors) are available throughout events to support people attending, from the moment they arrive at the cinema, to when they leave.



Chatting with a Movie Memories Ambassador

What to expect at a Movie Memories event?

The ethos

- A welcoming and safe environment
- A social space, where conversation is encouraged
- Dementia aware staff and volunteers

Practical details

- There is an interval with live music and free refreshments
- All tickets are £3
- All events will be seated

The venue

- Clear signage
- An accessible toilet
- Flooring in the cinema is short pile carpet
- Well lit – the cinema stairs are lit at all times
- Well ventilated

Examples of films shown at Movie Memories

Whiskey Galore!

Judy

Rebecca

Sir Harry Lauder's World Famous Songs and More

It's a Wonderful Life

Singin' in the Rain

Deaf Shorts Showcase

Easter Parade

Coast and Sea

White Christmas

A Tour Round Scotland

Pink Panther

An American in Paris

To Have and Have Not

Mamma Mia!

Summer Holiday

The Public Engagement Coordinator perspective

For GFT and the Movie Memories team, the experience was a great way of developing a cinema community that is then able to reach out to other people from the wider community.



“That is a great feeling, so we’re really proud of this community.”

Jodie Wilkinson

GFT Public Engagement Coordinator

Jodie is the Public Engagement Coordinator at GFT. In this role, Jodie has taken Movie Memories from the creation of the project through to implementation and coordination of the programme. Encouraged by the success of earlier inclusive cinema screening initiatives like D/deaf and Hard of Hearing-friendly Visible Cinema, activating the Movie Memories programme was the next logical and important step to build on GFT’s equality and inclusion offer. The Life Changes Trust (LCT) funded the programme for a three-year period. This meant that GFT had ‘the time to really be able to understand the flow of the audience, what they like and what they don’t like’. Jodie explains how, with a venue as busy as GFT, this programme duration provided the opportunity to test different approaches and understand the challenges. In the final year, the team were still finding out new things about the events and how they are delivered.

For GFT and the Movie Memories team, the experience was a great way of developing a cinema community that is then able to reach out to other people from the wider community. ‘For me... [we have] an internal community which includes myself and the Development Manager. Then we have the front of house team, and the ambassadors. We have Agnes [Dementia Coordinator] and then our Steering Group. So, all of those circles form part of the wider Movie Memories community. We needed to start by forming a mini-community - a foundation to develop from.’ GFT have taken a learning organisation approach, consulting with, and learning from, people with lived and learnt experience of dementia. What GFT has found is that once they opened the door to providing these screenings, people were incredibly happy to come because the experience is unique. Every month around 100 people come to enjoy a film on a Thursday morning. And as Jodie says, ‘That is a great feeling, so we’re really proud of this community.’

The evaluation process

In 2017, GFT received three years of funding from the Life Changes Trust to launch **Movie Memories**; a monthly cinema programme designed for people living with dementia and unpaid carers.

Due to the pandemic the cinema experience has been closed for over a year. GFT had already gathered lots of information on the Movie Memories experience, so we started by reviewing this, speaking to the GFT team about the outstanding questions to be addressed and agreeing the evaluation objectives. We identified the following questions–

- Can you create an accessible cinema experience for people with dementia and carers?
- How do you do this?
- What are the experiences of the different stakeholders?
- Does this create added value and for who?
- In what ways?
- Did the programme meet the Movie Memories objectives of being safe and social, and Glasgow Film's wider ambitions of 'Cinema For All' which is accessible, and builds connections and resilience?

We worked with GFT to identify the key stakeholders for this evaluation: people with dementia, unpaid carers, volunteers, and the project team. This evaluation does not consider the experiences of the public. We started by gathering the information that GFT already held from their self-evaluations and arranging

further meetings and discussions. Potential evaluation participants were contacted by e-mail and where they were interested in being involved in the evaluation were sent the participant information sheet and consent form. Due to the pandemic restrictions, telephone or online video meetings were arranged according to the participants' preferences. Some interviews were undertaken with pairs of respondents and others on a one-to-one basis; again, this was subject to the participants' preference and availability. Ten interviews were undertaken which were audio recorded and transcribed. You can find out more about our team in Appendix 1.

We then used two approaches to analyse the information we had collected. These approaches were Framework Analysis and a social return on investment approach (SROI).

Framework analysis

We used a method called Framework Analysis to guide the analysis process (Ritchie, Spencer and O'Connor, 2003). This is a way of exploring information from different people and diverse sources; people who contributed to Movie Memories events, people who attended Movie Memories events, and the GFT's own self-evaluation reports. We started by analysing the self-evaluation reports. This provided a useful overview of the Movie Memories initiative and highlighted the knowledge of those involved in establishing and providing this cinema experience and the impact on the people who attended.

This helped us to generate codes (categories of information). We then analysed the data from our interviews. This information provided

additional insights and new, more detailed coding categories were added to our framework. When this stage of data analysis was completed, we then reviewed all the information that had been allocated to each coding category. This enabled us to describe, interpret and refine our understanding of the key aspects of Movie Memories and develop overarching themes. We used the qualitative data analysis tool NVivo to undertake this work. You can find a list of our codes in Appendix 2.

To quantify any added value delivered by the programme, we used Social Return on Investment (SROI). Much of the wider value associated with activities that take place in the real world is not easily measured in financial terms,



Framework analysis

Procedural steps in a Social Return on Investment analysis



sometimes resulting in outcomes that are important to people and communities being discounted. SROI analysis, a method of evaluation developed by the New Economics Foundation¹, seeks to measure, account for and communicate this broader concept of value by incorporating wider social and environmental aspects.

SROI measures change in ways that are accepted by the people or organisations that experience the change (stakeholders) and articulates this from their perspectives. Importantly, relevant outcomes are identified by the stakeholders themselves. SROI then assigns monetary value to these outcomes by identifying indicators which can be allocated a financial value (or proxy). Comparing this value to the investment required to achieve that benefit produces an SROI ratio. SROI takes standard financial measures of economic return a step further by capturing social as well as financial value.

This evaluation recognises deductions for:

- Deadweight – a measure of the amount of an outcome that would have happened anyway, in the absence of the programme;
- Alternative attribution – where other agencies, including friends or family, may support stakeholders to achieve the identified outcomes; and
- The time value of money – a calculation that reflects the present-day value of benefits projected into the future.

After analysing the information gathered using the methods described above, we then returned to our original evaluation questions to populate the answers. The next part of the report provides this detail. The names of people included in this report are pseudonyms unless the person has consented for their real name to be used. Where the person named was unable to express their preference, the family member (next-of-kin or close family member) selected the option they felt the person would choose. Consent for use of real names was recorded and filed.

¹<https://neweconomics.org/2009/05/guide-social-return-investment>

Creating an accessible cinema experience for people with dementia

Our evaluation found that it is possible to create an accessible cinema experience for people with dementia.

This is facilitated by a combination of key people who act as champions and are engaged in a combination of advocacy, consultation, learning, and networking, and supporters, in several roles, who are engaged in practical tasks, such as adapting the environment, and supporting people to participate in the cinema attendance and to connect with the GFT community. We will explore each of these in turn.

Commitment to the programme

Glasgow Film was ideally placed to initiate and implement this programme. It is a culturally recognised establishment, with a commitment to learning and education, a strategic post of Public Engagement Coordinator, and an interest in accessible cinema experiences. The programme team had a clear objective in delivering this new leisure activity option, and a purpose: to alleviate loneliness and at the same time contribute to better public awareness and understanding of dementia. This can be thought of as the right team, the right approach, supported by shared values.

Informed by a steering group

The development and running of Movie Memories programme was informed by and reviewed in regular meetings with the project steering group, which included representatives from different dementia focussed

organisations and a specially appointed Dementia Coordinator, who lives with dementia.

The steering group members were representatives of the following organisations:

- Alzheimer Scotland
- DEEP (The UK Network of Dementia Voices)
- Dementia Carers Voices
- GCVS Community Connectors
- Health and Social Care Alliance Scotland
- The North Dementia Forum
- TIDE (Together in Dementia Everyday)
- Glasgow's Golden Generation (formerly GOPWA)

At steering group meetings, the GFT team provided an overview of ideas and updates which were then explored with attendees. These meetings were also a forum for steering group members to 'share their own events and stories as well. Working with the steering group was part of the GFT learning process. An example was that the term 'early to mid-stage was found by the group to be not only confusing but disempowering for people as it removes autonomy for the person themselves choosing whether events are right for them. GFT subsequently attracted audience members with

Creating an accessible cinema experience for people with dementia

"I booked the tickets, a month in advance, because you went one month and you knew when the next one was coming, like mark it or write it in our calendar."

diverse experiences of dementia to Movie Memories events. The steering group also acted as a bridge between the public, the programme, and the venue. Having this combination of an established identity, an established place, the right team, and an advisory group on the issues that people with dementia face helped the programme to get the foundations right.

