

Artful Moments

Shared Learning

WORKBOOK

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Introduction

How to Use This Workbook

This workbook will support your program development by guiding you step-by-step through everything you need to know and do. By completing the exercises, you will have a full program plan including one program session that can easily be implemented with participants. You will also have a strong understanding of how to prepare for future programs.

Use the workbook to explore the planning process and your ideas on paper. By writing everything down and then trying it out with a colleague, you will begin to see where your program plan still needs work. You will also finish the program with a plan that applies specifically to your museum.

You will find an Environment Assessment Checklist and a Program Plan Template without the instructions as well. These templates can be useful in helping you plan once you have completed the program.

Key Points

Please Remember

- This is a plan, NOT a script. By creating a detailed plan you will have many ideas and strategies ready to use when your program delivery requires it. But, you should also aim to be flexible and responsive to the people and situations in front of you. Be prepared and be willing to put the plan aside when needed.
- Your enthusiasm and personal connections will carry you much further than a collection of facts. Plan and share what you enjoy and encourage others to focus on their own enjoyment too.
- Flexibility is key. This workbook is based on our experiences and best practices, and we are confident in applying these experiences and best practices more broadly. At the same time, we know that each museum, each educator, and each audience is unique. Make this process work for you!
- The knowledge of dementia and the three pillars of engagement will guide your program. If things don't go as well as you'd like, review them so that you can make adjustments for next time.

The Artful Moments Philosophy promotes:

- Experience over process
- Engagement over facts
- Responsiveness over structure
- Experiences "in the moment"

Module 1

Program Vision

The following activity is a starting point, and you will refine it throughout the Artful Moments: Shared Learning program as you hear and read about our experiences. Following the prompts below, write some initial ideas for your programs. In this first step, try not to edit your thoughts too much and include questions if you have them.

At the end of each Module, take a few moments to review and revise your thoughts. When you have finished the program, return to this activity to craft a philosophy that will direct your continuing development.

(Continued on next page)

Activity: Follow the Prompts Below

Who do you want to work with?

Do you have potential participants or organizations in mind? Will you work with people in the earlier stages of dementia or those who have progressed further? Do you already have connections with specific people? You will learn more about our participant-focus in Module 2: Understanding the Participant.

Where will your program take place?

How accessible is your museum, and do you have ideas for your space? Will you work in-person or virtually? Are there questions or challenges that you are worried about? You will learn more to help you to answer these questions in Module 3: Understanding Environment.

When would you like to start?

Do you have a timeline in mind? Building an audience, a strong foundation of knowledge, and a support network takes some time but there are ways to learn as you go.

Module 1

Program Vision

You have now learned about our philosophy for Artful Moments. Our program follows these guiding principles:

- Use of our Collection and exhibitions to drive rich content
- Promotion of creativity and social connection in participants
- Enhancement of the strengths and abilities of participants at every stage of their journey with dementia while supporting any changes they may experience
- High-quality activities that honour the participants' personhood
- Focusing on the process and experience, not a final product
- Using knowledge of dementia to inform program design and delivery
- Focusing on the participants and activities, not the diagnosis

Activity: Follow the Prompts Below

What questions do you have about how to deliver your program?

You may have questions or ideas about how you will communicate with participants, or you may be starting from scratch. We will delve into many of these questions in Module 4: Understanding Approach. Begin by listing what you look forward to and what you are unsure of here.

What will you do in your program?

Do you have ideas for the kinds of activities you'd like to offer – tours, hands-on activities or other kinds of experiences? You will hear about the things we do in Module 5: Understanding Activity.

Program Mandate

Once you have completed all six modules, review your answers to these five questions and write your own program mandate. Include all five of these ideas in your statement, along with the guiding principles we initially presented.

Module 1

Activity: Community Assessment

To complete this assessment, spend some time researching your local and regional community to see what connections you can make with social service, health care, and educational organizations. Remember, at this point, you are looking for organizations and people who can support your program development and delivery – your shared expertise. This activity is not about finding participants.

Each community has a range of opportunities available, and you should first make a list of potential connections. Consider a broad sweep of local services. Look for your local Alzheimer Society branch, any service organizations specifically for seniors, community centres, day programs, healthcare organizations, schools with gerontology, occupational therapy, or other related programs.

Community Organization	Contact Information	Notes

Module 2

Understanding Dementia

Artful Moments is centred on a solid understanding of our participants, which includes learning about dementia so you can plan and respond to the specific abilities and needs of each person. Module 2: Understanding Participants will guide your learning and we recommend spending time working through each lesson. Module 2 is also a great reference to return to as your program evolves to refresh your knowledge and support your troubleshooting when things don't go as well as they could.

We include this overview as a quick reminder of what you have learned. It is not comprehensive but can offer quick prompts to help as you work. It will also remind you where to look for more information.

Quick Reference Guide

What is Dementia?

Dementia is a general term for loss of memory, language, problem-solving, and other thinking abilities that are severe enough to interfere with daily life. Rather than a disease itself, dementia describes a set of symptoms that may be caused by different illnesses. Dementia is a progressive condition with the symptoms gradually getting worse as more of the brain becomes damaged.

Age-Related Changes

As people age, there are many changes to their abilities that take place as part of getting older. These include changes to memory and thinking, senses like vision and hearing, physical strength, and other abilities. It is important to keep these possible changes in mind as you plan.

Abilities Affected By Dementia

The brain controls everything a person does. In dementia, many areas of the brain are affected and this impacts how the person thinks, communicates, sees the world, feels, and does things. The degree of damage to the brain will vary from person to person. As we learn about dementia we focus on five areas of ability: cognition, language, perception, moods and emotions, and physical ability.

Cognition

Cognition is how we think, learn, and understand our environment. Changes in cognition also impact many other areas of function. There are a number of aspects of cognition that can affect a participant's abilities during a program.

(Continued on next page)

Module 2: Understanding Dementia – Quick Reference Guide (Continued)

Cognition (continued):

We must consider the many layers of cognition when we think about the kinds of information we share and how we communicate, the style of program, the kinds of activities, the participant, and actions we expect. These ideas are interconnected and how we work through them will vary from one person to the next. Specific areas include:

- Attention
- Memory
- New Learning
- Processing speed
- Planning
- Organization
- Sequencing
- Initiation
- Judgement
- Problem-solving
- Self-regulation
- Insight

Perception

Perception is how we interpret and navigate the world around us. It includes three areas of impact: spatial awareness, recognition (agnosia), and mind-body coordination (motor apraxia). We must consider changes in perception when we think about safety in programs and spaces.

Perception (continued):

- Spatial awareness is understanding the relationship between objects and bodies in space
- With agnosia (recognition) the person has difficulty recognizing familiar objects they see, touch, smell, or hear
- With motor apraxia (mind-body coordination) the person may be unable to carry out specific actions

Moods and Emotions

Moods and Emotions refer to how a person is feeling over time and 'in the moment'. A person living with dementia may experience unexpected displays of moods and emotions, some of which we can work to support, and others that we must accept and work around.

Physical Abilities

Physical abilities refers to how we are able to move our bodies. This includes things like strength, balance, and fine and gross motor movements. We must consider changes in physical abilities when we plan how we will move around museum spaces and the kinds of activities we will do.

Stages of Dementia

Dementia is a progressive and irreversible condition, though not everyone will experience the same symptoms or progress at the same rate. We understand dementia in three different stages: early, middle, and late. It is not important to know or identify the stage or progression for your participants but rather to understand that changes will continue to occur.

