



WINTER PARK PILOT PROJECT



*“Once-somber faces light up with recognition,
heads nod, hands clap, listeners giggle and laugh.”*
-ORLANDO SENTINEL

Sparking
memories with
poetry

Alzheimer's Poetry Project

Hope is the thing with feathers
That perches in the soul.
And sings the tone without the
words and never stops at all.

-- Emily Dickinson
(1830 – 1886)

The Alzheimer's Poetry Project is based on a simple idea, to read classic poems to people living with Alzheimer's disease that they might have learned as children. The mission of the Alzheimer's Poetry Project is to enhance the quality of life for people with Alzheimer's disease, their families and professional health care workers. This is not the type of poetry reading that takes place from a podium. The Alzheimer's Poetry Project is about making contact with people who may have very little physical contact in their lives. We recite the poems directly to the folks, often holding their hands. It is not unusual for visitors to become emotionally moved when witnessing a reading session.

Sponsored by:



Wednesday, June 9, 2010
Time: 9:30 a.m. - 11:00 a.m.
Easter Seals
2010 Mizell Avenue
Winter Park, FL 32792
For more information:
Nancy Squillacioti 407-843-1910 x 307
Alzheimer Resource Center
1506 Lake Highland Drive
Orlando, FL 32803



THE PABST CHARITABLE FOUNDATION FOR THE ARTS

*Nurturing artists and art forms to support innovation,
encourage diversity, promote interdisciplinary collaboration,
and demonstrate impact on community*

Letter from the Alzheimer's Poetry Project

Walking the linoleum, florescent lit halls of the convalescent home I could hear people calling out from their beds. In 1980, when I first began to write and study poetry I had a job delivering flowers and one of the places I delivered to was a convalescent home. The pungent smell of bleach covering up urine and the **solitary sound of those crying voices is still vivid after 30 years.**

At the core of the Alzheimer's Poetry Project (APP) is **the desire to in some small way respond to those voices.** It is often said that the person in late stage dementia lives in the moment. That they lose their short-term memory and that as the disease progresses they remember less and less from their past as well. On many occasions a person I have had amazing interactions with, laughed with, recited poems with, played with, when we are saying goodbye will ask,

"Who are you?"

"I'm Gary."

"What do you do?"

"I am a poet."

"Will you do poetry with us?"

The memory of the laughs and poems shared, the deeply touching time spent together gone from their minds. The moment is their reality. The APP has a dual purpose: first to **make their lives and that moment of connection as rich and meaningful as possible** and the second is to challenge our belief in what is possible for people living with memory loss to create.

This belief in their creativity deepens us as a community and connects us to them as human beings. The goal of this report is to evaluate our methods, to build techniques on how to best enhance their creativity, and to **show ourselves as artists, healthcare workers, family members and funders that we have the strength and heart to answer that call.**

I offer my heartfelt thanks to the funders and participants in the Winter Park Pilot Project. **With your help and hard work we have taken a practical, concrete step** in increasing our knowledge on how to most effectively build community based arts projects to serve people living with Alzheimer's disease and related dementia.

Sincerely,



Gary Glazner
Founder and Executive Director,
Alzheimer's Poetry Project

Winter Park Pilot Project



Nearly six million individuals in the United States and Canada alone have Alzheimer’s disease and related dementia—a number that is expected to reach nearly 20 million in the next five decades.

The purpose of the Winter Park Pilot Project is to create a model “best practice,” for community involvement in high-quality, evidenced based arts and healthcare programs to help serve the increasing number of people in our communities living with memory loss.

We hope that the issues raised and lessons learned in this report offer an inspiring and practical guide to create a template that is useful and transferable to other arts and communities.

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***Remembrance of
Things Past
On Madeleine cake
and memory***

Whence could it
have come to me,
this all-powerful joy?
I sensed that it was
connected with the
taste of the tea and
the cake, but that it
infinitely transcended
those savours, could,
no, indeed, be of the
same nature. Whence
did it come? What did
it mean? How could I
seize and apprehend
it?

- Marcel Proust

Goals

The goal of the Winter Park pilot project is to engage people living with Alzheimer's disease and related dementia in the performance and creation of poetry.

To accomplish the goal on a community wide basis, a coalition from the **Alzheimer's Resource Center, Brain Fitness Club, Easter Seals Adult Day Care Program, and Mary Magdalen Adult Day Care Center** was formed.

The group received a one-day training session in using poetry with people with memory loss to provide tools to implement the pilot project. The training session was held at Easter Seals and was followed one month later by a site visit to observe the groups holding poetry sessions at their facilities.

“The Winter Park Pilot Project allows a unique opportunity for sustained feedback from and interaction with the partner organizations.”

Methods

To engage the participants in performance, the session leader uses a call and response technique, reciting a line from a well-known poem and coaching the group to echo the line. Using the classic poem as inspiration and coupling the performance technique with an open-ended question enables a group poem to be composed based on the participants' responses. For instance, we have had success in using Wordsworth's poem, "Daffodils," as a model and asking, "What does spring smell like? Taste like? Sound like? Feel like? Look like?" This leads to a poem based on the participants' reflections on spring.

The hour-long sessions divide into approximately 30 minutes of performing poems and 30 minutes of creating a new poem. Each session ends with the performance of the new work.

(For a complete description of a poetry session please see the "Common Set of Practices for Arts and Healthcare Projects," section of this report.)

Florida ranks number one in the country in the total percentage of population over both 65 and 85 years of age, according to the U.S. Census Bureau

In 2011, the first baby boomers will reach their 65th birthdays.

By 2029, all baby boomers will be at least 65 years old. This group, totaling an estimated 70 million people aged 65 and older, will have a significant impact on the U.S. healthcare system.

Winter Park has 4,989 persons 65 years old and over.

The Alzheimer's Association estimates there are 450,000 people in Florida living with Alzheimer's disease and related dementia.

The descriptions below are culled from the organizations web sites and give a sense of the services and mission of each group.

Alzheimer's Resource Center

ARC is a 25 year old local 501(c)3 non-profit located in Orlando dedicated to providing education and support services for those families (and professionals) who care for people with Alzheimer's disease and related dementias. The Alzheimer Resource Center strives to lighten the burden and improve the quality of life for families devastated by Alzheimer's disease through educational counseling, support services, research and hope. The focus is on "the forgotten victim", the caregiver. Services include community information and resources, care counseling, educational and wellness events as well as support groups.