Getting the foundations right

Primarily, the Movie Memories experience was intended to be an enjoyable, social event that people living with dementia can share with their family/unpaid carer. However, to achieve this the team had to anticipate practical and bureaucratic barriers, and work to remove these. These included – reaching the potential audience, generating interest, getting the ticket pricing and purchase process right, timing and logistics of cinema showings, selecting the right movies with the right level of interaction, considering the content of movies and the length of the films, providing intervals, and ensuring a safe, accessible environment. The support that people with dementia, and unpaid carers, would then need in addition was considered, which led to discussions about the training needs of the volunteers and staff who would be supporting this programme.

Raising awareness of Movie Memories

GFT publicised Movie Memories using GFT's existing marketing and communication channels. Media and communication about Movie Memories included Facebook, Twitter, brochures, flyers, posters, blogs, newsletters, media releases.

The same communication strategies were also used to celebrate the successes of the Movie Memories initiative in addition commissioned trailers and presentations delivered at both national and international conferences were used to share the successful outcomes.

The Public Engagement Coordinator's role raised awareness of what Movie Memories had to offer to the local community. Communication and marketing strategies were ongoing and raised awareness of the Movie Memories cinema experience. These approaches proved successful as Movie Memories reached their target attendance for the three-year project eight months before the end of the funded period.²

Tickets for Movie Memories events

The ticket price for a Movie Memories screening is £3.00 a ticket. The decision on the cost of a ticket considered that access to cultural activities is an important aspect of citizenship, and that the team didn't want the cost to

² Due to COVID-19, the funding period, originally ending September 2021, has been extended to March 2022.

Creating an accessible cinema experience for people with dementia

be prohibitive. At the same time, GFT also wanted to attach value to the ticket to affirm the value of the event and the experience provided. £3.00 was considered a fair amount and the theatre also honour the Cinema Exhibitor Association (CEA) card that enables the card holder to bring a support worker or a carer for free. GFT were committed to creating regular and clear communications with their potential audience members. The decision was made to not open ticketing at the actual box office because it had a thick glass window and as such was a barrier when talking to people. Instead, a table was

positioned in the foyer so that people could buy their ticket and easily engage in conversation.

"I booked the tickets, a month in advance, because you went one month and you knew when the next one was coming, like mark it or write it in our calendar." (Audience member).

Ensuring a safe and comfortable environment

Cinemas are exciting places, the noise and bustle of the foyer, which is brightly lit, then leads to the dark and quiet of the theatre. The movie sound is surround sound, vibrating and multi-layered. All these things are part of the experience. Unfortunately, these elements can also combine to overwhelm the senses of the person with dementia, risking distress and disorientation. As highlighted by Agnes Houston in the foreword, this juxtaposition makes it a challenge to preserve the cinema experience and at the same time make the necessary adjustments to make a Cinema For All.

GFT worked with their Dementia Coordinator who was able to come into the venue and look about and provide her opinion on how a person who is living with dementia would feel walking into the actual physical environment. This included everything from lighting to signage; the sort of journey that the customer would take from the minute they arrived at the front door, until they were seated in the cinema.



Movie Memories presents From Scotland with Love + Q&A hosted by Agnes Houston MBE with director Virginia Heath

Creating an accessible cinema experience for people with dementia

Choice of films to be shown at Movie Memories

The choice of which films were screened considered feedback and recommendations from Movie Memories audiences and the steering group.

“Film choices: Rebecca, To Have and Have Not and Mamma Mia were all audience requests from targeted feedback and surveys done via E-newsletter. Attendances were brilliant for all these titles and as we announced this in each respective introduction, our audience loved that they were picked from audience suggestions.” (GFT monitoring and evaluation report).

The audience numbers varied from 14 - 112 attendees at Movie Memories events. Examples of attendance figures include:

GFT staff programmers were constantly surprised by what films attracted different audiences to events. Their winter seasons attracted larger care home supported groups. Members of the general public who came included younger people (aged 18-25) and women (aged 50+).

Ticket sales increased year on year; after 2.5 years (Oct 2017 – Mar 2020) GFT welcomed 1989 people to Movie Memories with an average audience of 60 per screening. This exceeded their three-year target of 1700 (over the course of the programme) with eight months of the Life Changes Trust funded programme to run³. Around 60% of attendees are people living with dementia; this figure varies between 40-70% according to film being shown. Around 30% of attendees were unpaid and paid carers. The remainder of the audience

Film	Tickets sold
Summer Holiday	22
Young Frankenstein	21
Mildred Pierce	31
It's a Wonderful Life	94
Calamity Jane Sing-along	94
Jailhouse Rock	42
Singin' in the Rain	104
Miracle on 34th Street	112

³ Due to COVID-19, the funding period, originally ending September 2021, has been extended to March 2022.

Creating an accessible cinema experience for people with dementia

is made up of on-the-day sales by members of the public. GFT does not currently record repeat attendances by the same individual (i.e., a person purchasing tickets to multiple Movie Memories event screenings) but estimate that approximately 15% of the audience are repeat customers.



Movie Memories Ambassador hosting a live pop-up event

Creating an accessible cinema experience for people with dementia

"It was an eye opener, because we had a beautiful new wool carpet in the long corridor to the cinema, which was black with grey stripes on it, and she [Dementia Coordinator] was horrified and said this would look like a moving escalator or walkway to somebody who is living with dementia." (GFT staff member)

Timing and logistics of Movie Memories screenings

The decision was made that Movie Memories would start at 11am. This facilitated time in the morning for people to get ready and make the journey into Glasgow. This start time was popular with audience members. In the GFT building there are two cinema screens very close to each other. The decision was made not to put another film on at the same time as Movie Memories. This meant that the second cinema could also be used as a storage area for mobility

aides and wheelchairs during the film screening. Following increased interest from care homes wheelchair spaces at Movie Memories events were in high demand. On booking audience members were asked if a wheelchair space was required. However, despite forward planning people could still arrive on the day looking for a wheelchair space when one had not been booked. To avoid this issue wheelchair booking details were given a more prominent space on all booking methods and external communications e.g., website, e-newsletter, and social media.



Arriving at a Movie Memories event



Movie Memories Ambassadors

Communicating health and safety information

The Movie Memories team at GFT undertook two audits of the environment of the venue; one with the Dementia Coordinator and a second audit undertaken with a member of staff from a different organisation who had experience of adapting environments to make them dementia friendly. GFT also took advice from the steering group and the Dementia Coordinator on reasonable adjustments that could be made to make the environment dementia friendly. There were still Health and Safety issues such as wheelchair access, fire evacuations, falls and trip risks e.g., a red carpet (see next section) that had to be accommodated by the team and the venue.

GFT also ensured all external communications to potential audience members of Movie Memories included relevant Health & Safety and Fire regulation information. These issues were highlighted in all printed material using a clear font. The information includes Front of House times to

contact group bookings to double check on access requirements. Due to the increase in admissions at Movie Memories, there was a corresponding need to increase Front of House staff support at these events. There was also a need for additional pieces of evacuation equipment which were also factored into the budget.

Welcome: Meet and greet

The red-carpet welcome was an early addition to the Movie Memories cinema experience; symbolising a V.I.P welcome. Unfortunately, once in place it was identified as a trip hazard. The solution was to replace the red carpet with a human chain welcome. Ambassadors who stood strategically along the route from the door of the venue into the cinema. This welcome and signposting through the venue turned out to be a much better solution in the end. The ways in which the Movie Memories team responded to the challenges of creating a dementia friendly environment reflected their inclusive and learning organisation approach to this programme (Garvin, 1993; Ötenblad 2018).

Creating an accessible cinema experience for people with dementia

Volunteers: Movie Memories Ambassadors

GFT developed a team of volunteers called Movie Memories Ambassadors. As an educational charity all GFT cinema ushers are volunteers. GFT recruited the Movie Memories Ambassadors from the existing body of volunteers; recruiting people who were especially interested in working at these events. Other films screening would have one or two volunteer ushers per screen whereas four to six volunteer ushers (Movie Memories Ambassadors) typically work on Movie Memories screenings. Ambassadors wear a bright red sash to ensure they are easily recognisable by anybody attending.

Ways in which the Movie Memories Ambassadors enhance the cinema experience included:

- Lining up from the entrance of the building right through to the cinema; standing in strategic positions along the route, making eye contact and engaging socially with people as they made their way to the cinema.
- Engaging in conversations with audience members at the interval and after film screening; writing down the feedback received to inform the ongoing development of the Movie Memories programme.
- Provide guidance and direction for audience members accessing

their seats before the film screening.