Module 2: Understanding Dementia – Quick Reference Guide (Continued)

The Person Comes First

There is a saying, ‘if you have met one person with dementia, then you have met one person with dementia’. Each person is a unique individual with a lifetime of experiences. Damage to the brain from dementia doesn’t change this. Our goal in Artful Moments is to support each person to continue to participate and build further life experiences.

Always remember, each participant you encounter is unique. They have a life story full of experiences, relationships, and knowledge gained over a lifetime, and it is important to keep this at the forefront of any interactions with others. Everyone will bring their own ideas and interpretations to a work of art, a museum collection, or an outdoor space, and a program like Artful Moments has the unique privilege of connecting with each person’s story through conversation and hands-on activities.

While dementia may impact a participant’s ability to communicate in the same way that they used to, it does not change their need to connect with others, to communicate, to feel a sense of belonging, and to share love and friendship. Every participant wants to feel hopeful, to feel valued and respected, and to feel understood. Each participant wants to be productive in a meaningful way, to be useful and successful, to contribute to society, and to be inspired.

Strengths

Many abilities are retained long after a diagnosis of dementia and by emphasizing these strengths we can foster positive feelings and wellbeing. Strengths that may remain long after a diagnosis include: long-term memories, procedural and emotional memory, social skills, emotional awareness, sense of humour, creativity, music appreciation, and reading. It is important to keep strengths front of mind so that programming can capitalize on them – this supports participants through other changes.

Module 2

Activity: Audience Assessment

Think about your current museum audiences and local/regional population. Your target audience will impact the types and degree of modifications that are required and the amount of support you may need to deliver a really meaningful experience.

Using the chart below, consider the following questions:

1. Community Needs

What programs for people living with dementia already exist in your community? You don't need to list programs that are unrelated to your program (healthcare supports, some recreation or educational activities) as these will not duplicate or compete with your work. Focus instead on similar activities – classes, clubs, and other cultural institutions. These may present interesting options for shared programs or audience development. Make a list of some of the most relevant programs offered in your community.

Community Program	Contact Information	Notes

Module 2

Activity: Audience Assessment

Do you notice any gaps in program offerings that provide an opportunity for you to contribute a meaningful experience? Do you notice any opportunities to collaborate with another organization?

Write some notes about these gaps and opportunities to remind yourself later.

2. Current Connections

As the Museum Audience Calculator has demonstrated, you likely already have an audience of people living with dementia who visit your museum. Make notes about current connections with visitors or membership relationships, or existing community partnerships that exist within your museum.

Based on the Calculator, how many people living with dementia visit your museum each year?

Do you know more about the people living with dementia that already visit your museum? Make notes about any people, groups, or other information you have about current visitors.

You already have a potential audience that visits your museum, you just have to connect with them. How can you reach them? Write a list of communication opportunities that your museum uses. Think about the opportunities and barriers presented by your current communications – accessibility, technology, language?

Module 2

Activity: Audience Assessment (Continued)

Are there any service organizations that you already work with through your programs, exhibitions, membership or special events that might be interested in your program? Again, make a list.

3. Potential Audience Partners

Look at your community to identify other organizations that could have an audience for your program. This can be community centres, adult day programs, seniors clubs, retirement or long-term care facilities. Make a list of places you might connect with.

4. Your Ideal Participant

Based on this information, you can now think about who your program will serve. Remember, this is a starting point – a pilot program. Once you begin working your programs can shift or expand to serve a growing audience. Describe your target audience:

- Will you connect with individuals or existing groups?
- Will participants live in the community or a care facility?
- Will participants be in the earlier stages of dementia or more advanced?
- Do you have the institutional capacity to support participants who have experienced more significant changes in their abilities?

Module 3

Activity

This Environment Assessment Checklist is a tool to help you experience your space with a particular frame of reference – you participants. We recommend filling it out while walking through all of the spaces that you will use, and making notes about what you find, as well as your ideas or plans to improve your environment.

The Checklist is divided into sections, but should address everything from the time a participant arrives until they leave. That said, we know that each museum is unique, and your site might offer notable items that we have not included. Add to and adjust this document to suit your needs.

Environment Assessment Checklist (EAC)

As you plan a program for participants who may have experienced some changes in their abilities it is important to have a detailed understanding of the level of accessibility and visitor-friendliness that they will encounter.

Having presented a range of programs in your space before, you will likely have some idea about the problem areas, but it is equally likely that there are some things you simply haven't noticed or become used to. We have listed three choices:

- **No Changes:** meaning that you are ready to go, with no areas of concern.
- **Change Needed:** this indicates an area that does not suit the needs of your participants, and that you are able to change to improve it. This could be as simple as adding signage or seats, or more complex like adjusting the arrangement of furniture. Make notes about the area of concern, and then note what you will do on a program day to improve it.
- **Adapt Program:** this indicates an area of concern that you cannot fix. In this case you will need to change your plans to accommodate or avoid the problem. This could be a space with lots of noise that you cannot change, which means you will avoid it during a program. Again, not the problem and a solution.

*Environmental Assessment Checklist
(continued on next page)*

Module 3

Activity: Environment Assessment Checklist (EAC) (Continued)

	No Changes	Change Needed	Adapt Program	Notes/ Improvements or Adaptations Needed
Is there somewhere to sit in each area? Is there sufficient seating for your planned group size?		x		Exhibition has no permanent seating. Use portable stools for program, and set-up seats for each person at each stop before start.
Are outdoor spaces sheltered from elements such as strong sun or wind?			x	Garden is very windy, with no shade. Ground is uneven for mobility devices. Since access and comfort are a concern, find an alternative program space, indoors and use digital tools to show photo/video/ live feed of garden. Bring in plant cuttings for participants to feel and smell.

Example EAC (Above)

Activity: EAC – Pre-Program Spaces (continue on next page)

Module 3

Activity: EAC – Pre-Program Spaces

What must participants navigate through from the time they arrive to the moment your program begins? Pre-program spaces can be complex but they are essential to consider in your program plan. Once the program begins, participants will have someone there to guide and support them but there are many steps to consider before that point that they have to navigate on their own. Your planning and support make the difference from that experience being stressful and confusing – a barrier to participation – into an experience that is comfortable and enjoyable.

In this exercise, think about the moment a person arrives (by car or on foot depending on your location) up to the point that the program begins. To complete this part of the assessment walk through your spaces and fill in this chart.

A good test to use when performing your assessment is to push (and sit in) a wheelchair through all parts of your space to help you identify barriers that a person may face as they move through the parking lot, entrance, waiting area, bathroom, exhibition spaces and hands-on activity spaces. Where ever possible put yourself in your participant's position (standing, seated).

General and Building-Wide Assessment (continue on next page)

Module 3

Activity: EAC – Pre-Program Spaces (Continued)

General and Building-Wide Assessment

There are certain conditions and accessibility supports that should be present throughout the building. Please consider these items as applicable in all three areas - Pre-program, Exhibitions and Hands-On Activity Spaces.

	No Changes	Change Needed	Adapt Program	Notes/ Improvements or Adaptations Needed
Does all signage use large lettering, clear bold text and high contrast between text and background colour?				
Are outdoor spaces sheltered from elements such as strong sun or wind?				
Are there carpet, mats, or other flooring elements that could pose a tripping/falls risk?				
Are the style of door handles within the building easy to open (i.e. lever style)?				
Are all entrances and exits clearly marked?				