Brain Fitness Club

An enthusiastic group of memory-impaired/brain-injured men and women meet twice a week at First United Methodist Church of Winter Park for fellowship, exercise, activities and a meal. The Brain Fitness Club meets an underserved portion of the population who may have experienced a disabling brain injury or early-onset Alzheimer's. Through the dedication of trained professionals and volunteers, these individuals have an opportunity to gather for laughter and camaraderie while stretching their mental and physical horizons. The Scholarship Fund makes this program available to individuals of all income levels.

Easter Seals Adult Day Care, Gainesville and Winter Park

Easter Seals provides choices when a spouse, parent, grandparent or other loved one needs assistance with daily living, but is not ready for full-time nursing home care. Services benefit the participants and their caregivers. A range of core services is available including medical supervision and health related services, strictly social services, or both. The program uses individual plans of care to provide a variety of health, social, recreational and therapeutic activities, supervision, support services, and in some cases, personal care.

Mary Magdalen Adult Day Care Center

The dignity of each person is the focus of this client-centered day care program. Each participant's interests and abilities are incorporated into the plan of care creating a "home away from home" atmosphere. Those who are frail or need assistance are invited to enjoy a day in a cozy, comfortable setting. Family caregivers receive support and encouragement from capable RNs and aides.

- **APP's largest community project to date**
- **5 facilities participated in the pilot project**
- **283 people were served in 20 poetry sessions**
- **10 people received training** in the APP methods and led the poetry workshops
- **A high degree of response** was reported from the majority of the participants
- **Orlando Sentinel, Front Page Story** The media coverage on the project continues to generate interest from the community.
- **20 original poems were created in the pilot project**
- **Strengthened Evaluation forms** Under the guidance of Debra A. Hunt, MSN, ARNP-BC, Instructor / Advisor and Doctoral Candidate at the University of Florida evaluation forms were developed to offer:
 - Pre and post evaluation
 - Use of a Global Deterioration Scale to estimate the stage of dementia of the participants
 - Participant Ages

Adding these elements to the previously used evaluation forms greatly increased the amount of information the pilot project gathered.

Give me your tired,
your poor,
Your huddled masses
yearning to breathe free,
The wretched refuse
of your teeming shore.
Send these, the homeless,
tempest-tost to me,
I lift my lamp beside
the golden door!
-Emma Lazarus

One of the strongest emotional connections from the project was during the recitation in English and Spanish of the *dicho*:

*Pan es pan,
queso es queso,
no hay amor
si no hay un beso.*

Bread is bread,
cheese is cheese,
there is no love
without a kiss.



*The session ended
with everyone acting
out the last line
with hugs and kisses!*

The facilitators from Easter Seals Altrusa **passed around bread and cheese** as they used the call-and-response technique to the engage the group. This was hugely entertaining and highly effective in holding people's interest as people described the scent and texture of the food.

Challenges

Evaluation Forms

The evaluation forms were designed to gather information about number of participants; their ages; the stage of dementia they are experiencing; the poems used; to have a general reflection on the effectiveness of the programming.

By focusing the pilot project evaluation forms on the responses of the participants as a group and subjectively rating those responses by group, rather than tracking individuals responses, we limited the information gathered to a generic rating.

While this method allows for some tracking of the effectiveness of the training of the healthcare workers in using poetry, this form of evaluation where the session leader rates responses, is limited to an overall impression of the group.

For a more in-depth research project, a suggestion would be to have a person evaluating each participant throughout the session. Or to video tape the sessions with the camera tracking more than one individual to capture more details. Lynn Green for her dissertation for Indiana Wesleyan University, Master of Science in Nursing used this method in her research project. The documenting of the workshop on video, would allow for greater reporting of individual responses.

Another step in researching the effectiveness of the programming would be to include a control group. Having one group engage in programming and another not take part and rate differences in behavior in the groups. Another control idea would be to observe the group's response to different forms of art programming, for instance pet therapy or the reading of the newspaper as an exercise in current events.

Culminating Public Event

For the culminating public event only three people with dementia attended. Attendance at the public event could be increased by holding the event during the normal hours of the adult day care centers involved in the project and by providing transportation for the clients to attend the event. We have found this to be successful at Alzheimer's Poetry Day events held at the Bowery Poetry Club in New York City.

We also were not able to draw on the Orlando Art Museum's regular audience of 10 to 20 people who attend their "Spark the Art," programs. Working more closely and communicating the need of a partner organization like the OAM to tap into its constituency is critical to building an audience.

Poetry: the best words
in the best order.
-Samuel Taylor Coleridge

What Did We Learn?

Partner Culture

Of the four partner groups, the organizational cultures of Easter Seals and Mary Magdalen are closest to and the best fits for APP's current model of training. The comments from the evaluation forms show that both groups easily adapted and put to use APP's methods.

Brain Fitness Club with its early stage membership was challenged in adapting APP's methods, especially in the use of the "call and response," technique. The comments below will reinforce this finding. This challenge in working with an early stage group provided the APP's biggest learning opportunity.

The Alzheimer's Resource Center is primarily an advocacy group that serves caregivers and people living with dementia who are still at home and their culture was the furthest removed from the APP. While outside of her normal duties as the Alzheimer's Resource Center, Executive Director, Nancy Squillaciotti did a great job of facilitating the poetry workshops.

Evaluation forms

Easter Seals showed an increase in pre-activity levels to post-activity level, reinforcing the success of the programming. Brain Fitness Club showed in their evaluation forms that the group's pre-activity level was higher than the post-activity level on four of the sessions. This would suggest that for this group that for the majority of the sessions there was a negative effect of using poetry with their clients.

Alzheimer's Resource Center and Mary Magdalen did not use the pre evaluation section of the report forms. Perhaps this was due to the section being added after the initial meeting.

Under the data section of the report we have included complete information gathered from the evaluation forms.

Comments from Easter Seals included:

- Clients were listening carefully, very engaged, lots of excitement in the room.
- Clients seemed very engaged when facilitator used rhythmic tones of voice.
- Several clients said the session was so much fun.
- Clients were very happy, clapping, excited.
- Emotional engagement included clients giving hugs and kisses in response to the Pan es Pan dicho.

Poetry is language
at its most distilled
and most powerful.

-Rita Dove

What Did We Learn?

On using of bread and cheese as a prop the comments included:

- Clients were listening carefully, very engaged, lots of excitement in the room. Clients seemed to like having the bread and cheese to smell and touch. Good responses when clients were creating a poem. One of the strongest comments on Verbal Engagement was that the clients were discussing the cheese poem about an hour after session ended.