- Providing a waiter service at the interval; offering audience members a cold drink with sweets or biscuits.
- Pointing people in the right direction for the toilets.

After expressing an interest in having more responsibility, Ambassadors now host events which include introducing the film, managing the interval and promoting future events at the end of the screenings. Movie Memories Ambassadors receive dementia awareness training.

Training for staff and volunteers

GFT arranged for all their staff and volunteers to have dementia awareness training. Staff and volunteers reported on the benefits of this *“The dementia awareness training really helped me build that picture in my mind of people having living memories and making living memories.”* Volunteers expressed surprise at the scale of dementia

“I think, I was amazed at the number of different kinds of dementia that there was. There are over 100 distinct kinds. [There are] people who are worried about open spaces or lights, things that you don't think about all the time. I think the main thing that most people think about is the loss of memory.” (Movie Memories Ambassador).

Creating an accessible cinema experience for people with dementia

For a person living with dementia, the impact that the environment could have on them was also covered in the training. *“I think when they come to a cinema there’s a sort of long corridor that they go down and the carpet wasn’t suitable as it was dark, and patterns affected people. That would never have crossed my mind about lighting or carpets.”* (Movie Memories Ambassador).

Dementia Awareness for staff and volunteers included:

- Additional evacuation training in the event of a fire due to the large numbers of assistance required during Movie Memories screenings.
- Dementia Friends sessions.
- Dedicated equality and diversity training.



The joy of cinema

Creating an accessible cinema experience for people with dementia

Challenges

During the ongoing development of Movie Memories different challenges were encountered. The main challenge has been the pandemic. Two other examples were trying to understand what encouraged people to attend. Was it the film, or the star, or the practical things like the day of the week? The solution was to have the Ambassadors find out more in conversation with people. Another challenge for the team was ensuring the balance between promoting events as dementia friendly screenings and to the general public at the same time. This inclusive approach created an opportunity for a wide range of people to be in the audience and was intended to break down barriers between a dementia only event and an event that people with dementia could enjoy alongside other people

“In the same room and they are engaging. There is a language between them and the film.”
(GFT Public Engagement Coordinator).

The ways in which the Movie Memories team responded to challenges reflects the inclusive and learning organisation approach evident throughout the development and ongoing evolution of the project.

COVID-19 pandemic

In March 2020, part way through year three of the Movie Memories project the world experienced the start of a global COVID-19 pandemic. As such the GFT cinema was closed, and the Movie Memories project stopped with immediate effect. A carer explained the impact that Movie Memories having to stop during the COVID pandemic had on him.”

“The feeling, the punch that hurts the most, is the one you don’t see coming, and we didn’t see this coming. But certainly, for people in my position, it has a catastrophic affect.”

The Movie Memories team continued to use a learning organisation approach and consulted with previous audience members to explore their preferred response to the venue being closed. Provision of a ‘Movie Memories at Home’ option was explored with people with dementia and their carers. However, the responses indicated that the preferred option was to wait until Movie Memories could recommence at the venue rather than films for at-home viewing. This response reinforced the findings of this evaluation that it was the whole experience of attending the venue, engaging with other people and the immersive experience of engaging with the films being screened that audience members valued. We explore this more in the next section.

Creating an accessible cinema experience for people with dementia

Pandemic recovery

In May 2021, the UK government announced that cinemas would be allowed to re-open as part of the easing of lockdown restriction. The Movie Memories team reported feeling less confident with re-commencing the Movie Memories screenings compared with the main GFT screenings; this in part was due to the continued requirement to ensure two metre social distancing. Previous Movie Memories audience members were contacted to ascertain their preferences. In comparison with the consultation with audience members at the start of the COVID-19 lockdown when around 66% of respondents indicated they would rather wait until the cinema re-opened rather than access films from their homes; this time there was an increase in the number of respondents who indicated a curiosity in learning more about accessing films from home until the programme was restarted.

During 'lockdown' the staff at GFT had developed an effective platform for online engagement with films and audiences. In addition to providing online access to the film programme the online platform facilitated online discussion with audience members. Therefore, their capacity and capability to provide an online version of Movie Memories was enhanced. In addition, film distributors were now making the back catalogues of classic films available.

This had not been the case at the start of 'lockdown.' As part of their analysis of customer needs the Movie Memories team identified that digital literacy would vary across their potential online audience and digital poverty could have an impact on some people's access to digital devices. This means that this isn't a ready replacement for everyone. However, an online version does have the potential to introduce the programme to new audience members, who may also choose to attend in-person events in the future.

This response to the challenges of the pandemic highlights how having a learning organisation approach enabled the team to gain new insights, alter their approach and create responses that enhanced and grew their offer. This is demonstrated throughout this section which has identified the necessary foundational elements for an accessible cinema experience for people living with dementia and carers.

The ways in which the Movie Memories team responded to the challenges of creating a dementia friendly environment reflected their inclusive and learning organisation approach to this programme (Garvin, 1993; Ötenblad 2018).

Activity points and the space for potential

In the previous section, we focused on the practical aspects of delivering the programme. In this section, we provide more insights into the 'key points in time' of the experience. By this we are referring to identifiable points of activity where the programme has an impact.

These are before the event (anticipation and preparation for the cinema experience), during the movie (viewing, participation, and presence), during the interval (belonging and friendship), and after the cinema (hope). These activity points are important because they create spaces to connect and grow. In addition, the space between the cinema as a cultural centre and the community of Glasgow, and the wider cinema community is a space full of potential. We will take each of these in turn to explore the micro-activities that work together to build the whole experience.

Anticipation and preparing for the cinema experience

Preparatory activities such as booking tickets and getting ready to attend the cinema are all part of the Movie Memories experience. Families and couples, and care home staff who assist residents to attend Movie Memories all shared their experiences of the anticipation.

"Do you know what, they spend a lot of time talking about what do they put on, extra time with their makeup or their hair. So, it is not just that moment, it's the anticipation and excitement that they have before they go, and then that will be back to the care home and spoken of at dinner and excitement and that...So, that is what you do when you're going and it's special, you know." (GFT staff member).

At the movies: during the cinema experience

Movie Memories embraced the enjoyment of being back in the cinema and not just of watching a film at home which can be a solitary experience for many carers. Memories were evoked by being in a traditional theatre with curtains that open and close and red plush fabrics. While the Movie Memories team hoped that this would provide a real joy in reminiscence their focus was as much on the present as the past.

"For a lot of people also it's the hubbub, it's the chat, it's the interaction with the Movie Memories Ambassador. Being in the moment and being talked to; people wanting to have a conversation with you..." (GFT staff member).

Social and cultural meaning

Attending a film screening in a cinema is a recognised cultural experience.

"So many people who come along have a very strong memory [of the cinema] because cinema, specifically in Glasgow... was really important. There used to be 250 cinemas in the city centre or something like that in the forties and fifties." (GFT staff member).

The Movie Memories team were keen to evoke memories for people through presenting a film, ensuring that there was space and time around the film showing for people to talk; and providing live music acts at the events, sometimes using the baby grand piano in the cinema, at other times guitarists and singers.

Activity points and the space for potential



Additional opportunities for audience engagement and interaction

Audience members are encouraged to sing and talk during film screenings. This encourages a mix of factual reminiscence alongside escapism and fun.

"You hear in the background [someone] saying, my Uncle Walter worked there. Is that my Uncle Walter? And then someone will say, do you know, my brother Jimmy worked there. And that's allowed an intimate [aspect] to the atmosphere, that this is my history, it's not history. This is people's life, that they remember." (GFT staff member).

"We also have people who just love the escapism of being able to sit and watch a film. The singing element as

well, people really love that kind of expression, being able to sing along. When we did Calamity Jane, I came in at the back of the cinema and a woman just had her arms outstretched and she was just singing along, and there was kind of ... those visuals really stay with you as well as how people feel, that liberation, really, to respond." (GFT staff member).

These events became a blend of the past and the present, meaning the audience could bring their thoughts, their feelings, their responses to the interaction to create a new cultural event in that moment. This approach empowered audience members as individuals to contribute in their own way.