Module 3

Activity: EAC – Pre-Program Spaces (Continued)

General and Building-Wide Assessment (Continued)

	No Changes	Change Needed	Adapt Program	Notes/Improvements or Adaptations Needed
Are there wayfinding signs available in stairways and on the inside of the elevators?				
Are there signs indicating floor numbers visible on the walls opposite elevator doors and in stairways?				
Does washroom signage use a combination of text and image and is the signage large, clear and at eye level?				
Is the washrooms accessible for participants who need care partner assistance?				
Do washroom doors have automatic openers?				

Module 3

Activity: EAC – Pre-Program Spaces (Continued)

General and Building-Wide Assessment (Continued)

	No Changes	Change Needed	Adapt Program	Notes/Improvements or Adaptations Needed
Is there an accessible bathroom stall with grab bars?				
Are there features that might be difficult for someone with lower vision? (glass walls or doors, shiny floors, mirrors)				

Parking and Drop-Off

Consider how participants will get to you – walk through the process so you can provide information in your pre-program communication.

(continue on next page)

Module 3

Activity: EAC – Pre-Program Spaces (Continued)

Parking and Drop-Off (Continued)

	No Changes	Change Needed	Adapt Program	Notes/Improvements or Adaptations Needed
Is there signage to identify where to park?				
Is there sufficient parking, including accessible parking available?				
Is the parking lot paved and in good repair?				
Is the accessible parking clearly marked?				
Is there a place for a driver to stop to drop participants off safely?				

Module 3

Activity: EAC – Pre-Program Spaces (Continued)

Parking and Drop-Off (Continued)

	No Changes	Change Needed	Adapt Program	Notes/Improvements or Adaptations Needed
Is there a warm and safe place for them to wait while their driver parks?				
Is the parking /pick-up area or access to public transit visible from the waiting area (for those who attend independently or need to see someone coming to pick them up)?				
Is there a cost for parking?				

Museum Entrance

Walk through from the parking location to the front door to ensure you can address all potential areas of difficulty.

(continue on next page)

Module 3

Activity: EAC – Pre-Program Spaces (Continued)

Museum Entrance (Continued)

	No Changes	Change Needed	Adapt Program	Notes/Improvements or Adaptations Needed
Is the route of travel from the parked car to the front door accessible for all mobility devices and free of barriers?				
Do outdoor paths/sidewalks have sufficient width for mobility devices and in good repair?				
Is the entrance easy to identify and clearly marked?				
Is there a process to gain access to the building or an alternative entrance for non-public hours?				
Are there stairs needed to enter? Is there an accessible alternative?				

Module 3

Activity: EAC – Pre-Program Spaces (Continued)

Museum Entrance (Continued)

	No Changes	Change Needed	Adapt Program	Notes/Improvements or Adaptations Needed
Are ramps and other access options in the same location? Is there signage to direct participants to them?				
Are the external doors to the building easy to open, automatic or have a accessible door buttons?				
Once inside, is there signage to help participants know where to go next?				
Is there somewhere to leave belongings?				
Who and where is their first point of contact with museum staff?				

Module 3

Activity: EAC – Pre-Program Spaces (Continued)

Museum Entrance (Continued)

	No Changes	Change Needed	Adapt Program	Notes/Improvements or Adaptations Needed
Do front-line staff know to expect them and how to support them?				
Will participants know where to go next? How (signs or greeter)?				

Gathering Location

Participants will arrive at different times and will need a comfortable space to gather before the program begins.

(continue on next page)

Module 3

Activity: EAC – Pre-Program Spaces (Continued)

Gathering Location (Continued)

	No Changes	Change Needed	Adapt Program	Notes/Improvements or Adaptations Needed
Is there a check-in or other administrative processes that they will need to complete upon arrival?				
Is there comfortable and accessible seating for everyone in the gathering area?				
Is seating a comfortable height? Make note of seats that are too low / high, making it hard to sit or stand from.				
Is seating safe? Make note of weight capacity, stability, presence of arms or supports.				
Is there a washroom (accessible) nearby and easy to find?				
Is the gathering area quiet and free from distractions?				

Module 3

Activity: EAC – Exhibition Spaces

Exhibition spaces are the centre of your programs – inviting participants into the museum spaces to interact with your collection along with the experience of being in the space is powerful and exciting. This is true for people at any stage of dementia and should not be overlooked for those whose experience may be different than the visitors to whom you are more accustomed.

Exhibition spaces are also tricky as far as access, sensory conditions, and navigation. These are the spaces where you will have to adapt to the environment so you can provide a dementia-friendly experience. We recommend walking through each space while you complete your assessment to ensure that you don't miss things.

Use the chart below to make notes about each exhibition space (if you are in a larger museum you may need to complete multiple copies for different areas). Use the notes section to write down solutions such as changes you can make to the space or your program to accommodate challenging conditions. There is also space to work through options for museums whose exhibition spaces are not accessible.

Physical Access (continue on next page)

Module 3

Activity: EAC – Exhibition Spaces (Continued)

Physical Access

Walk from the gathering area to the exhibition space(s), paying attention to the path of travel and any barriers or areas of concern.

	No Changes	Change Needed	Adapt Program	Notes/ Improvements or Adaptations Needed
Is the exhibition space close to the gathering space?				
Is there a washroom (accessible) nearby that is easy to find?				
Are each of the exhibition spaces close to one another?				
Is travel between exhibition spaces (doorways) unobstructed? Are doors automatic?				
Is the walkway clear of obstacles for people on foot and using mobility devices?				

Module 3

Activity: EAC – Exhibition Spaces (Continued)

Physical Access (Continued)

	No Changes	Change Needed	Adapt Program	Notes/Improvements or Adaptations Needed
Are there carpet, mats, or other flooring elements that could pose a tripping/falls risk?				
Will stairs be needed within the exhibitions? Are there alternatives for those who need them?				
Is there uneven or rough terrain for outdoor exhibitions?				
Are there areas of concern related to vision? (glass walls, high or low obstacles or displays)				

Comfort

Visit the exhibition space(s) where your program will take place and pay attention to your own comfort or changes in conditions.

(continue on next page)

Module 3

Activity: EAC – Exhibition Spaces (Continued)

Comfort (Continued)

	No Changes	Change Needed	Adapt Program	Notes/Improvements or Adaptations Needed
Is there somewhere to sit in each area? Is there sufficient seating for your planned group size?				
Are benches or stools a comfortable height? Note seats that are too low/high making it hard to sit or stand from them.				
Is seating safe? Note weight capacity, stability, slipping, and presence of arms or supports.				
Is seating comfortable for a longer stay?				
Is the temperature of the room or area comfortable? Too hot or too cold?				
Are outdoor spaces sheltered from elements such as strong sun or wind?				

Module 3

Activity: EAC – Exhibition Spaces (Continued)

Visual Distractions

In the room(s) where you will be working, pay attention to the things you can see such as clutter, light levels, reflections, and transitions. Observe from standing and seated positions, and at various points in the room.

	No Changes	Change Needed	Adapt Program	Notes/Improvements or Adaptations Needed
Is the space overly bright or dim?				
Are there areas of shadows or dark spots?				
Are there areas with glare or reflections (display cases, glazed artwork, windows or shiny floors)?				
Is the space significantly brighter or darker than other spaces that participants will travel through?				
Are there changes to the wall colours from one space to the next?				

Module 3

Activity: EAC – Exhibition Spaces (Continued)

Ambient Noise

When in the exhibition space pay attention to what you hear around you.