Mary Magdalen quotes include:

- Use of props was very effective- i.e. red roses and a bird. Theresa said a few things about each before the poems were recited to get clients. in the mood.
- Eye contact, smiles, during call and response and composition.
- All participants appeared interested. One client brought a book of poems from his home state of Kentucky and asked facilitator to read appropriate selections to group. (Upcoming holiday, etc.) Added to the discussion factor.
- Appeared to enjoy the session via smiling, laughing, etc.
- Verbalized they liked the poems and when they reminisced about past memories.

Describing poems that received a high response Mary Magdalen wrote:

- “Wisconsin” received the best response- it was rhythmic, easy to clap, concrete, lent itself to voice inflections, it was funny and clever.
- The Tyger, the beat, the rhythm brought the group participating more. The use of dynamics, volume.

Under facilitator challenges Mary Magdalen wrote:

- As mentioned previously: 1) talking on the “sideline” 2) Use of one word rather than the beginning of a statement (during poem composition) to get a response from more severely impaired clients. How to handle clients. leaving the group? Ways to encourage joining the group? Effective ways to “read back” the compositions.

Who can tell the dancer
from the dance?

-William Butler Yeats

What Did We Learn?

Poetry is a way of
taking life by the
throat.

- Robert Frost

Comments from the Brain Fitness evaluations include:

- Active resistance in group to “call & response” and to any dramatic flair or attempts to draw particular individuals out
- More focus on discussion of poems for this group – sit & read with enthusiasm (standing creates “presentation” which some members seem to resent)
- When the announcement was made that poetry was the next item on our agenda, there were several negative responses, from sighs to statements of dislike.

Suggestions from Brain Fitness include:

- Don’t refer to it as poetry. Pick a theme and tell the group we are going to have a discussion about _____, and then have the poetry as part of the discussion. This may ward off the initial negative response.
- Next time print copies of opening poems (so visual as well as auditory)
- Wrote poem that members created on a large dry erase board so that they could see the poem and what they had contributed.
- Give information about the authors.
- Having members jot down ideas seemed to generate more contribution to the poem than last week when asked to contribute immediately to questions.
- Reduce the number of poems & paper! Today I overloaded everyone’s processing. Keep theme simple [my attempt to follow the flow of friendship thru life’s seasons (childhood – old age) was too much to take on ... too abstract and too many words]. By the time we got to creating the group poem, everyone was exhausted.

Under facilitator challenges Brain Fitness wrote:

- A challenge to stay positive when the group is having a rougher day... I changed my planned preps, but still wasn’t able to generate enthusiasm.
- Challenging to “create challenge” for members without unintentionally stirring up discouragement...and to simplify without being perceived as condescending.

Under suggestions to improve the poetry activity:

- Again.... Simplify! Avoid complex emotional poems – for this group, it stirs sadness rather than becoming an opportunity for deep sharing.

Analysis of Early Stage Programming:

One lesson that may be drawn from this experience is that for early stage groups where there is still a high degree of verbal skill more traditional writing workshop methods may be more helpful than the performative techniques like, “call and response.”

However, at the culminating meeting Brain Fitness Club expressed that we should not use their experience in adapting the APP methods as indicative of what will work for early stage groups across the board. That we should not draw conclusions from her group that would be universal to all early stage groups. We should also recognize that the personality and the interests of the facilitator may also affect how successfully the methods are adapted. Brain Fitness Club reported that they would categorize the use of poetry as successful but not more so than other arts and activities the Brain Fitness Club uses.

A sample of a writing workshop idea adapted for use by an early stage group is included in the report to give an idea of how this might be further developed.

Alzheimer’s Resource Center comments include:

- I am generally quiet by nature, so it is difficult to be as energetic in my presentation as Gary Glazner.
- Sutton Home staff advised me that they were very pleased with the response from one person who doesn’t usually engage in activities.
- I chose a number of funny poems and the participants seemed to enjoy and react to those.

Analysis of Programming for Family Members:

Nancy Squillacioti the Executive Director took on the task of going to two assisted living centers and holding poetry sessions. For advocacy groups we recommend implementing a component of APP that is geared to one-on-one use by family caregivers taking care of a loved one at home, along with training developed for advocacy group staff members.

The difference between the right and the nearly right word is the same as that between lightening and the lightening bug.

- Mark Twain

Initial Planning Sessions

March 8th, 2010

Conference Call for facilitators and stakeholders

April 5th, 2010

Conference Call for facilitators and stakeholders

Initial Training Session

June 9, 2010

Easter Seals Day Break at the Miller Center

9:00 - 9:30: Pre-Session meeting for facilitators and stakeholders conducted by Gary Glazner:

- Introductions
- Overview of Project
- Review of Evaluation Process

9:30 – 9:45: Clients and observers seated in activity area

9:45 – 10:30: Poetry Project session for clients, conducted by Gary. Caregivers, Facilitators and Stakeholders observing.

- Workshop to be held in activity room
- Chairs to be set-up in a circle for clients & facilitators
- The outer circle of chairs will be for observers

10:30 – 11:00: Gary to speak with caregivers and facilitators privately to discuss how this session went, address concerns and questions.

- To be held in courtyard

11:15 – 1:30: Lunch / meeting with Gary, facilitators and stakeholders

- To be held in Conference room
- Lunch to be served
- Discuss session
- Discuss evaluation
- Discuss continuation of project
- Questions / comments and concerns

When power narrows the areas of man's concern, poetry reminds him of the richness and diversity of his existence. When power corrupts, poetry cleanses.

- John F. Kennedy

Project Time Line

If a man is called to be a streetsweeper, he should sweep streets even as Michelangelo painted, or Beethoven composed music, or Shakespeare wrote poetry. He should sweep streets so well that all the host of heaven and earth will pause to say, here lived a great streetsweeper who did his job well.

-Martin Luther King

Prior to the follow-up sessions, each agency facilitator is to conduct at least two sessions with clients. Facilitators are to fill out the evaluation form after each session, with comments, concerns, questions to discuss with Gary at the follow-up sessions.

At each follow up session below, a 45-minute poetry session with clients will be conducted at each of the four agencies by their facilitator(s). Gary will be present to observe and offer support/feedback.

Each agency representative will ensure preparedness at their facility on their scheduled day and time.