John's story

John, who attended Movie Memories with his wife who has dementia, shares how the live music at Movie Memories had such an impact on his life as a carer for his wife:

- *Oh, just tremendous, I used to video it and do a, they call it a tag on Facebook or whatever... I would take photographs or videos of the singers or the piano player, the guitar player... the actual entertainment around the film, was amazing.*
- *When you go [to Movie Memories] and see all these people from the Conservatoire in Glasgow... they would sometimes come along and play their instruments... and some of them made me euphoric, just by their skill at playing.*
- *Sometimes [the benefit of listening to the music] that could last days... They were high, high days, but they also benefitted [me] in that when the cinema finished and I would go home, I was back into, I mean this in the best way, I was back into my... routine [as a carer] which can't alter. So that level [of impact]...it could easily go up to the fourth day.*

The interval

The interval was a chance to have a soft drink, a bag of sweets and more live music. The sweets are provided by GFT and are sourced from a well-known traditional sweet shop in Glasgow.



Live music before a Movie Memories event

Activity points and the space for potential



In the interval audience members can also engage with cinematic artefacts from years gone by from Glasgow Museums Resource Centre. Audience members could pick up, look at and talk about these items. This presented an opportunity to talk to new people.





Cinema related items for engagement and exploration

Agnes, who is living with dementia shared people's experience of the interval during the film

"I was getting feedback [about Movie Memories] I was asking a couple of people who had attended with dementia, so what were their memories?... Every one of them said 'I love the interval'...and it reminded them of years ago, they always had an interval. So, it ticked all the boxes, you know. I think that was as important for the experience as the whole thing... I think if you took the interval away, it would take away something from the experience."

Leaving the cinema

As people left the cinema after a film showing *Movie Memories* Ambassadors would continue to engage in conversation with the audience about the film. As people leave the cinema information is shared with them about upcoming film screenings. Leaflets are available highlighting the next three films. Bookings for the next film screenings were taken.

"I just feel good. I feel special. I think a lot of people would say they make me feel special. And, you know, you would hardly get a word in, because as people are leaving, everybody is buzzing and chatting ...the excitement of people leaving the movie. It is tremendous...a tremendous feeling."
(Person living with dementia).

Impact on different audience members

GFT collected feedback as part of their ongoing self-evaluation process. Overwhelmingly audience members described the joy and the celebration.

"This has been such a joyful experience." "I love that at Movie Memories natural reactions to film are celebrated."

Alzheimer Scotland hosted memory cafés which were also attended by audience members. They described how café conversations focused on events at the cinema. This sharing of experiences resonates with the perspective of a researcher in dementia friendly practices who shared with GFT her observation that engaging with *Movie Memories*

Activity points and the space for potential

reminds us of the importance of shared experience in all of our lives. Care services do not always prioritise this.

Carers shared how their time at Movie Memories continued to impact on them after the cinema event. John, who cares for his wife Maureen said

“If I was to say it, when it was on, the build up to it, the day, and the days after, filled a colossal void. It was the monthly highlight of my life when it was on. But I really loved it and I think through them all, I only missed two, and that was due to hospital appointments for Maureen which we had to attend. I would say that such a service was just a gift from the Gods. And I absolutely firmly believe that it is vital to people who are carers.”

The connected space between the cinema as a cultural place and the wider community comes to life when the impact of this programme is seen through the views of the volunteers and staff.

“This [Movie Memories] was just a little special for me. This was more than just checking tickets and so on. You’re actually helping people. So, I think that the main thing that we got out of it... a feel-good factor.”
(Movie Memories Ambassador).

“It has a very warm place in my heart... I have to still say that Movie Memories is my absolute top favourite event because of the happiness on the faces of people when they leave. It’s quite infectious and it does make you feel quite emotional that all of the hard work behind the scenes is really worth it because it means so much. It’s lovely to be able to chat to, you know, somebody who’s come in a minibus from a care home, who clearly hasn’t been out for quite a while, who’s really enjoyed that whole experience, the interaction with the staff.”
(GFT staff member).

This relationship between the staff team, volunteers and the attendees is at the heart of this experience and there are clear outcomes for each of the stakeholders as a result.

Activity points and the space for potential

Positive outcomes identified for a range of stakeholders related to Movie Memories



People living with dementia

Have a joyful familiar experience – ‘being back at the pictures’
Engage with others through a shared experience (encourages conversation/reminiscence about film/experience/memories)



Carers

Have fun and relaxing experience
Sense of support through connecting with other people with and through a shared experience
Have opportunity to do something special and enjoyable together



Volunteers

Enhanced wellbeing
Increased knowledge and understanding of dementia



Glasgow Film Theatre

Increased inclusion
GFT is a model for similar organisations seeking to offer dementia friendly film screenings

Activity points and the space for potential

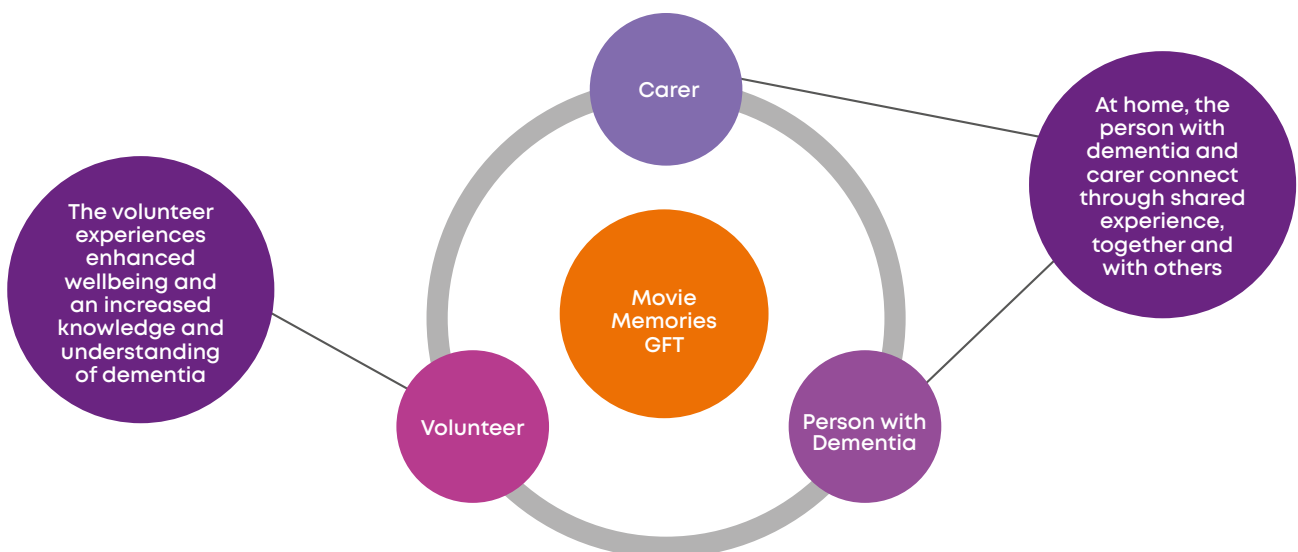
“We always kind of sat on the same seats, so other carers [with their family members] would come in and they would sit, so you’d end up chatting to the carers; just saying hello and how you doing?”

The Movie Memories programme can be visualised as a community, centred around a love of cinema, but collectively with reference to the outcomes listed above, achieving much more for everyone involved. Social bonding capital (Putnam, 2000), the connections within groups, can be found in the way in which attendees interacted with the team of regular volunteers before, during and after the film screening and the way in which Movie Memories attendees got to know other people who attend.

“We always kind of sat on the same seats, so other carers [with their family members] would come in and they would sit, so you’d end up chatting to the carers; just saying hello and how you doing?” (Husband attending with his wife who has dementia).

The social bonding experience was nurtured by aspects of the experience such as having somewhere to go together without worrying about the things that you associate with the cinema (the need to be quiet, find your way in the dark, sit without moving around or being in someone’s way).

“It was wee things like if Andrew went to the toilet... the volunteers there knew him, knew his face. If he went the wrong way he would have nicely [said] ‘Oh, you’re looking for your seat?’... He would do it in a nice way, rather than making, rather than make him feel he’d forgotten. So, all that it was a very secure thing. And so nicely done with people you know? People might shout out or say things, nobody bothered, nobody got tense or insecure about that or embarrassed about it.” (Stepdaughter of audience member who has dementia).



The person with dementia and carer share an inclusive cinema experience, supported by volunteers.

Activity points and the space for potential

Moira's story

Moira, her mother and stepfather, Andrew, were regular attendees at Movie Memories. Moira shared some of their shared experiences and their strong desire for the programme to start as soon as possible after the lifting of COVID-19 lockdown regulations.