	No Changes	Change Needed	Adapt Program	Notes/Improvements or Adaptations Needed
Are there sounds or music from the current or surrounding exhibitions?				
Can you hear people in surrounding spaces or hallways talking?				
Are there announcements or alarms that may be distracting during a program?				
Are there machinery or other building sounds?				
Are there outdoor sounds (birds, wind etc.) for natural/ outdoor settings?				
Are there any other sounds present?				

Module 3

Activity: EAC – Exhibition Spaces (Continued)

Program-Related Sound

With a small group speak at a conversational level, paying attention to what you hear.

	No Changes	Change Needed	Adapt Program	Notes/Improvements or Adaptations Needed
Is your voice loud enough to be heard by your group?				
Are there echoes, feedback, or other distractions when you speak?				
Can you hear participants speak to you (at normal voice levels)?				

Museum Objects

Once you have made your selections for the conversation, consider them through the areas of abilities – look at each object individually and make notes about concerns or changes for each one.

(continue on next page)

Module 3

Activity: EAC – Exhibition Spaces (Continued)

Museum Objects (Continued)

	No Changes	Change Needed	Adapt Program	Notes/Improvements or Adaptations Needed
Are all of the objects in the same area, or close together?				
Is there seating available for each object/stop in your plan?				
For both wall-mounted or 2D objects and 3D objects on bases, are objects displayed at seated eye level?				
Are objects behind glass? Are they free from glare or reflection?				
Are the objects large enough to be seen from a seated position?				
Is the object's location free of visual stimuli around the object such as other objects, text panels, or other distractions?				

Module 3

Activity: EAC – Exhibition Spaces (Continued)

Museum Objects (Continued)

	No Changes	Change Needed	Adapt Program	Notes/Improvements or Adaptations Needed
Are the objects recognizable or abstract? Might they be confusing for some participants?				
Are there any concerns about subject matter that might act as a trigger such as difficult topics, or emotional content?				
Are there any safety or conservation concerns for the objects such as sensitivity to accidental touch, tipping hazard, or fragile?				

Module 3

Activity: EAC – Hands-On Activity Spaces

Hands-on Activity spaces have their own conditions for consideration. You may have more flexibility in how a room is set up than in other environments but you will also face another set of challenges. Hands-on spaces must be comfortable, safe, and accessible. Depending on your museum, there may be a space that is separate from exhibition spaces, or not. You may even have a separate building, or you may not have a dedicated space at all and you will need to think creatively about how to include hands-on experiences.

Use the chart below to make notes about each hands-on activity space in your museum (if you are in a larger museum you may need to complete multiple copies for different areas). Use the notes section to write down solutions – changes you can make to the space or your program to accommodate challenging conditions. There is also space to write about options for museums that don't have a hands-on space with which to work.

Physical Access (continue on next page)

Module 3

Activity: EAC – Hands-On Activity Spaces

Physical Access

Walk from the exhibition space(s) to the hands-on space paying attention to the path of travel and any barriers or areas of concern.

	No Changes	Change Needed	Adapt Program	Notes/Improvements or Adaptations Needed
Is the hands-on space close to the exhibitions?				
Is there a washroom (accessible) nearby and easy to find?				
Is travel to the hands-on space free of obstacles and barriers (changes in flooring, doors, stairs)				
Will stairs be needed to get there? Are there alternatives for those who need them?				
Are there areas of concern related to vision? (glass walls, high or low obstacles or displays)				

Module 3

Activity: EAC – Hands-On Activity Spaces (Continued)

Physical Access (Continued)

	No Changes	Change Needed	Adapt Program	Notes/Improvements or Adaptations Needed
Is the hands-on space accessible for people with mobility devices?				
Are walkways clear between the entrance, the tables and chairs, sinks, etc? Can participants move around the room easily?				
Are there any potentially hazardous equipment, materials or unsafe areas (a hot stove, sharp tools) in the space?				

Comfort

Visit the hands-on space where your program will take place and pay attention to your own comfort, or changes in conditions.

(continue on next page)

Module 3

Activity: EAC – Hands-On Activity Spaces

Comfort (Continued)

	No Changes	Change Needed	Adapt Program	Notes/Improvements or Adaptations Needed
When seated at tables, can everyone see the facilitator and the demonstration without having to turn their heads or bodies?				
Are tables and chairs arranged to encourage social connection?				
Are chairs and tables at a comfortable height?				
Is seating safe? Make note of weight capacity, stability, and presence of arms or supports.				
Is seating comfortable for a longer stay?				

Module 3

Activity: EAC – Hands-On Activity Spaces (Continued)

Comfort (Continued)

	No Changes	Change Needed	Adapt Program	Notes/ Improvements or Adaptations Needed
Can table height be adjusted for people who use mobility devices?				
Is there space for a participant, their friend or loved one, and their materials on the table without crowding and clutter?				
Is the temperature of the room or area comfortable? Too hot or too cold?				
Is the hands-on space sheltered from outdoor elements such as strong sun or wind?				

Visual Distractions

In the room(s) where you will be working, pay attention to the things you can see – clutter, light levels, reflections, and transitions. Observe from standing and seated positions, and at various points in the room.

(continue on next page)

Module 3

Activity: EAC – Hands-On Activity Spaces (Continued)

Visual Distractions (Continued)

	No Changes	Change Needed	Adapt Program	Notes/ Improvements or Adaptations Needed
Is the space brightly lit?				
Are there areas with glare, reflections, or spotlights that might bother participants?				
Is the space significantly brighter or darker than other spaces the participant has come from?				
Is there a lot of visual clutter from shelves, supplies, artwork, decorations in the space?				

Ambient Noise

When in the hands-on space, pay attention to what you hear around you.

(continue on next page)

Module 3

Activity: EAC – Hands-On Activity Spaces

Ambient Noise (Continued)

	No Changes	Change Needed	Adapt Program	Notes/Improvements or Adaptations Needed
Are there sounds or music from surrounding spaces?				
Are there announcements or alarms that may be distracting during a program?				
Are there machinery or other building sounds?				
Are there outdoor sounds (birds, wind etc.) for natural/outdoor settings?				
Are there any other sounds present?				

Module 3

Activity: EAC – Hands-On Activity Spaces

Program-Related Sound

With a small group speak at a conversational level, paying attention to what you hear.

	No Changes	Change Needed	Adapt Program	Notes/Improvements or Adaptations Needed
Is your voice loud enough to be heard by a group sitting/standing with you?				
Are there echoes, feedback, or other distractions when you speak?				
Can you hear participants speak (at a normal voice level)?				

Materials and Equipment

Once you have planned your hands-on activity, consider materials, tools, and processes related to the level of abilities of each participant – look at each object individually and make notes about concerns or changes.

(continue on next page)

Module 3

Activity: EAC – Hands-On Activity Spaces

Materials and Equipment (Continued)

	No Changes	Change Needed	Adapt Program	Notes/Improvements or Adaptations Needed
Create a list of supplies. Are there any materials that may present a danger or mess? Think about materials that are toxic, permanent or staining, things that may be accidentally ingested.				
Are there substitutions that should be made immediately?				
Are there substitutions that should be on hand if needed?				
Are there any unnecessary materials that can be eliminated?				

(continue on next page)

Module 3

Activity: EAC – Hands-On Activity Spaces

Materials and Equipment (Continued)

	No Changes	Change Needed	Adapt Program	Notes/Improvements or Adaptations Needed
Create a list of tools. Are there any materials that may present a danger or mess? Think about sharps, heavy or slippery tools, machinery or heat sources.				
Do you have tools to support participants with changes in their strength or dexterity?				
Are there substitutions that should be made immediately?				
Are there substitutions that should be on hand if needed?				
Are there any unnecessary tools that can be eliminated?				