Follow Up Training Sessions

Tuesday, June 29, 2010

10:30 – 12:00: Brain Fitness Club – Sue Boudier

1:30 - 2:00: St. Mary Magdalen - Phyliss Fox

Wednesday, June 30, 2010

10:30 – 12:00: Alzheimer Resource Center - Nancy Squillacioti

1:30 – 2:00: Easter Seals Day Break at the Miller Center - Suzanne Caporina

2:15 – 3:30: Meeting with Gary

- To be held at Easter Seals conference room
- All agency representatives and stakeholders

Final Community Meeting and Evaluation

Thursday, Oct. 14th

1:00 – 3:00: Easter Seals conference room

- All agency representatives and stakeholders

Culminating event, “Alzheimer’s Poetry Day”

Saturday, Oct. 16th

12:30 – 2:30: Orlando Museum of Art



Margery Pabst and Gary Glazner

Project Data

Location	Date	Participants			Age						Sessions
		# At Start	# At Half	# At end	18-30	31-50	51-65	66-80	81-90	<90	
Brain Fitness Club	6/15	11		11		1	2	3	5		1
Brain Fitness Club	6/29	11		11		1	2	3	5		1
Brain Fitness Club	6/22	10		10			1	5	4		1
Brain Fitness Club	7/9	9		9			2	3	4		1
Brain Fitness Club	7/23	12		12		1	2	4	5		1
Brain Fitness Club	8/3	10		10		1	2	3	4		1
Brain Fitness Club	8/10	11		11		1	3	4	3		1
Alz Resource Center	6/30	27		27		2	11	14			1
Alz Resource Center	10/7	10		10			2	8			1
St. Mary Magdalen	6/25	11		11			1	2	7	2	1
St. Mary Magdalen	6/29	13		13				6	5	2	1
St. Mary Magdalen	6/11	10		10			1	2	6	1	1
St. Mary Magdalen	8/11	12		12			3	7	2		1
Easter Seals- Day Break	7/21	23	21	21	1		2	13	5	2	1
Easter Seals- Day Break	7/7	21	21	19			2	9	12	4	1
Easter Seals- Day Break	6/30	27	27	27		2	2	12	9	3	1
Easter Seals- Day Break	6/9	25		25			2	8	11	4	1
Easter Seals- Altrusa	6/28	12		12	1	2	1	7	1		1
Easter Seals- Altrusa	6/22	15		15	1	3	2	4	4	1	1
Orlando Art Museum	10/16	3		3				3			1
Totals		283		279	3	14	43	120	92	19	20

- A total of 283 people participated in the sessions. This total includes people who attended more than one session. For example, if a person attends five sessions at Brain Fitness Club they appear five times in the total.
- For discrete participants in each session we have estimated 106 people were served during the project. This estimate takes into consideration people who attended multiple times.
- The average age of the participants was 76.1 years.
- In the section that follows we see the data gathered on pre and post engagement levels.
- In 6 sessions with Easter Seals and in 2 sessions with Brain Fitness Club we see an increase in the engagement levels in the categories of Facial Expression, Verbal Engagement, and Emotional Engagement.
- In 4 sessions with Brain Fitness Club we see a decrease in the engagement levels.
- Pre-evaluation data was not available from the Alzheimer’s Resource Center and Mary Magdalen sessions.
- The implications of the data and suggestions for improving programming are discussed under the Challenges and “What Did We Learn sections in the report.

Project Data

Location	Date	Facial Express.	Verbal Engage.	Emotional Engage.
Pre-Engagement Level				
Brain Fitness Club	6/15	5	5	5
Brain Fitness Club	6/22	3	3	3
Brain Fitness Club	6/29	3	3	3
Brain Fitness Club	7/9	5	5	5
Brain Fitness Club	7/23	5	5	5
Brain Fitness Club	8/3	4	4	4
Brain Fitness Club	8/10	4	4	4
Alz Resource Center	6/30	na	na	na
Alz Resource Center	10/7	na	na	na
St. Mary Magdalen	6/11	na	na	na
St. Mary Magdalen	6/25	na	na	na
St. Mary Magdalen	6/29	na	na	na
St. Mary Magdalen	8/11	na	na	na
Easter Seals- Day Break	6/9	3	3	3
Easter Seals- Altrusa	6/22	3	3	3
Easter Seals- Day Break	6/30	3	3	3
Easter Seals- Altrusa	6/28	3	3	3
Easter Seals- Day Break	7/7	3	3	3
Easter Seals- Day Break	7/21	3	4	4
Post Engagement Level				
Brain Fitness Club	6/15	3	3	3
Brain Fitness Club	6/22	5	5	5
Brain Fitness Club	6/29	5	5	5
Brain Fitness Club	7/9	5	5	5
Brain Fitness Club	7/23	4	4	4
Brain Fitness Club	8/3	2	2	2
Brain Fitness Club	8/10	3	3	3
Alz Resource Center	6/30	3	3	3
Alz Resource Center	10/7	4	4	4
St. Mary Magdalen	6/11	4	4	3
St. Mary Magdalen	6/25	4	4	3
St. Mary Magdalen	6/29	4	4	4
St. Mary Magdalen	8/11	na	na	na
Easter Seals- Day Break	6/9	5	4	5
Easter Seals- Altrusa	6/22	4	4	4
Easter Seals- Day Break	6/30	5	5	4
Easter Seals- Altrusa	6/28	4	4	4
Easter Seals- Day Break	7/7	4	4	4
Easter Seals- Day Break	7/21	4	4	4

Recommendations and the Future

From the success of the Winter Park Pilot Project we may conclude that the APP training model is highly adaptable for assisted living and adult day care centers, especially in programming for mid to late stage dementia. To better serve individual caregivers and early stage groups, APP needs to further develop programming and a workshop model.

Future Programming to Better Serve the Caregiver

As a response to the knowledge gained from the Winter Park Pilot Project, APP has begun to develop programming for one-on-one use by individual caregivers in the home setting. As we complete this report, APP has received notice from the National Endowment for the Arts that they have been awarded a grant for an expansion of programming in New Mexico. A main component of the grant is to develop programming for Latino caregivers to use poetry in their homes with their loved ones.

APP is in the process of raising the matching funds required by the NEA grant. APP has been consulting with our Albuquerque based Spanish Language Director and poet Michelle Otero and with the New Mexico Chapter of the Alzheimer's Association, who will partner with the APP on the project.

The Helen Bader Foundation recently awarded the APP a grant for two years of programming in Wisconsin. As part of that grant, APP will work in partnership with Home Instead Senior Care. This pilot project will be developed for both professional home care providers and for use by family caregivers. Home Instead Senior Care provides non-medical home care and elder companionship services to help seniors live independently at home.

Community Wide Programming

In addition, the data gathered from the Winter Park Pilot Project will also be put to direct use in a community wide project being held in Madison, Wisconsin.