- *I mean the whole aspect... from the second you turned up outside the premise, and it was always great because they put the lights on outside, the old movie lights on, as they turn up, and the build-up was from that part on. And it was just... you can never lose that feeling of walking through the door, going into the cinema.*
- *I couldn't say to Andrew, well, why did you like Casablanca, yesterday? Well, he won't remember that, but he would remember if we went to see, you know, like a musical, he'd remember that. They'd walk down the street, and they could sing a wee song together, or you know things like that. That would stick with them.*
- *Depending on what it was and who was in it. It might spark up another memory for him, you know, other than that specific thing. And then, that leads on to conversations, doesn't it? Who did you like to go and see at the movies, who was your favourite, and all that kind of thing. So, it gives you a different kind of conversation as well.*

Summary

In summary, this section has focused on the key points in time when the Movie Memories programme creates impact in the lives of the various stakeholders. This focus on micro-activities tells the full story of the growing community and shines a light on the added value of the programme as more than simply a visit to the movie theatre. We have listed the outcomes identified for each of the stakeholders. In the next section we will focus on the social return on investment this achieves.

Added value: The social return on investment

Social Return on Investment

Much of the value associated with activities that take place in the real world is not easily measured in financial terms – things like happiness, dignity, respect. This can mean that outcomes which are important to people and communities are overlooked, or discounted. Social Return on Investment (SROI) is a method of evaluation developed by the New Economics Foundation that aims to measure and communicate this broader value. SROI measures change in ways that are accepted by the people or organisations that experience the change (stakeholders) and articulates this from their perspectives. Importantly, relevant outcomes are identified by the stakeholders themselves.

SROI assigns a monetary value to these outcomes by identifying indicators which can be allocated a financial value (or proxy). Comparing this value to the investment required to achieve that benefit produces an SROI ratio. SROI takes standard financial measures of economic return a step further by capturing social as well as financial value.

This analysis recognises deductions for:

- Deadweight – a measure of the amount of an outcome that would have happened anyway, in the absence of the programme.
- Alternative attribution – where other agencies, including friends or family, may support stakeholders to achieve the identified outcomes.
- Drop-off – the proportion of the outcome that drops off after the first year (attrition).
- The time value of money – a calculation that reflects the present-day value of benefits projected into the future.

More information on SROI can be found at socialvalueuk.org.

How it works

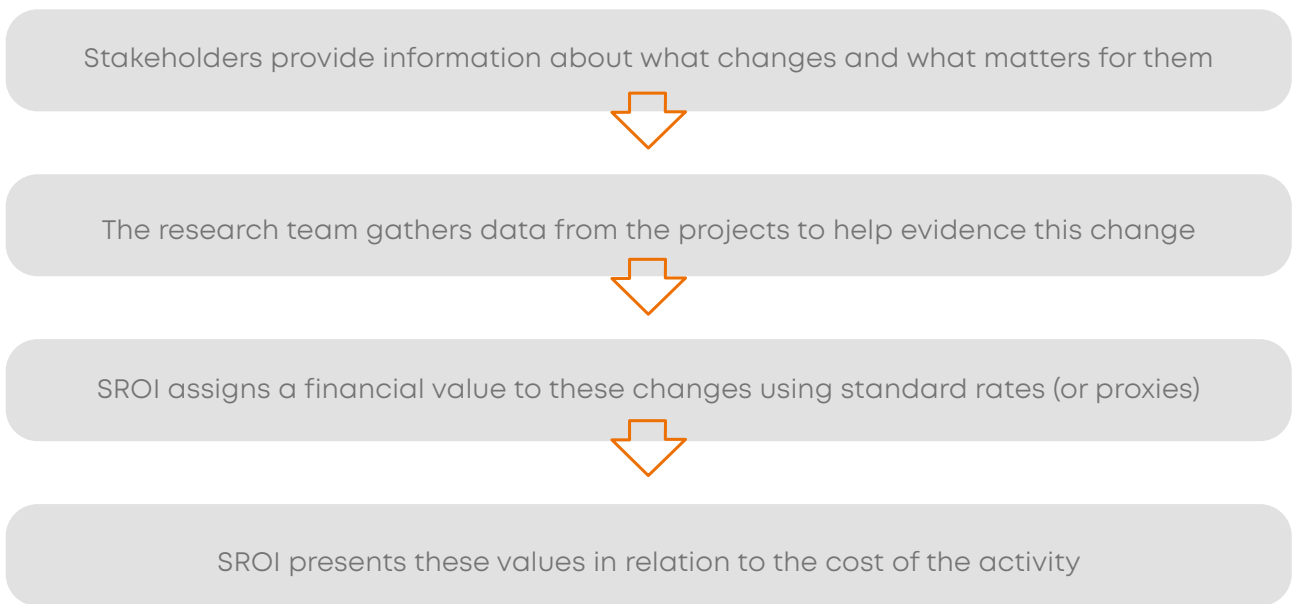
SROI assigns a monetary value to these outcomes by identifying indicators which can be allocated a financial value (or proxy). Comparing this value to the investment required to achieve that benefit produces an SROI ratio. SROI takes standard financial measures of economic return a step further by capturing social as well as financial value.

Social Return on Investment helps to tell the story of how an activity, programme or organisation **makes a difference in the world**

Added value: The social return on investment

How it works

SROI assigns a monetary value to these outcomes by identifying indicators which can be allocated a financial value (or proxy). Comparing this value to the investment required to achieve that benefit produces an SROI ratio. SROI takes standard financial measures of economic return a step further by capturing social as well as financial value.



Seven principles of social value



Added value: The social return on investment

Movie Memories

This study focuses on the impact of Movie Memories on the lives of people living with dementia and carers. The analysis adopted a Social Return on Investment methodology to measure the impact of Movie Memories activities and to place a monetary value on them. It focuses on the value gained from participating in Movie Memories activities for people living with dementia, carers, volunteers and Glasgow Film Theatre.

Scope of the study

This analysis aims to understand the value created by Movie Memories in supporting people living with dementia and carers. The SROI analysis is based on investment, activity and outputs between October 2017 and March 2020.

A robust SROI analysis should consider the proximity of the benefit created to the actions of the organisation that is seeking to claim ownership of that benefit. We have focused only on outcomes that are directly attributable to Movie Memories activities and, where necessary, obtained evidence of the link between the outcome and Movie Memories.

Stakeholder engagement

In SROI analysis, stakeholders are the people or organisations that experience change, whether positively or negatively, because of the activity being evaluated.

The evaluation team consulted with Movie Memories stakeholders throughout March and April 2021. Table 1 details the identified stakeholders and the reason for their inclusion/exclusion from the SROI analysis.

Key stakeholders identified were:

- People living with dementia
- Carers (unpaid/family)
- Volunteers
- Glasgow Film Theatre

Stakeholder engagement was conducted remotely due to the COVID-19 pandemic and took the form of semi-structured interviews and a review of materials produced by the group. Questions focused on any change experienced as a result of being involved with the group, other factors that contribute to the change (e.g., family and friends), what would have happened anyway (without Movie Memories), and how long any changes could be expected to last.

Glasgow Film Theatre has also undertaken regular reporting to the primary programme funder, the Life Changes Trust, on key activities and outputs. This analysis builds on these data.

Materiality: SROI only considers outcomes that **are material to the stakeholder.**

Any analysis should focus on the impacts that are relevant and significant to the stakeholder, **as identified by the stakeholder.**

Added value: The social return on investment

Table 1. Stakeholder groups and rationale

Stakeholder	Included	Rationale	Method of involvement
People living with dementia	Yes	Movie Memories aims to re-engage people living with dementia in film experiences.	Semi-structured interview: feedback gathered by GFT
Carers	Yes	Movie Memories is about making films accessible to all, and carers are very much part of this.	Semi-structured interviews
Volunteers	Yes	Volunteers are a key part of the Movie Memories activities and are expected to benefit as a result of being involved.	Semi-structured interviews
Glasgow Film Theatre	Yes	Glasgow Film Theatre hosts the Movie Memories programme of activities.	Semi-structured interviews
General public	No	Members of the public also attend Movie Memories screenings and may experience change because of their participation (e.g., a raised awareness of dementia), however, this change was likely to be too diffuse to measure within the analysis.	
Partnership organisations	No	Partnership organisations may benefit from the programme but this was not measured by the study.	
Staff	No	Staff are employed to deliver the programme and any personal benefits are not material to the analysis.	

Added value: The social return on investment

Theory of change

The theory of change is the relationship between resources (inputs), activities, direct results (outputs) and longer term or more significant results (outcomes). It represents the story of how an activity, programme or organisation 'makes a difference in the world'.⁵

Figure 1 summarises the theory of change for Movie Memories. Outputs represent data from October 2017 to March 2020.