Module 3

Activity: EAC – Day-of-Program Preparation

Now that you have assessed your spaces, identified areas for further attention and either made changes or adapted your program to accommodate areas of difficulty, your preparations for each program day should be straightforward.

There is still a lot to remember. To help, make a list of everything you will need to do on the day of a program to help you get ready. This will give a quick reference for you and any other facilitators to ensure that everything has been done before your participants arrive.

(continue on next page)

Module 3

Activity: EAC – Day-of-Program Preparation

Notes

Day-Before communications to participants	
Museum staff communications	
Entrance/Security communications	
Greeting/Wayfinding staff (non-facilitator)	
External Signage	
Internal Signage	

Module 3

Activity: EAC – Day-of-Program Preparation (Continued)

Notes

Name tags	
Coats and belongings	
Pre-program seating	
Hand-outs or resources	
Seating in Exhibition Spaces	
Resources needed in exhibition spaces	

Module 3

Activity: EAC – Day-of-Program Preparation (Continued)

Notes

Tables and Chairs in Hands-on activity space	
Demonstration materials and tools	
Supplies in Hands-on activity space	
Other	

Module 3

Activity: EAC – Virtual Programs

When working virtually, whether through online or phone-based programs, there are fewer Environment concerns - your participants are in their own space, as are you. That said, you must still prepare your space and your self well in order to support your participants experiences.

Use the checklist to help you prepare your virtual programs prior to beginning. Make notes about areas of concern and things that you need to change.

(continue on next page)

Module 3

Activity: EAC – Virtual Programs

Assess Your Space

Notes

Do you have a quiet, undisturbed workspace? Have you eliminated distractions like other people, pets moving around, voices from other rooms, radios or household noise?	
Do you have a headset with microphone to improve your sound and hearing?	
For online programs, is your background organized and free of clutter or distraction?	
Is your space well lit so that participants can see you?	
Is your workspace / desk clear of mess to avoid shuffling and reorganizing during a program?	

Module 3

Activity: EAC – Virtual Programs

Assess Your Space (Continued)

Notes

Do you have a second camera set-up to show demonstrations?

Do you have a comfortable chair?

Do you have a clock or timer to keep you on schedule?

Assess Your Program Materials (Continue on next page)

Module 3

Activity: EAC – Virtual Programs

Assess Your Program Materials

Notes

Do you have your virtual materials prepared and ready to go? This included good quality digital reproductions, sound files or videos depending on your program. Are they organized in a slide deck or other program for seamless presentation and screen sharing?

Do you have your physical materials prepared and set up? This includes all supplies and tools, as well as a second camera set-up to show materials and process.

Do your participants have visual resources and materials?

Assess Your Technology and Communications (continue on next page)

Module 3

Activity: EAC – Virtual Programs

Assess Your Technology and Communications

Notes

Are you (and your team) comfortable with your technology?	
Do you and your participants know how to access the program? Use a link, wait for a call or other?	
Have you sent the day-before reminder about the program?	
Do your other team-members know their roles?	
Are you prepared to help participants who may have technology difficulties?	

Module 4

Activity

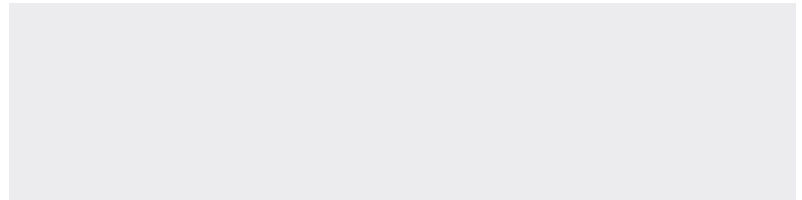
Artful Moments is a social program. Relationships begin with introductions. Introduce yourself by name and by your role (in the program, not necessarily your job title), as well as any other staff or volunteers.

There can be a lot to cover at the beginning of a program session before you even begin to talk about the actual program content.

Plan Your Introduction

Welcome and Introductions

Make a list of staff and their roles – be brief and only include what is necessary for the program, and don't get bogged down with job titles or other non-essential details. For example, "My name is Laurie and I am going to show you around the gallery today."

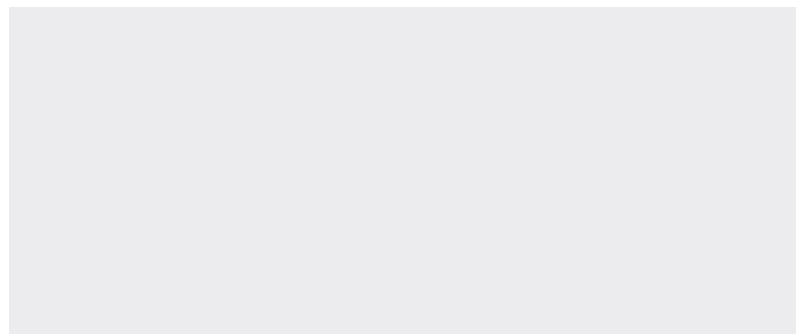


Museum Rules

What are the 'museum rules' that you need to communicate to visitors? We try to limit this to only a few simple messages such as:

- Please don't touch or stand too close to the objects.
- Photography is/is not permitted
- No food or drink in the exhibition spaces

For your programs you may not need your 'usual rules', but, a few reminders that are specific and relevant can be important for participants, and their friends and loved ones. For example, we may not need to tell our participants about photography or food, but we may want to remind them not to touch the artwork. What rules are important for your museum?



Module 4

Activity

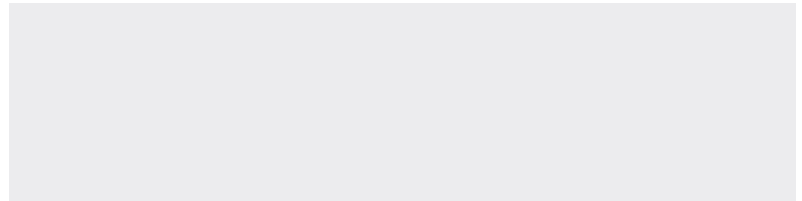
To be sure that you include all of (and only) the important details in the most accessible way possible it is good to prepare your introduction ahead of time.

You can also introduce participants by name to each other. We strongly recommend using name tags for everyone.

Plan Your Introduction

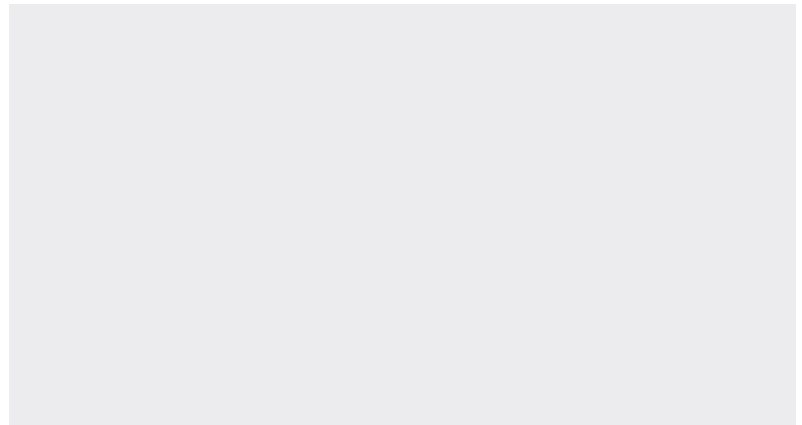
Housekeeping Details

It is reassuring for participants to know what is going to happen during their program and where they are going. Ensure you share information about washroom facilities, exits, and start and end times. What housekeeping items do you need to share?