Early Stage Programming

Working in partnership with Park Slope Geriatric, in Brooklyn, New York, APP will draw on the lessons learned from this project and begin to conduct workshops for people with early stage dementia.



To have great poets,
there must be great
audiences.

-Walt Whitman

This piece is one of the most complete descriptions of the APP. It includes analysis of the common elements arts and healthcare projects.

FORGET MEMORY BLOG

Anne Basting, Executive Director of Center for Creative Aging and founder of Time Slips a storytelling based project for people living with Alzheimer's disease and related dementia.

(<http://forgetmemory.org/2010/09/17/alzheimers-poetry-project/>)



I've written some poetry
I don't understand
myself.

-Carl Sandburg

At long last, I had a chance to observe Gary Glazner and his Alzheimer's poetry project in action. We've been missing each other at conferences and demonstrations for a couple years now.

I visited his poetry session over at St. Ann's Center for Intergenerational Care on the south side of Milwaukee. It's a pretty amazing place in and of itself.

Gary is a warm bear of a guy – and, while he is a true performer, he also can erase himself pretty quickly and match the energy and emotions of the people he's working with. There were lots of people in the day center. Probably 25 or 30. It was a blend of folks with developmental disabilities and older adults. They were gathered in a semi-circle around the hearth, where he held the room.

Glazner started with a couple of classic poems, all on the theme of animals. He accentuates the rhythm of the language with his body and invites the group to feel the beat with him. "Tiger, Tiger burning bright..." – you can feel pounding through your feet. After repeating each poem several times with the group, he would go to individuals and invite them to say it with him. Person-centered care approach: he would ALWAYS ask the person if he could ask them a question, or if they WANTED to try saying the poem with him.

I had known that Glazner picked classic poems that are deeply lodged in the memories of people with Alzheimer's who likely recited them in school. But in this crowd, he was also teaching people the poems – even the staff, who repeated the poems along with him.

After reciting a few poems in call and response form, he invited the group to respond to one of the poems (about an eagle) by writing their own poem. "If you could fly anywhere, where would you go?" was the key question. He gathered responses from the group, enlisting one of the staff members to write it down as he went along. He would linger on an answer, drift in and out of discussion to make the moment of response last a bit longer.

After about 15 minutes of discussion, he performed the poem, again enlisting the help of a staff member to recite it with him. You could feel the rhythm of the language had seeped into the group – “I would fly to the flyswatter store.” “I would fly to the north pole with a mink stole.” “I would fly to heaven, where I have lots of friends.” Glazner and the staff assistant added movement to the performance where possible, including “I would fly to Hawaii and watch people doing the hula.” Much to the great pleasure of the group...

Like the best of the creative engagement facilitators out there, Glazner acts the part of a gentle clown, cajoling people into playing with him, and turning the expectations of daily routines on their heads.

Gary and I lingered over coffee/tea after the session at a nearby coffee shop. The best types of this creative engagement work, although many have their own “methods,” seem to rest on similar grounding principles. What are they? And might identifying those elements enable us to really evaluate their impact? It’s a GREAT question, worthy of FUNDED research.

The poets have been mysteriously silent on the subject of cheese.
-Gilbert K. Chesterton

Common Elements

- semi-circle/circle**
- inviting response from the group without guiding it/editing it**
- echoing/affirming individual responses**
- skill building/learning focused (poetry, storytelling, dance, visual art, songwriting etc.)**
- encourages group interaction**
- playful and improvisational (not rigid in structure or trying for a specific outcome)**
- empowers/invites staff to participate**
- non-hierarchical (no one is above the other/team based)**
- honors members by thanking them for participating**

The Alzheimer’s Poetry Project is working cross-culturally now, in Spanish, Hebrew/Yiddish, and German. He is finding poetic phrases or poems that are foundational ditties in various cultures and using his call and response method to invite people to recite and build poems. This is lovely work – and can be linked to the amazing work out there being done in music, movement, storytelling, etc. etc. etc.

Orlando Sentinel

Poetry project helps Alzheimer's patients reconnect with past, present

Current Affairs, charity — posted by Kate Santich on July, 4 2010 11:55 PM

**By Kate Santich/ Orlando Sentinel**

As audiences go, Alzheimer's patients are a notoriously tough crowd. Some stare into space or drift off to sleep. Others have trouble sitting still — and tend to get up and wander off if they're bored. Many forget why they came or who is performing.

So the notion of capturing their attention with a poetry reading might seem absurd. But in a handful of adult day-care programs and memory clinics in Central Florida, poetry readings have not only become a big hit, but the focus of a research project to measure what, if any, lasting impact the poetry provokes.

"To say that it is an amazing experience won't do it justice," says Melixa Carbonell, a board member and volunteer with Easter Seals Florida, one of four local nonprofit agencies involved in the research. "Even our [late] stage patients sat for an hour, captivated and reciting poetry."

The Alzheimer's Poetry Project, founded by New York poet Gary Glazner, is not built on the traditional, stand-at-the-podium-and-read poetry recital. Rather, it uses the simple rhymes typically learned in childhood or whimsical works created on the spot with audience participation. The facilitator moves among the seniors, holding their hands, touching their shoulders, gently prodding them to share their thoughts, reawakening long-ago memories.

"There was a guy in [one] group, his head was down, he wasn't participating, and I said the Longfellow poem, 'I shot an arrow in the air...' " Glazner says, recalling the initial workshop that spawned the project. "And his eyes suddenly popped open, and he said, 'It fell to earth, I know not where.' In that instant, he was back with us and was able to participate. It was very powerful."

Since 2004, Glazner has taught the poetry project techniques to more than 800 health care workers and family caregivers across the country, and it is endorsed by the National Endowment for the Arts. But until now the research has been limited to immediate impact. Studies show, for instance, that listening to poetry can lower heart rate and other indicators of stress, and that using words in new and creative ways sparks dramatic reactions in the brain's pathways.

But watch a session of the Alzheimer's Poetry Project, which began last month in Central Florida, and you won't need a scientist to tell you that art can transform mood and behavior. Once-somber faces light up with recognition, heads nod, hands clap, listeners giggle and laugh. A palpable energy and connection builds from a room of strangers often lost in their own thoughts. Glazner, leading a session in Winter Park last week, is especially charismatic in drawing out participants, sometimes squeezing their hands in his to accentuate the cadence of a rhyme.

"I think he's just adorable," gushes 92-year-old Mo Kobzan, an Easter Seals adult day-care client. "I actually didn't know what I was doing, and I was so surprised when anything came out of my mouth."