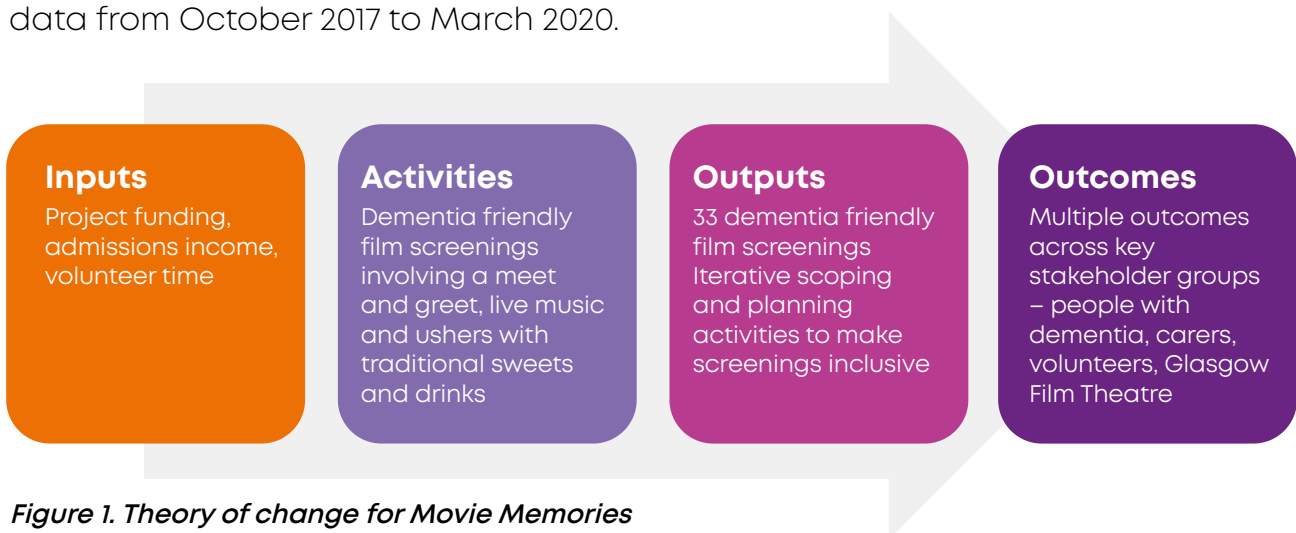


Figure 1. Theory of change for Movie Memories

Project inputs

Inputs describe the resources required to deliver the Movie Memories programme. This includes both direct financial costs, in this case grant funding and income from admissions, and volunteer time. In SROI analysis, both direct financial and in-kind contributions are combined to create the total value of inputs.

Project funding: Movie Memories spent £69,890 of funding from the Life Changes Trust for service delivery between October 2017 and March 2020. This money was used to pay for staffing, offices, administration of the project and all related expenses.

Admissions: Movie Memories screenings cost £3 per person. Allowing for 130 tickets offered at a concession, the total ticket income for people living with dementia and carers during the analysis period was £4,161.

Volunteers: Movie Memories benefits from in-kind contributions of volunteers. Up to March 2020, approximately 600 hours of volunteer time were given to the programme. Had these volunteers been paid at the National Minimum Wage⁶ rate at the time, the value of volunteer inputs for the programme can be estimated to be £4,750.

The total value of inputs to Movie Memories is £78,801.

⁵The Guide to Social Return on Investment. 2012. The SROI Network

⁶<https://www.gov.uk/national-minimum-wage-rates>

Added value: The social return on investment

Movie Memories outcomes

Outcomes are the changes experienced by stakeholders as a result of being involved in an activity. Through interviews with stakeholders, alongside existing project data, we identified a range of positive outcomes for people living with dementia, carers, volunteers and Glasgow Film Theatre related to Movie Memories.

These outcomes are detailed in Appendix 3. This table also outlines

the indicators used to evidence the change, as well as the financial proxies used within the analysis.

This analysis assumes that 50% of the people living with dementia and carers who attended Movie Memories screenings experienced each outcome. When considering how long each outcome would last, we assumed that outcomes lasted for two years. Alternative assumptions were then reviewed as part of the sensitivity calculations.

The reported outcomes are based on our engagement with the Movie Memories project team, people living with dementia, carers and volunteers.

Data on inputs (investment of time and money along with ticket income), activities and outputs relate to programme delivery between October 2017 and March 2020.

Within the SROI analysis, these outcomes are valued utilising a financial proxy representing the benefit accrued by the stakeholder involved.

Positive outcomes identified for a range of stakeholders related to Movie Memories



People living with dementia

Have a joyful familiar experience – ‘being back at the pictures’
Engage with others through a shared experience (encourages conversation/ reminiscence about film/experience/memories)



Carers

Have fun and relaxing experience
Sense of support through connecting with other people with and through a shared experience
Have opportunity to do something special and enjoyable together



Volunteers

Enhanced wellbeing
Increased knowledge and understanding of dementia



Glasgow Film Theatre

Increased inclusion
GFT is a model for similar organisations seeking to offer dementia friendly film screenings

Added value: The social return on investment

The social value

The SROI analysis demonstrates that Movie Memories activities contribute positive social value for multiple stakeholders that is greater than the cost of the investment.

$$\text{SROI} = \frac{\text{Present value } \pounds 373,861}{\text{Value of inputs } \pounds 78,801} = \pounds 1: \pounds 4.74$$

The social value contribution for every pound (£) of investment is estimated to be £4.74.

This analysis focused on people living with dementia, carers, volunteers and Glasgow Film Theatre. Other stakeholders, including members of the general public who attended screenings, and organisations that work in partnership with GFT, may also experience benefits but were not included in the study.

Sensitivity analysis

SROI analysis contains estimations and assumptions, therefore, it is important to review where these decisions have had a significant effect on the overall SROI calculation. The sensitivity of the calculations is important in verifying the result and ensuring that outcomes are not over-valued or over-claimed.

Scenario	SROI ratio £
Base case	4.74: 1
Assuming all outcomes last one year instead of two years	3.96: 1
Assuming all outcomes last three years instead of two years	4.93: 1
Assuming outcomes experienced by only 25% of people with dementia	4.04: 1
Assuming outcomes experienced by only 25% of carers	3.21: 1
Assuming outcomes experienced by 75% of people living with dementia	5.45: 1
Assuming outcomes experienced by 75% of carers	6.28: 1

The sensitivity analysis produces a range of ratios from £3.21 to £6.28 by amending the assumptions to explore the proposed effect of the programme.

In conclusion – Cinema for all in the context of dementia

This evaluation has found that it is possible to create an accessible cinema experience for people living with dementia and that GFT have achieved this.

We have detailed the key components of this process, in ensuring that the foundations are in place to deliver an enjoyable, comfortable, and safe experience for everyone involved. In addition, we have identified key activity points beyond the movie screening event where the programme has had an impact on those involved, and what that impact is.

The spaces between these micro-activity points are full of potential – the potential to **have a positive impact on people's lives** through connections, finding time for fun again, and a sense of hope. This bonding activity is an important means of building social capital. Social capital is an umbrella term for the relationships, connections and networks that promote resilience. It makes resilience a possibility for communities and individuals.

The **cinema is more than the movie**. It is an experience: the ritual of a shared hobby or outing. Getting dressed up, looking forward to it, buying your ticket, sharing the pre-movie anticipation. Chatting about it after.

Having snacks and drinks. Filling the spaces between – for relationships, support, connections. **Shared experiences are what create a sense of community** and keep the community strong and together. Including the public in dementia accessible cinema experiences contributes to this sense of being

'together' as a cinema community. Cinema is the place where the telling and sharing of stories happen. It has a cultural significance in society. To include people with dementia is more than a social activity, or something nice to do, it is an **act of citizenship**, of creating new stories which find space for people with dementia and carers (Christie, 2020).

This evaluation has shown that it does this by reaching out to the wider community (of dementia support networks, care homes, the cinema going public) and fills a space in people's lives. It has an **impact on reducing the isolation that carers can experience** as opportunities for shared activities dwindle and makes an authentic space for the cinema as a community resource, open to all. This facilitates the citizenship of people with dementia and carers, as they enjoy access to the resources and pastimes there to be enjoyed by everyone. This is no small thing.

Another vital component of this work is the potential for building social bridging capital. Social bridging is essential for resilience. Social bridging is outward looking and grows the assets and resources that we have access to (Putnam, 2000). It creates a sense of community, across diverse communities, reaching out to others, and makes it easier to access information and find support outwith the usual places. Cinema can act as a powerful connector in people's

In conclusion – Cinema for all in the context of dementia

lives. Remembering a film and what it means, or seeing a much-loved film again, watching something new and sharing your views, both good and bad, being in varied company, and sharing an experience with other people, simply being part of the wider community.