Social Norms

Here we remind people about how to act. Do you welcome questions at any time? How will you call on people and what if they don't want to answer? Will you remind them of respectful language and positive feedback? Be sure to keep the abilities of all participants in mind when planning this section, as well as the goals of the program (for instance, holding questions until the end does not support the cognitive changes experienced by persons with dementia and does not encourage interaction). This section can become quite long if you are not careful. Start by writing a full list but revise it to include only the most important or relevant items.



Module 4

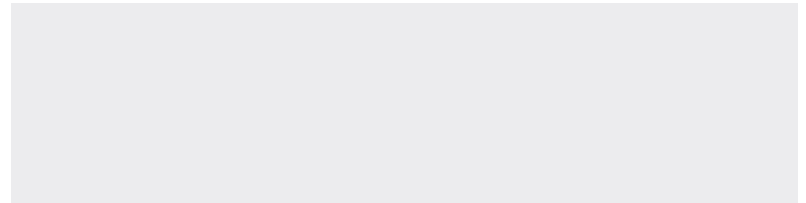
Activity

To support participants who may experience changes in their memory, start with introductions every session..

Plan Your Introduction

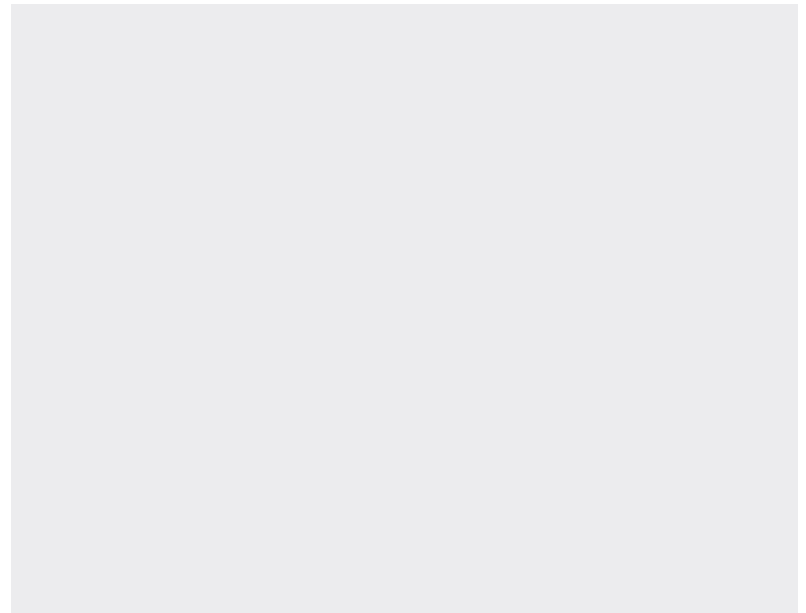
Other Details – Virtual Programs

If your program format requires any further instructions, add them now. For instance, reminding everyone about how to use their mic or camera for virtual programs. If there are details they won't need until later, don't introduce them until that time – for example, supplies needed for the hands-on activity.



Refine Your Introduction

By now you have a long list of details – most likely far more than needed. Take some time to review your lists and highlight the essential notes. Once you have only the 'must-have' items, use the space below to draft an introduction. This is an organizer, NOT a script, so keep it simple and in point form.



Module 4

Activity: Creating Questions

Choose an object from your collection that would spark a good conversation. If you can, have the object or a good reproduction nearby. Think about what you find interesting about the object and what questions you might have about it. This is often a great way to think about what others may be interested in too. Write down three interesting things you know about it.

Object

Interesting things:

Now, with this in mind, along with the things you've learned in this module, write three to five questions that you might use in a conversation in the Creating Questions chart. Remember, they should be short and clear, and participants should know how to answer them.

We often start by asking participants, 'What do you see in this artwork?' or 'What is the first thing you notice?' These are open-ended questions that have a wide range of answers, and help you get a sense of the group. In another context, you could ask if anyone can guess what this object might be used for. For this activity, we are thinking about the questions that come next. What can you ask to get people talking? **Question Types continue on next page – read their descriptions and return here to categorize your Version 1 Questions.**

Version 1 Questions

Type

Version 1 Questions	Type

Module 4

Activity: Creating Questions (Continued)

Question Types

Once you have your questions, review the four types of questions and identify each question by type.

- **Open-ended** (many ways to answer, no 'correct answer')
- **Closed** (one best answer, yes/no questions, can be fact-based but be careful with testing knowledge or memory)
- **Leading** question (phrased to guide participants towards the answer you want)
- **Supportive** question (gives participant options to choose from or different ways to answer so that you support their abilities)

Now that you see the kinds of questions you use naturally (do you favour one type more than others?), rephrase the questions to ask them as a different type of question (using the the chart **Version 2 Questions**). For example, can you change an open-ended question like 'What do you see?' into a closed question that can be answered yes/no or with gestures? Or, can you reword the question to include clues about the answer to support a participant's abilities?

Having multiple ways to include each participant in the conversation ensures that everyone is included and each person is supported in participating in a way that works for them. Having subtle tweaks at the ready allows your conversation to flow naturally without making anyone feel centred out or self-conscious.

Version 2 Questions	Type

Module 4

Activity: Modifying Questions

If you are using the same object and questions as in the previous activity, skip the first part, and choose your favourite question(s). Write it in the chart below.

If you are starting with a new object, follow the same initial steps. If you can, have the object or a good reproduction nearby. Think about what you find interesting about the object and what questions you might have about it. This is often a great way to think about what others may be interested in too. Write down three interesting things you know about it.

Object

Interesting things:

Write down three questions you might ask about it and highlight your favourite. Enter it in the chart below.

Questions

For the Participant Who Needs Support to Participate

In this case, you might have a participant who has difficulty understanding the question or your expected answer, or they may have difficulty forming an answer. You can support them by adjusting your question. You may take it a step at a time, as outlined below, or you may skip steps – it all depends on the person and the moment.

(continue on next page)

Module 4

Activity: Modifying Questions (Continued)

For the Participant Who Needs Support to Participate (Continued)

Initial Question	
Rephrase to offer some support	
Rephrase to offer two choices	
Rephrase to be yes/ no, agreement, or non-verbal response	

For the Participant Who Is Ready For More Of a Challenge

You may find that you have adjusted your questioning too much, and a participant is not being challenged enough. Based on what they say to your first question, you can plan for follow-up questions to offer more opportunities. In this case, a step-by-step approach can be a great technique.

(continue on next page)

Module 4

Activity: Modifying Questions (Continued)

For the Participant Who Is Ready For More Of a Challenge (Continued)

Initial Question	
Follow-up to encourage a more complex answer	
Follow-up to offer an even greater challenge	

Module 4

Activity: Build Your Program Team

The people who lead and support your programs are an essential part of the overall experience for your participants. Everyone involved should be comfortable with the knowledge of dementia covered in Module 2 and have a clear understanding of their role in the program. To begin planning ask yourself some questions:

- Will you use museum staff or others to lead conversations and hands-on activities?
- Who has the knowledge of the museum's collections and exhibitions needed to lead thoughtful conversations?
- Who has the skills to lead meaningful hands-on activities?
- Will you conduct research/evaluation during each program?
- Will you use community support to enhance your learning and implementation of dementia-friendly strategies?
- Who do you already know and who do you need to find?