Kobzan, like many in the audience, labors to find the words she wants and has trouble focusing. But she brightened markedly during the hour-long session with Glazner and had no trouble remembering that he had visited before, though it had been nearly a month.

“He’s careful not to embarrass anyone,” says Nancy Squillaciotti, executive director of Orlando’s Alzheimer Resource Center, another of the agencies involved in the research. “And he’s particularly careful not to treat the patients like children.”

The center — along with Easter Seals, the Brain Fitness Club of Winter Park and St. Mary Magdalen’s adult day-care program in Altamonte Springs — is monitoring the ongoing behavior of patients exposed to the poetry project and taking notes. The data will be compiled later this year and perhaps published as part of a scientific journal.

Two local charitable foundations — Edyth Bush and The Pabst Charitable Foundation for the Arts — pitched in nearly \$10,000 to cover the expenses. In some ways, Glazner and others say, it doesn’t matter what the research ultimately shows — at least, not for people like Kobzan or their caregivers, who often struggle to find activities that will bring so much as a smile.

“If you could ever show that you could reduce people’s medications, for instance, by doing this type of activity, that would be huge,” Glazner says. “But really, for them, they don’t care. All they care about is: Are they laughing, are they having fun, is someone paying attention to them? That’s what’s important.”

—
For more information or to donate, go to alzpoetry.com.

**I actually didn’t know
what I was doing
and I was surprised
when anything
came out of my mouth.**

-Mo





The poem "Marilyn" was created at the culminating event at the Orlando Art Museum. A slide of the Andy Warhol print, which is in the collection of the museum, was projected on the screen behind the stage and used as inspiration for the poem.

Marilyn

Where did you go Joe DiMaggio?
She was always growing.
JFK loved her.
When she died we all died.
We all loved her.
She had a crisp beauty.
She reminded us of spring.
She was a pioneer.
She was an original.
People looked at her beauty, but not her intellect.
She had an old, well-traveled soul.
She sang, "Happy birthday, Mr. President."
She had everything, but was never happy.
She was full of light and shadow.
She overdosed on life.

The Museum Heart

We, each of us,
keep what we
remember
in our hearts.
We, all of us,
keep what we
remember
in museums.
In this way,
museums beat
inside us.

-Alberto Rios



A GARDEN

Created by Clients at St. Mary Magdalen Adult Center

Looks like:

Something to take care of, a garden.
It's grand! Nice!
Vegetables, FRESH ones,
Vegetables, of course tomatoes!
Weeds, flowers, vegetables, and a lot of work.
A beautiful place.

Feels like:

I got work!
Beautiful, wonderful, like entrance to heaven.
Life and warmth.
Peaceful, but a lot of work.
Relaxing.
All finished and Beautiful.

Smells like:

Something good to eat. Fresh.
The earth.
Food.
Gardenia smell.
Clean. Mixed vegetables, Joe did the work!
Four-leaf clover.
If it's flowers, it will be very nice. So nice.

Tastes like:

What you smell.
Clear air. Open air.
Full of flavor.

Sounds like:

I hear a bee! I hear a bird!
Rabbits, squirrels, fireflies.
The flutter of butterflies!

SUMMER

Created by the Brain Fitness Club

Summer sounds like heat
Summer sounds like great
Summer sounds like a beautiful enchanting person
Summer sounds like sizzling

Summer looks like summer tan
Summer looks like heat radiating off the road
Summer looks like a lake with enough wind to show white caps on waves
Summer looks like the trees & flowers my wife grows

Summer smells like early growing of flowers
Summer smells like the heat
Summer smells like hot rubber tires going to the beach
Summer smells like hazy
Summer smells like honey suckle

Summer tastes like ice cream
Summer tastes like barbecue
Summer tastes like sweaty kids
Summer tastes like sun tan lotion
Summer tastes like iced tea
Summer tastes like “we had ice cream & it had pineapples in it”
Summer tastes like ice cream soda
Summer tastes like getting in my chair & sitting
Summer tastes like getting in a rowboat
Summer tastes like salty
Summer tastes like twenty sailboats on the water

I'm Nobody

I'm nobody!
Who are you?
Are you nobody, too?
Then there's a pair of
us--don't tell!
They'd banish us, you
know.

How dreary to be
somebody!
How public,
like a frog
To tell your name the
livelong day
To an admiring bog!
- Emily Dickinson

Poetry as Everyday Speech

(This is adapted from Jay Thompson's "Exploring the Sound of Sense: Broadening Students' Sentence Vocabulary," from Associated Writing Programs, Best of Pedagogy, 2008.)

To begin this workshop brainstorm with the participants memorable sentences rich in tone. Phrases like "Forget about it!" or the famous Yogi Berra quote, "It ain't over till it's over." Explore lines from commercials like, "It takes a licking and keeps on ticking," and "A little dab'll do ya." Try proverbs and sayings such as: "A stitch in time saves nine," "An ounce of prevention is worth a pound of cure," "A rolling stone gathers no moss," or Abraham Lincoln's pithy "In the end, it's not the years in your life that count. It's the life in your years."

Write down ten or so of the quotes. What are other quotes that come to mind when you give these examples? What famous lines from movies does the group bring to the discussion? Are there things that the participants always say? Or people in the their lives always say? Perhaps something a parent or teacher always said?

Talk about the lines, what they convey, what emotions or thoughts do they bring up? Is there a power in such phrases? Are they funny? What makes them memorable? How do clichés become clichés?

This is an excellent time to introduce famous lines from poetry that we now know as part of every day speech. Examples:

1. **"Love at first sight.** Where both deliberate, the love is slight: Who ever loved, that loved not at first sight." -Christopher Marlow.
2. **"No man is an island,** entire of itself...any man's death diminishes me, because I am involved in mankind; and therefore never send to know for whom the bell tolls; it tolls for thee."- John Donne

Does the group know these phrases? Are there famous lines from poems that come to mind for the group? How do lines from poems become well known phrases?

Suggested model poem Emily Dickinson's "I'm Nobody!"
Talk about the contrast in the poem of being nobody and being famous. What are the qualities that make a phrase famous? A person? What benefits are there to being unknown? To being known?

For a high functioning group you might have the next step of the exercise be to place the sentences on scraps of paper into a hat or container. Shuffle them, and have the participants draw them at random from the receptacle. Then each person uses the sentence they have drawn as inspiration to write a poem.

Alternatively a "found," poem may be created by drawing out the sentences and writing them down in order they are drawn and this list of sentences becomes the poem. The workshop could end with a group reading of the poem or poems created.