This facilitates friendships and support opportunities. Dementia is discussed but so are other things. GFT are ideally placed to build on their experiences of disability support and access for all, across their varied programmes. There is potential to find commonality of experience across diverse groups. Including the inclusion of people living with dementia from care homes, who can be amongst the most excluded in society. In addition, **being part of a vibrant community** of film across the UK and internationally presents opportunities for other organisations to learn from the Movie Memories experiences and create a network of accessible cinema experiences which build social capital and resilience for both the people involved and the communities in which they operate.

Our evaluation has shown that Movie Memories activities contribute positive social value for multiple stakeholders that is greater than the cost of the investment. **The social value contribution for every pound (£) of investment is estimated to be £4.74.** In addition, the networks that both provide support to and benefit from Movie Memories have grown over

the life of the programme and should continue to do so. There has been a gap caused by the pandemic, but plans are in place to help people with dementia and carers to return to the cinema at the earliest opportunity, in line with safe practice.

In conclusion, the stakeholders who form the community of Movie Memories value the programme as an asset that enables them to connect with others and share a joyful arts experience. Carers feel a sense of support through connecting with others with mutual experience, whether that be other carers or other film goers. Volunteers also benefit, through enhanced wellbeing, as well as having an improved understanding and knowledge of dementia. Movie Memories is woven into the wider community through its volunteer network but also its wide range of partnerships. The programme has made considerable contributions to raising awareness and understanding of dementia in the community, while making Glasgow Film Theatre authentically inclusive of people living with dementia, both those living at home and in care homes. It provides a model for other, similar organisations wishing to improve the experience of people with dementia. And as such has achieved its aim of delivering an accessible cinema experience for people with dementia, or simply put, a cinema for all.

Recommendations: How to create an accessible cinema experience for people with dementia and carers

This evaluation has found that it is possible to create an accessible cinema experience for people living with dementia and that GFT has achieved this.

- Ensure organisational commitment to developing and providing an accessible cinema experience.
- Establish a team of committed staff and volunteers.
- Use the approach of a learning organisation: including learning from others with experience.
- Provide ongoing dementia awareness training for staff and volunteers.
- Ensure the practical steps for people attending and being in the venue have been considered as they will be experienced by people with dementia and their carers.
- Undertake audits of the environment of the venue to identify aspects that would and would not be helpful to people with dementia.
- Ensure the implications of an audience with dementia, mobility and sensory challenges have been identified and addressed for their comfort, health & safety, and fire regulations.
- Make decisions on films to be screened based on information from audience members and previous attendance figures.
- Choose time and day for the film screening that accommodates the time and life demands of people with dementia and their carers.
- Ensure that people with dementia and their carers have a positive, safe, and enjoyable experience, planning to attend, arriving, being in the venue, experiencing the film, leaving the venue, booking their next tickets.
- Provide an interval during the film screening for refreshments, access to toilets and engagement with others attending or working at the event.
- Evaluate the experience of audience members, staff, and volunteers at regular intervals.
- Value the micro-activities that make the whole experience come together.
- Continue to be a learning organisation. Continue to learn from people's experience of the cinema experience provided.
- Record and build on the shared cultural experiences created within the movie experience and beyond. Find ways to capture these new stories and to thread them through the community of support available to people with dementia and carers who attend.
- Share your learning with other organisations.

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Appendix One

About the Dementia Centre

HammondCare is an independent charity (www.hammondcare.com). In Australia, we operate residential aged care, community care, health and hospital-based services. These services include palliative care, pain care, rehabilitation and older persons' mental health, dementia care and supportive care for frail older people.

In addition, HammondCare manages over 100 independent living units (ILUs). HammondCare's expertise in dementia care and highly regarded dementia specific services set us apart as a leader and innovator in this field. Dementia is a core element of our business in clinical education, practice, service provision, research, and academic fields.

The Dementia Centre was founded by HammondCare in 1995 as an impartial resource and provider of research and expertise to the aged and dementia care community — in Australia and internationally. This is key to HammondCare's commitment to excellence in dementia care. The Dementia Centre exists to enhance the quality of life for people living with dementia through services

and solutions that are proven in practice. We offer teaching, advisory services, research, consultancy, and knowledge exchange opportunities. We have academic partnerships with universities in Australia and the UK and produce reports, social media content, case studies, books, and e-publications. We are dedicated to defining and informing the provision of care for people of all ages with dementia and their families. We offer expert advice to people at all levels of the organisation from CEOs and medical professionals through clinicians, support staff and family carers in the home. We also have a team based in the UK which undertakes evaluation, research, consultancy and training to promote high quality dementia care.

Appendix One

The Team



Dr Julie Christie

Service Manager International

Julie has experience of working with people living with dementia as a nurse, social worker, and manager of social work services, a researcher, and more recently with Dementia Support UK, a service delivered by HammondCare. She has an MSc in Dementia Studies and a PhD which focused on resilience and dementia. She has worked across a wide range of settings and has extensive knowledge on co-production, assessment, risk enablement, self-directed support, and issues of support and protection.

Julie was an associate with the Dementia Centre at the University of Stirling for 10 years and has published work on a variety of topics related to ageing and dementia. She is a member of numerous forums including, the Scottish Dementia Research Consortium, the Citizenship and Dementia International Research Forum, and the British Society of Gerontology.

Julie is Adjunct Lecturer at the University of New South Wales, Australia, and a visiting Research Fellow at the University of Edinburgh. She is the author of Promoting Resilience in Dementia Care. A person-centred Approach to Assessment and Support Planning.

Dr Natalie Yates-Bolton

Associate Consultant



In the early part of her career Natalie worked as a staff nurse, providing care and support for people with dementia in nursing homes and hospital settings. Her subsequent career as a senior lecturer in nursing included developing multi-disciplinary collaborations between architects, designers and health and social care academics; this collaboration ultimately became the Salford Institute for Dementia. Natalie was the co-lead for two European Union funded education projects involving seven European universities: HUROPPEL (Human Rights, Older People and End of Life) and POSADEM (Positive about Dementia). Natalie was the programme leader for the design and delivery of the MSc Dementia: Care and the Enabling Environment at the University of Salford. Natalie was awarded two Florence Nightingale Foundation Scholarships (Travel and Leadership) to study dementia in the USA and Australia. The focus of Natalie's PhD was Flourishing: Meaning and Purpose in Nursing Home Life.

Appendix One

Research team



Oonagh Thompson-Bradley

Team Leader

Oonagh is an experienced researcher and project manager. Before joining The Dementia Centre, Oonagh led the Northern Ireland Hospice's Dementia Collaboration to develop an innovative, collaborative model of dementia care and support, aimed at improving the lives of people with dementia and carers in the community. From 2007-2010, she worked to establish and develop the Northern Ireland office of the Dementia Services Development Centre, University of Stirling.

Oonagh holds an MPhil from Queen's University Belfast through which she explored the scope of smartphone-based puzzle games to maintain cognitive health in ageing. In 2011, she worked as a Marie Curie early-stage researcher with a home care provider in Athens, Greece on a European Commission project, Value Ageing, researching issues around consent and ethics in eHealth. Oonagh has authored and co-authored several publications on this work. Outwith the ageing sector, Oonagh has conducted and managed research within primary and secondary education and on advocacy and resilience within the victims and survivors sector in Northern Ireland.

Appendix Two

Data sets

<p>Introduction to GFT, staff and volunteers</p> <p>Organisational roles Staff roles Volunteers (Movie Memories Ambassadors) Steering group Advisor: Dementia Coordinator Musicians</p>	<p>Movie memories background objectives story so far</p> <p>Background Precursor funding Testing dementia focus Organisational focus Integral part of GFT Accessibility focus</p>
<p>PRACTICAL STEPS</p>	
<p>Planning</p> <p>Challenges and overcoming GFT</p> <ul style="list-style-type: none"> • Accommodating progression of dementia • Engaging services of advisor with dementia • Environmental • Funding • Health and safety • Integration of dementia focused audience and wider community attendees • Not worked as planned • Unexpected arrivals • Employing someone with dementia 	<p>Focus of activities</p> <p>Funding Impact of approach of Life Changes Trust Impact of LCT funding Key aspects organisational</p> <ul style="list-style-type: none"> • Capacity • Steering group and stakeholders • Within context of a wider purpose organisation <p>Language Marketing/communicating Media and communication New resources Timing</p>
<p>WHAT HAPPENED PRIOR TO A MOVIE MEMORIES EVENT?</p>	
<p>Attendance and engagement Attendance figures Care homes Carers and people with dementia Engagement with external organisations Experience of film and culture General public attending Learning from people's experience at GFT</p>	<p>Marketing and increasing awareness Number of events Regulars Time and day Before carer perspective Before individual perspective Bookings</p>

Appendix Two

Data sets

What happened during a movie memories event? Cinema culture During carer perspective During individual perspective During organisation perspective	What happened after the film screening? After individual perspective After carer perspective After organisation perspective
Views of participants on impact of movie memories Impact on audience Impact on person with dementia Impact on couples and families	Wider stakeholder impact Impact on general public Intergenerational Partnerships Public awareness raising Sharing learning with other organisations
LESSONS LEARNED	
COVID-19 Developing community	Wider community engagement Learning journey

Appendix Three

SROI tables

Outcomes of Movie Memories, indicators of change and financial proxies used in the analysis.