Facilitators (continue on next page)

Module 4

Activity: Build Your Program Team (Continued)

Facilitators

A program can be run with one facilitator who delivers both the conversation and the hands-on activity, but this person must be very comfortable with the content for each activity – they may need to adjust on the fly, so working from a script won't work. When we can, we often use two facilitators in our programs, but this is not essential. Depending on how often or how many programs you run, you may need to have a roster of several people trained to facilitate activities.

Facilitator – Conversations: 1 person

- Often museum staff but can be contract facilitators
- Strong knowledge of dementia and communication skills
- Content knowledge to engage in museum-based conversations

Facilitator – Hands-On: 1 person

(can be the same as conversations' facilitator or a second person)

- Often contract facilitators but can also be museum staff
- Strong knowledge of dementia and communication skills
- Hands-on activity skills to present a high-quality activity and be able to adapt as needed

Projected Facilitator(s) needed	
Current staff members	
Recruitment needed	

Module 4

Activity: Build Your Program Team (Continued)

Program Support

Additional program support is helpful for assisting with materials, resources, seating, doors, wayfinding, or individual support. They can also help to move conversations along by answering questions or offering ideas – sometimes a demonstration of how to answer is a good way to get things moving.

- Program support: 1 to 3 people depending on your needs and the size of the group
- Often volunteers (docents, workshop assistants)
- Strong knowledge of dementia and communication skills
- Can participate in conversations and hands-on in a social capacity
- Assist with materials and resources, wayfinding, individual engagement
- Can record notes and observations for research/evaluation

Projected Facilitator(s) needed	
Current staff members	
Recruitment needed	

Community Support (continue on next page)

Module 4

Activity: Build Your Program Team (Continued)

Community Support

Depending on your community and audience, you may wish to have people with dementia-expertise as part of your team for training, program delivery, evaluation, or all three. If you are partnering with an organization for audience recruitment they may have staff members attend with the group who can help.

Projected Facilitator(s) needed	
Current staff members	
Recruitment needed	

Module 5

Activity

The first step in program design is to decide on the basics – what, who, and when? Use the spaces below or the Program Details section of the blank template to fill in the details of your program.

When you know who your participants are, you may know more about their accessibility needs – for instance, if someone uses a wheelchair, or needs hearing or vision aids. Without a participant list, you may not know this yet. You may not know for sure until you meet everyone. Leave the space open and fill it in later.

(Continued on next page)

Make a Program Plan (PP)

Program title

Program format

- In-person, at museum
- In-person, off-site
- Virtual – online
- Virtual – phone

Full program dates

Date & time

Number of participants

Participant notes

Participant accessibility notes

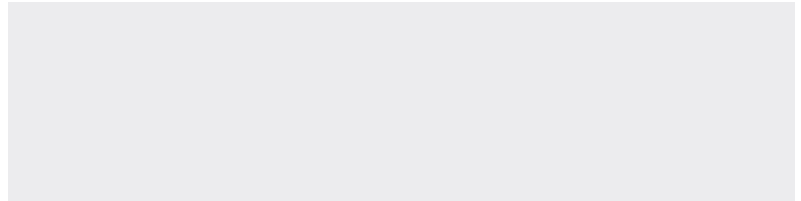
Module 5

Activity

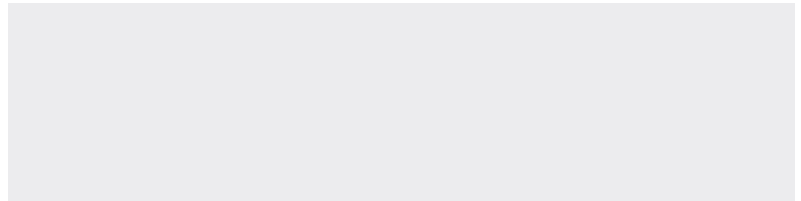
Using your Environment Assessment, add information about areas of concern for your museum as a whole, particularly the pre-program spaces. Remember, you have not chosen your specific exhibition space yet.

Make a Program Plan (PP)

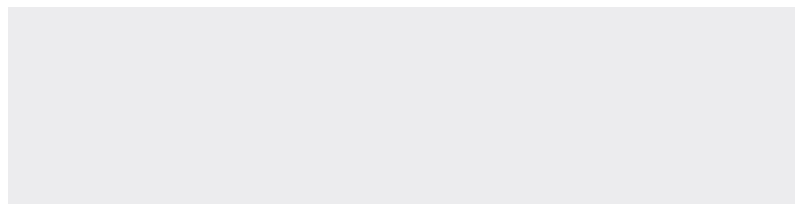
Environment Notes (general)



Be Aware/Work Around



Changes Required



Module 5

Activity: PP – Objects and Theme

Thinking about planning an *Artful Moments* conversation may be different from other ‘tours’ that you offer regularly. For this conversation, it is important to limit the amount of travel for your participants and a fully interactive approach means that a 45 to 60-minute program only requires a few objects. This means that relying on curatorial themes or a larger timeline is not the best way to determine the theme of the day. Instead, choose a room or two that are in very close proximity and limit your day’s conversation to that space. This also allows you to revisit the same exhibition multiple times over the course of several weeks and have new content each time.

Decide on a room or smaller exhibition area and choose four or five objects for the day’s program. In the chart below (or a separate Program Plan if you prefer) write the important ‘tombstone information’ – for us, that means artist, title, date, and media (for virtual programs we often include dimensions as well). Include a small photograph of the object if possible – it is a good reference and you may need it for your program packages later. Write them in the order you will discuss them which ideally is also in a linear path of travel.

Add a few notes about each work – three or four tidbits that will further your conversation in interesting ways or that may answer questions from participants.

Review the environment in your chosen location and add any additional notes. This can include things like seating, sound and light, glare on objects, and accessibility concerns.

List of Objects (continue on next page)

Module 4

Activity: PP – Objects and Theme (Continued)

List of Objects

Image	Object Information	Notes

Environment notes

Conversation space(s)

Module 5

Activity: PP – Theme and Opening Lines

Next, based on your selections, describe your program theme. This should be very simple, only a sentence or two that describes how the objects connect together. Include more than just a title to expand on the connections in a way that will guide the rest of your plan. Remember, the theme doesn't have to relate to the larger exhibition themes and should not necessarily seek to explain that concept. It will be used to guide your questions and conversation planning in a focused and purposeful way.

As an AGH example, our theme was:

Abstraction by women artists: Visual connections – why are these paintings displayed together?

Program theme

Add a few key points or questions to help you along

In our example:

- There are similar colours – soft blues and greys, though in one work you might not notice these colours without the others around them
- All four paintings have large areas of abstraction – three are completely abstract but one is a portrait. This artist used one small area of focused detail and representation, but the rest of the painting is really just abstract lines and colours (cover up face to demonstrate)
- All four show a careful, thoughtful, and precise approach, not wild abandon
- How would it feel to make each painting?