FOR IMMEDIATE RELEASE

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Alzheimer's Poetry Day Comes to Central Florida
Presented by The Pabst Charitable Foundation and the Edyth Bush Foundation
Site Sponsored by the Orlando Museum of Art

September 30, 2010, --The Pabst Charitable Foundation and the Edyth Bush Foundation are hosting the first **Alzheimer's Poetry Day on October 16th from 12:30 to 2:30 pm** at the Orlando Museum of Art, official site sponsor. Open to the public, the Alzheimer's Poetry Day is a celebration of the Alzheimer's Poetry Project which began back in June of this year. Gary Glazner, founder and Executive Director of the Alzheimer's Poetry Project and the Managing Director of Bowery Arts & Science, the non-profit wing of the Bowery Poetry Club in New York City, will read poetry written by those with Alzheimer's, speak about the Alzheimer's Poetry Project and the findings from the pilot program conducted in Winter Park as well as provide tips on using poetry to connect with people living with dementia. This event is designed for anyone from activity directors to caregivers. The poems to be featured at the Alzheimer's Poetry Day were written by members attending four local agencies, Easter Seals Adult Day Break Center, Alzheimer's Resource Center, St. Mary Magdalene Adult Center and The Brain Fitness Club and were created during the evaluation process of this program. Glazner is also the author of ***Sparking Memories: The Alzheimer's Poetry Project Anthology***.

Glazner brought his program to Winter Park last June in collaboration with the Pabst Charitable Foundation, Edyth Bush Charitable Foundation, Easter Seals of Florida, Alzheimer's Resource Center, St. Mary Magdalene and The Brain Fitness Club. This will be the first time the Alzheimer's Poetry Day has been held in Florida, and will serve as a model for other communities. According to Mr. Glazner, "Winter Park and Orlando are leaders in creative arts programming for people living with Alzheimer's disease and related dementia. I am so pleased to announce that The Orlando Museum of Art, in a gesture of great community spirit has opened its doors to our one day, open-to-the-public event on October 16th."

Gary Glazner and his Winter Park partners launched a new study: the Alzheimer Poetry Project to bridge the communication gap with Alzheimer's patients. Glazner trained the staff of four different agencies on his poetry technique, whose goal is to facilitate the creativity of those suffering from Alzheimer's and related dementias. The Alzheimer's Poetry Project encourages participants to take an active role in the facilitator's recitation of poems specially chosen for the group through a process Gary refers to as "call and response." The facilitator uses poems to trigger memories and generate discussion among the group. Then a poem is developed by the participants as they respond to queries from Gary on a particular topic.

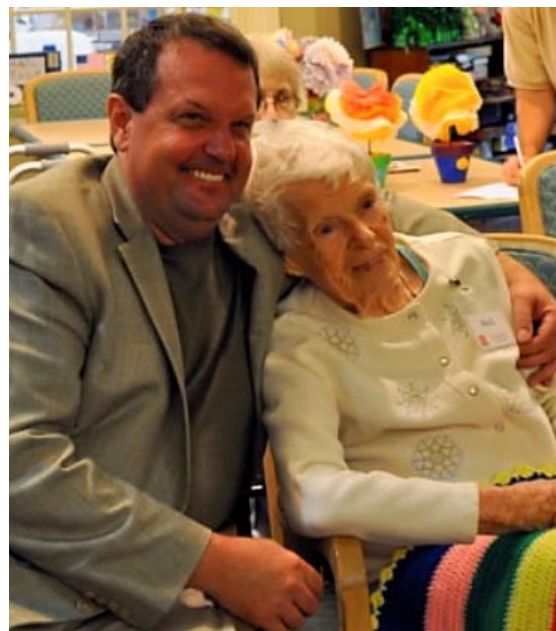
The mission of the Alzheimer's Poetry Project is to enhance the quality of life for people with Alzheimer's disease, their families and professional health care workers. The APP is about

making contact with people who may have very little physical contact in their lives. The National Endowment for the Arts listed the APP as a best practice for the NEA Arts and Aging initiative. Founded in 2004 in Santa Fe, New Mexico by poet Gary Glazner, the APP has held 300 programming sessions at 75 facilities in Arizona, Arkansas, California, Colorado, Connecticut, Georgia, New Jersey, New Mexico, New York, Pennsylvania, Oklahoma, Texas, Virginia, and Washington DC, serving over 9,500 people living with Alzheimer's disease. The APP has given staff training for over 800 health care workers and family members in using poetry with dementia. For more information, go to www.alzpoetry.org.

The Orlando Museum of Art offers Art's the Spark @ OMA, a program that is specially designed to make the OMA fine art collection accessible to people with early and middle stage Alzheimer's disease and their caregivers. Through interactive tours of the OMA's collection of American art, Art's the Spark @ OMA gives those living with early and middle stage Alzheimer's disease a fun experience, an expressive outlet and an opportunity for adult dialogue.

Margery Pabst created the Pabst Charitable Foundation for the Arts to support projects such as the Alzheimer Poetry Project, which bridge the gap between the arts and science. Proceeds from Pabst's book, "Enrich Your Caregiving Journey", written for caregivers goes directly to the Pabst Charitable Foundation for the Arts. For more information visit www.pivotalcrossings.com.

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Alzheimer's Poetry Day

Saturday, October 16, 2010

12:30 pm - 2:30 pm

Event Location:

**The Orlando Museum of Art
2416 North Mills Ave, Orlando, Florida**

FREE Poetry Event - Open to the Public

Museum open from 12 - 4

Admission to Galleries - \$8 Adults / \$7 Seniors

Come experience how poetry can spark memories of those living with Alzheimer's disease or other dementia related disorders.

** Featuring New York City Poet - Gary Glazner, Founder and Executive Director of the Alzheimer's Poetry Project - www.alzpoetry.org*

In collaboration with: Easter Seals Florida's Adult Day Health Care Center, Alzheimer Resource Center, Brain Fitness Club and St. Mary Magdalen Adult Center

Sponsored by:

Pabst Charitable Foundation for the Arts, Edyth Bush Charitable Foundation



Orlando Museum of Art

Alzheimer's Poetry Project – Evaluation

Your Name Program Name

Date Of Session Location – (Check one) Home Facility Other

Site Name:

# At start of session	# staying for half of session	# staying for entire session

List number of participants in each age group:

18-30

66-80

31-50

81-90

51-65

<90

List number of participants in each stage

Other: Non-Dementia, specify

of dementia: Using GDS

Stage 1	
Stage 2	
Stage 3	
Stage 4	
Stage 5	
Stage 6	
Stage 7	

of non-verbal participants

of hearing impaired participants

List poems used:

List any 'props' that were incorporated in the session

Poems that received a high response

Poems that received a low response

Facilitator Challenges

Suggestions to improve the poetry activity

Other Comments

POST ACTIVITY EVALUATION

Circle the number that best represents your perception of the overall response of the 'group' to the poetry activity. This is an evaluation of the 'group' rather than individuals in the group.