Stakeholder	Outcome	Indicator	Financial proxy and rationale
People living with dementia	Have a joyful, familiar experience - 'being back at the pictures'	No. tickets sold for audience members living with dementia	Cost of attending a singalong film screening. This is an interactive film experience, involving a meet and greet, live music, ushers with traditional sweets and drinks.
	Engage with others through a shared experience (encourages conversation/ reminiscence about film/ experience/memories)	No. repeat customers who are people living with dementia (estimated as 15% of tickets sold)	Equivalent to being part of a social group. Member of social group, age >50
Carers	Have a fun and relaxing experience	No. carers regularly attending DO activities	Cost of attending a singalong film screening
	Sense of support through connecting with other people with and through a shared experience	No. tickets sold for audience members who are carers	Equivalent to being part of a social group. Member of social group, age >50
	Have the opportunity to do something special and enjoyable together	No. repeat customers who are carers (estimated as 15% of tickets sold)	Estimate of the value of community assets, considered equivalent to feeling a sense of belonging to neighbourhood (all ages)
	Know where to go for information		Able to obtain advice
Volunteers	Enhanced wellbeing (through seeing the joy brought to the audience)	No. volunteers regularly supporting MM activities	Regular volunteering, all ages
	Increased knowledge and understanding of dementia		Cost of dementia awareness training, Alzheimer's Society
Glasgow Film Theatre	Increased inclusion	Large increase (65%) in audience admissions between Y1-Y2	National average salary for Diversity and Inclusion Consultant; 0.1 FTE @ £40,012pa
	GFT is a model for similar organisations seeking to offer dementia friendly film screenings	Multiple conference presentations and tours advising on dementia friendly film screenings	National average salary for PR Manager; 0.1 FTE @ £43,346pa

Appendix Three

SROI tables

Financial proxies used within the analysis

Stakeholder	Outcome	Financial proxy	Cost	Data source
People living with dementia	Have a joyful, familiar experience - 'being back at the pictures'	Cost of attending a singalong film screening. This is an interactive film experience, involving a meet and greet, live music, ushers with traditional sweets and drinks.	£16.00	https://www.atgtickets.com/
	Engage with others through a shared experience (encourages conversation/ reminiscence about film/experience/ memories)	Equivalent to being part of a social group. Member of social group, age >50.	£1,850.00	HACT Social Value Bank 4.0
Carers	Have a fun and relaxing experience	Cost of attending a singalong film screening	£16.00	https://www.atgtickets.com/
	Sense of support through connecting with other people with and through a shared experience	Equivalent to being part of a social group. Member of social group, age >50.	£1,850.00	HACT Social Value Bank 4.0
	Have the opportunity to do something special and enjoyable together	Estimate of the value of community assets, considered equivalent to feeling a sense of belonging to neighbourhood (all ages).	£3,919.00	HACT Social Value Bank 4.0
Volunteers	Enhanced wellbeing (through seeing the joy brought to the audience)	Regular volunteering, all ages	£3,199.00	HACT Social Value Bank 4.0
	Increased knowledge and understanding of dementia	Cost of dementia awareness training, Alzheimer's Society	£895.00	https://www.alzheimers.org.uk/dementia-professionals/training-consultancy/dementia-awareness-training



Appendix Three

SROI tables

Movie Memories Value Map

STAGE 1		STAGE 2	
Who and how many?		At what cost?	
Stakeholders		Inputs	
Who do we have an effect on?	How many in group?	What will/did they invest and how much (money, time)?	Financial value (for the total population for the accounting period)
Who has an effect on us?			
People with dementia	131	Time, money (ticket purchase)	2238.00
Carers	96	Time, money (ticket purchase)	1923.00
Volunteers	5	Time	4,750.00
Glasgow Film Theatre	1	Time, funding	69,890.00
		Total	78,801.00

Appendix Three

SROI tables

Movie Memories Value Map

STAGE 2	
Outputs	What changes?
	Outcomes Outcome description
Summary of activity in numbers.	What is the change experienced by stakeholders?
131 people living with dementia attended Movie Memories screenings as repeat customers	Have a joyful, familiar experience – being 'back at the pictures'
	Engage with others through a shared experience (encourages conversation/reminiscence about film/experience/memories)
96 carers attended Movie Memories screenings as repeat customers	Have a fun and relaxing experience
	Sense of support through connecting with other people with and through a shared experience
	Have opportunity to do something special and enjoyable together
5 volunteers regularly supported Movie Memories activities	Enhanced wellbeing
	Increased knowledge and understanding of dementia
GFT has hosted 33 Movie Memories screenings between October 2017 – March 2020	Increased inclusion
	GFT is a model for similar organisations seeking to offer dementia friendly film screenings

Appendix Three

STAGE 3				
How much?	How long?			How valuable?
Indicator and source	Quantity (scale)	Duration of outcomes	Outcomes start	Express the relative importance (value) of the outcome
Describe how you will measure the described outcome (including any sources used)	Number of people experiencing described outcome.	How long (in years) does the outcome last for?	Does the outcome start in Period of activity or in the Period after?	Monetary valuation
				How important is the outcome to stakeholders (expressed in monetary terms)?
No. tickets sold for audience members living with dementia (GFT database); estimate 50% of this total experience outcome	438	2	Period of activity	16.00
No. repeat customers who are people living with dementia (approx. 15% of tickets sold, GFT database); estimate 50% of this total experience outcome	66	2	Period of activity	1,850.00
No. tickets sold for audience members who are carers (GFT database); estimate 50% of this total experience outcome	321	2	Period of activity	16.00
No. repeat customers who are carers (approx. 15% of tickets sold, GFT database); estimate 50% of this total experience outcome	48	2	Period of activity	1,850.00
	48	2	Period of activity	3,919.00
No. volunteers regularly supporting MM activities (GFT database)	5	2	Period of activity	3,199.00
	5	2	Period of activity	895.00
Large increase (65%) in audience admissions between Y1-Y2 (GFT monitoring report)	1	2	Period of activity	4,001.20
Multiple conference presentations and tours advising on dementia friendly film screenings (GFT monitoring report)	1	2	Period of activity	4,335.00

Appendix Three

STAGE 4				
How much caused by the activity?				Still material?
Deadweight %	Displacement %	Attribution %	Drop off %	Impact calculation
What will happen/ what would have happened without the activity?	What activity would/did you displace?	Who else contributed to the change?	Does the outcome drop off in future years?	Number of people (quantity) times value, less deadweight, displacement and attribution
20%	0%	10%	80%	5,045.76
20%	0%	10%	80%	87,912.00
20%	0%	10%	80%	3,697.92
20%	0%	10%	80%	63,936.00
20%	0%	10%	80%	135,440.64
50%	0%	50%	80%	3,998.75
5%	0%	10%	50%	3,826.13
20%	0%	20%	30%	2,560.77
10%	0%	10%	30%	3,511.35
Total				309,929.31

Appendix Three

SROI tables

Movie Memories Value Map

Calculating Social Return					
Discount rate	3.5%				
Year 0	Year 1	Year 2	Year 3	Year 4	Year 5
5,045.76	1,009.15	0.00	0.00	0.00	0.00
87,912.00	17,582.40	0.00	0.00	0.00	0.00
3,697.92	739.58	0.00	0.00	0.00	0.00
63,936.00	12,787.20	0.00	0.00	0.00	0.00
135,440.64	27,088.13	0.00	0.00	0.00	0.00
3,998.75	799.75	0.00	0.00	0.00	0.00
3,826.13	1,913.06	0.00	0.00	0.00	0.00
2,560.77	1,792.54	0.00	0.00	0.00	0.00
3,511.35	2,457.95	0.00	0.00	0.00	0.00
309,929.31	66,169.76	0.00	0.00	0.00	0.00
309,929.31	63,932.13	0.00	0.00	0.00	0.00
Total Present Value (PV)					373,861.45
Net Present Value (PV minus the investment)					295,060.45
Social Return (Value per amount invested)					4.74

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