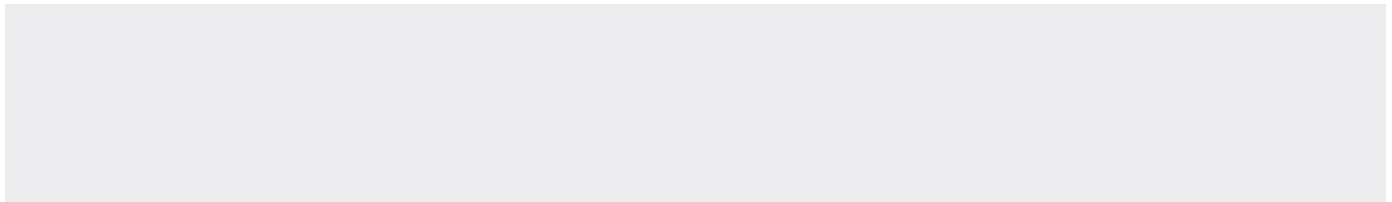
Next, it is time to draft your opening statement. This is where you can use your words to capture participants' interest and let them know what to look for. If your opening statement requires more than a sentence or two go back and refine it (or your theme). Remember your knowledge of dementia and your approach strategies. Start with a statement and add a question to kick off the conversation. Remember to keep this simple and short, and to support participants who may experience changes in their abilities.

Module 5

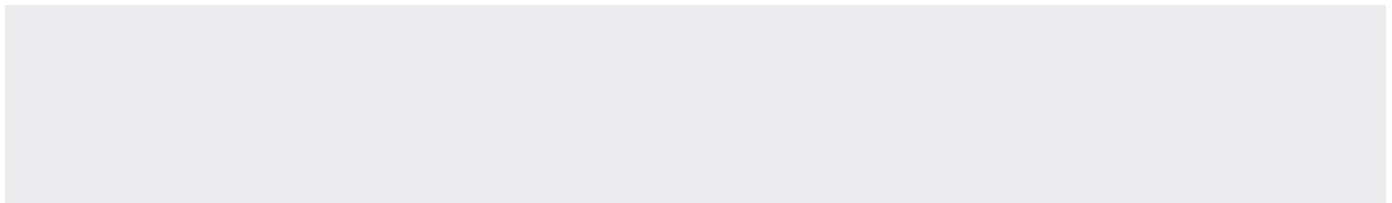
Activity: PP – Theme and Opening Lines (Continued)

In our example, the facilitator said something like this: Our curators, the people who choose what goes on the wall, always have a reason for putting the artwork together. What do you see that these four paintings have in common? Tell me one thing that is the same.

Opening statement



And an opening question to get things going, if you haven't already included one



Module 5

Activity: PP – Planning Questions

With your theme and opening lines in place, it is time to return to the objects. You have already made notes about the interesting information you have about each one, but how will you introduce it? In many 'traditional' educational programs the tendency might be to start by telling your group all about each object, and then asking questions once that introduction is done.

What is wrong with this approach (for participants with dementia)?

- Lengthy or fact-filled talks may be difficult for some participants who have experienced changes in their memory or their ability to maintain their attention
- It doesn't allow for the facilitator to make regular checks for understanding or interest
- It doesn't encourage the facilitator to be responsive 'in the moment' to the group in front of them
- It doesn't invite the participants into the conversation and doesn't leave room for them to lead the way

For a fully interactive and supportive program we strongly advocate for doing the opposite. Lead with questions and fill in the details as they fit.

This is where planning your questions comes in. Your questions can lead the conversation gently and can draw the group back to your theme, allowing you to make smooth connections and transitions between objects. Planning a few ways to modify those questions in advance will ensure you are prepared for unexpected changes based on a participant's abilities 'in the moment'. More plans = less stumbling. In the beginning, this will seem like a very involved process but it will serve you well. As you become more practiced in this style of delivery, you won't need to plan as thoroughly but practice is always good.

Planning Questions chart (continued on next page)

Module 5

Activity: PP – Planning Questions (Continued)

Object Details	Questions	Modified Questions	Modified - Yes/No

Once your plan is finished, try out your ideas on a few colleagues to see how they feel and how well the conversation flows. What may seem like a good question on paper can feel awkward or complex when you say it out loud to another person. Based on your feelings and your participants' reactions, keep working on your questions until they feel right.

Remember, this is not a script. Having built a plan, you will be better prepared to facilitate the conversation in real life. If a great new question or comment comes out during your program don't miss the opportunity – go back to your plan and add it for later!

Module 5

Activity: PP – Hands-On Activity Plan

Hands-on activities are a great way to allow participants to express themselves, have fun, and try something new. Sharing time with friends and family members over an activity that neither has done before can be a great bonding activity too. But, to be successful, a hands-on activity requires careful planning and a lot of preparation. To eliminate distractions you should avoid having any set-up movement and sounds, or too much clutter.

Preparation is essential – have the room ready to go before participants arrive. Have supplies arranged neatly on the tables and limit what is there. If different tools or supplies are needed for different steps, consider small containers or baskets that you can hand out and collect as needed to avoid clutter. Also think about any materials that need to be pre-cut, pre-measured, or otherwise prepared. Make notes about all of the prep needed.

Also, remember the idea of the ‘just-right challenge’ when you choose an activity. Hands-on activities should not be about acquiring technical skills or displays of artistic ability. They are experiential, enjoyable, and creative.

Finally, we have included a section for Participant Notes– until you meet your group you may not have any information to add but if you learn important details such as using a mobility device, allergies, difficulties with grip, scissors, or any other concerns, add notes to help you plan for subsequent sessions.

Activity Plan (continue on next page)

Module 5

Activity: PP – Hands-On Activity Plan (Continued)

Activity title

Description

Connection to Theme/Object

Hands-On Activity Space

Environment Notes

Be Aware/Work Around

Changes Required

Module 5

Activity: PP – Hands-On Activity Plan (Continued)

Materials and Tools Needed

Step 1	
Step 2	
Step 3	
Step 4	

Participant Notes

Module 5

Activity: PP – Plan Adaptations

Each participant you work with will come with different strengths, interests, and abilities. Our goal in every program is to support each person's strengths to allow them to participate in a way that is engaging and enjoyable for them. This will require many different interventions, and your museum and your activities will require very specific materials and adaptations that you may already know, or that you will discover as you work.

Supports may be subtle such as connecting with a participant individually to repeat and rephrase instructions, to demonstrate a step, or to offer other supports, or they may require changes in materials, tools, and processes. By paying attention to each participant's engagement and activity you will be able to step in to help in many cases.

It is important to plan for larger changes so that you can offer the level of support required. Having prepared modifications on hand allows you to support everyone as much as they need.

- Do you need to have materials pre-cut or pre-measured?
- Do you need to use different tools?
- Do you need to simplify steps?
- Do you need to ask the friend or family member to do something?
- Are there safety concerns to be mindful of?

Remember to adapt only what is necessary to maintain the creativity and meaning of the activity. Take the time to prepare samples and steps for these adaptations!

With the Hands-On Activity you have already planned, write about the ways you can prepare for a participant who needs modifications. Think specifically about materials that are prepared in advance, as well as the preparation that you will have to add to be ready.

Modification – Moderate Support (continue on next page)

Module 5

Activity: PP – Plan Adaptations: Modification – Moderate Support

Are there materials or tools that need to be changed?

What materials need to be prepared ahead of time?

What can the friend or family member do to help?

Modified Steps:

Step 1	
Step 2	
Step 3	
Step 4	

WORKBOOK COMPLETION

Congratulations! You have now completed a full program plan including the specific activities for one session. You can continue this plan by following the same activity steps for additional sessions. Our workbook has been designed to guide you through each step with a lot of support. In future plans, your process will go faster and you will know what to look for as you work.

To aid future planning we have included templates that you can use for the Environment Assessment Checklist and Program Plan without the instructions. Make these forms work for you and adapt as needed. Your site and your activities will be unique and you may have other preferred ways of planning.

Have questions? Reach out and we can brainstorm with you.

Have a great program you'd like to share? We want to hear all about it!