1 = more negative response: Crying, leaving activity or attempting to leave, avoiding touch, agitation, verbalizing dislike of the activity (please document comments made by group).

3 = neutral response: no change in facial expression remained but did not participate

5 = more positive response: smiling, laughing, repeating poems, animated, physical contact

Facial Expression (Check One)

More - 1 2 3 4 5 More +

Comments

Verbal engagement

More - 1 2 3 4 5 More +

Comments

Emotional engagement

More - 1 2 3 4 5 More +

Comments

Please e-mail this completed form and a copy of poems created during session to Gary Glazner: gary@alzpoetry.com

Please e-mail this completed form (only) to Debi Hunt: dahunt@mail.ucf.edu

PRE-ACTIVITY EVALUATION

Circle the number that best represents your perception of the overall 'state' of the 'group' prior to the start of the poetry activity. This is an evaluation of the group rather than individuals in the group.

1 = more negative: fidgeting, crying, trying to leave, agitation, avoiding touch.

3 = neutral: people are in their usual state of being

5 = more positive: verbally expressing excitement to participate, smiling, laughing, talkative

Facial Expression

More - 1 2 3 4 5 More +

Comments

Verbal Engagement

More- 1 2 3 4 5 More+

Comments

Emotional Reactions

More- 1 2 3 4 5 More+

Comments

Please e-mail this completed form and a copy of poems created during session to Gary Glazner: gary@alzpoetry.com

Please e-mail this completed form (only) to Debi Hunt: dahunt@mail.ucf.edu

Everywhere I go I find that a poet has been there before me. -Sigmund Freud

The 2006 “**Creativity and Aging Study: The Impact of Professionally Conducted Cultural Programs on Older Adults,**” conducted by the National Endowment for the Arts, stated, “In conclusion, these results point to powerful positive intervention effects of these community-based art programs run by professional artists. They point to true health promotion and disease prevention effects.”

The NEA Study may be found at:

www.nea.gov/resources/accessibility/CnA-Rep4-30-06.pdf

APP points to two research projects: a study that shows oscillations of heart rate and respiration synchronize during poetry recitation and a study showing increased synaptic activity in response to recitation of Shakespeare. We believe that the reduction of stress indicators, coupled with increased brain activity account for the robust response in participants.

Find the Heart rate Study:

<http://ajpheart.physiology.org/cgi/content/full/287/2/H579>

Find Shakespeare’s Brain Study at:

<http://www.physorg.com/news85664210.html>

Lynn Green, MA from the Indiana Wesleyan University Graduate School of Nursing, used the APP for her 2009 thesis, “**Observations of Behaviors Among Memory Impaired Patients During a Poetry Reading,**” and found that “poetry emerged as a positive intervention that allows for human connection and the resurfacing of self.”

Green’s study looks at the APP in context of Jean Watson’s “Theory of Human Caring” and states that Watson defines her theory as a “caring science that encompasses a humanitarian, human science orientation to human caring processes, phenomena, and experiences”. She contends that caring is the foundation of all health and healing professions. Investigations and research utilizing the Theory of Human Caring “embrace inquiries that are reflective, subjective and interpretive as well as objective and empirical” (Watson, 2007).

Green goes on to say that “The Theory of Human Caring provides the model, concepts, measures, and outcomes necessary to investigate poetry readings as a meaningful, shared activity for those with AD and their caregivers. Key concepts include the person cared for and the caring person. In this study, the persons cared for were the participants with dementia. The caring person in study was a professional poet serving as the poetry reader. However, in this model, the future caring person could easily be a family member, nurse’s aide, activity leader, nurse, physician, or any other lay person with caring intent.”

Find Green’s Paper at:

<http://www.alzpoetry.com/Research/>

The **Winter Park Pilot Project** would not have been possible without the vision and funding of the Pabst Charitable Foundation for the Arts. From the conception to completion of the project, Margery Pabst has offered guidance and inspiration. Any success we have had is a reflection of her passion to support and increase our communities' ability for caregiving.

To the Edyth Bush Charitable Foundation we offer our sincere gratitude and thanks for their leadership and funding support, which allowed us in a small way to help fulfill their mission to "...help underprivileged or needy people to improve themselves, or to relieve human suffering."

A heartfelt thanks is given to our partners in the project: the Alzheimer's Resource Center; Brain Fitness Club; Easter Seals Adult Day Care and Mary Magdalen Adult Day Care Center. Their commitment and hard work informed the project every step of the way.

We applaud Melixa Carbonell, President, Media "Mix" for her expertise on behalf of the project. Her many efforts include: providing the photographs included in the report; designing the promotional flyers announcing the project and for the culminating event; drafting the press release that resulted in a front page article on the project by the Orlando Sentinel. She worked to secure the Orlando Museum of Art as a sponsor and host for the culminating event. As a board member of Easter Seals she was instrumental in helping to plan and implement the project.

We are grateful to Suzanne Caporina, Vice President of Programs, Easter Seals Florida for her leadership, for hosting our meetings and for her work on the evaluation forms.

Thanks is given to Marena Grant Morrissey, Executive Director and Jan Clayton, Associate Curator of Adult Programs, of the Orlando Museum of Art for hosting our culminating event.

A bouquet of gratitude is offered to Debra A. Hunt, MSN, ARNP-BC, Instructor / Advisor and Doctoral Candidate at the University of Florida. She was generous with her time and knowledge in guiding us on strengthening the evaluation forms. The increased information gathered was invaluable to the success of the pilot project.

Last, a special thanks is given to the partner organizers and poetry workshop leaders: Linda Rosol; Dawn Kelly; Deverie Webre; Ledmarie Iriquez; Easter Seals, Fran Relvini; Theresa Atwood; Mary Ellen Meyers, St. Mary Magdalen; Nancy Squillacioti, Alzheimer's Resource Center; Sue Boudier; and Peggy Bargmann, Brain Fitness Club. **They did the hard work of lifting their voices in poetry- thanks poets!**

A poem begins
in delight
and ends in wisdom.

-Robert Frost