



# TOOL BOOK

## English

**Category:** >xxxxxx  
**Target group:** xxxxx  
**Time:** xxxxx  
**Prerequisite:** none  
**Material:** xxxxx  
**Setting:** xxxxx

**Important to know:**  
 We work with an object that you have with you, and with which you associate a positive memory.

This workshop is meant to be an experiment: where you can try things out because you don't know the result yet, and where you can look at something you already know in a new way.

## Attuning exercises: mindfulness

3 times for 1 minute each

1. close your eyes and listen only to the sounds of the moment
2. set a specific intention for this hour together: e.g. stay focused, be attentive, be calm and trusting, etc.
3. observe one's own breath for another minute, „listening“ to it. Observe and accept the breath as it is right now in the moment.

## PAUSE:

Relax and just look at how you feel right now. Don't find explanations or reasons... just notice



## STEP 1

### Describe: Place the object in view.

1. write down the characteristics of the object in a list.

We proceed as in a laboratory situation, where first of all you examine, declare and get to know what is in front of you.

- Size, volume, color,
- weight, texture, temperature
- sound, fragility, possibility of movement

## STEP 2.

### Touch: Hold object in hands.

3 minutes time for yourself with the object in your hands, to go over in your own mind (again and again) the positive memory you associate with the object.

## STEP 3

### Feeling: Explore and get to know the object anew

For 5 to 10 minutes, place the object on different parts of the whole body and experiment with it. No matter what it looks like. The importance is on how it feels on the body.

### PAUSE: Relaxation minute, and just check in with how you are feeling right now.

### Breathing.

Remembering again: what was my resolution at the beginning of the class?

## STEP 4.

### Listen: Listening with the body

Take 5- 10 minutes to reflect on Step 3 and continue experimenting.

While the object is lying/placed on the body, keep going over the positive memory in your mind and take the time you need to manifest it again in the now.

On which part of the body does my object „fit really well? Where does it „feel most comfortable“?

Where can I place/hold the object to re-imagine my memory well in my mind?

You can't go wrong here, every sensation is right. One can imagine there is a cooperation, a communication, between object and oneself.

### To hold for yourself:

Where is the memory best „stored“ in the body?

Take a photo of the object on that body part. The memory can always be carried along in this body part.

**Target group:** Caregivers of people with dementia, affected persons and students.

**Time frame:** max. 45 minutes

**Material:** 100 cm long woolen thread, watercolors (colorful), paper (approx. 100g), container for the paint (e.g. commercial glass), colorful pencils

**Short explanation in advance:**

This project is about trusting in coincidence. Through an artistic coincidence technique, a playful approach to artistic and creative work is awakened. The important thing here is that you can't do anything wrong and all individual ideas are welcome. So let your imagination run free!



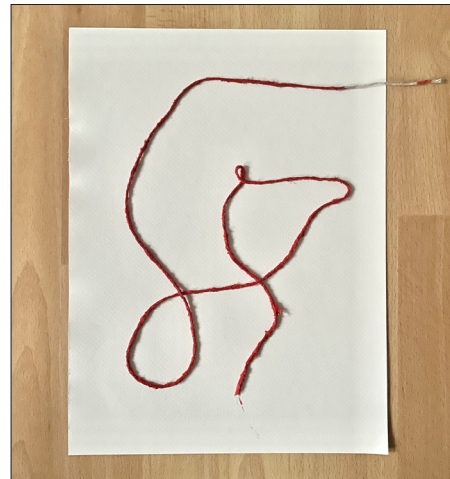
**Step 1:**

Choose your favorite color from the available watercolors and pour a small amount of it into the jar provided. Now take the thread and soak it completely in the liquid color. Wait a moment until the thread is soaked with color.



**Step 2:**

Now place the thread (any way you want) on the sheet. The thread can cross in several places. However, you should pay attention to one small thing: One end of the thread should extend slightly beyond the edge of the paper.



**Step 3:**

Now pick up another sheet and place it over the other sheet so that the two papers enclose the thread between them.



**Step 4:**

Stabilize the two sheets from above with one hand and pull out the thread. Now look at the two sheets: an individual print has been created by pulling out the thread, over which you had no influence.



- What are the differences between the two illustrations?
- What does this figure look like to you?
- Do you associate a place with this figure?
- Do you associate a smell with this figure?
- Can you think of an event related to this figure that you like to think back to?

You now have two individual and abstract prints in front of you that look very similar at first glance, but nevertheless each have small differences. You can now use these prints to enter into a conversation with the people who made them themselves. Stimulate the imagination of the person with dementia and enter into an exchange. The following guiding questions can be helpful for this:



**ATTENTION:** It is important here that you listen attentively. Also, do not impose your own ideas and fantasies on the person with dementia. There is no right or wrong in this workshop.

#### Step 5:

Now you can manually add elements to the picture that can complement the fantasy figure.

#### Add-on:

Pay attention to how much attention capacity the person you are taking care of has. If the person still wants to work on the print artistically, you can give the participants colored pencils to color in the figures that have been created.

Again, this will allow you to engage in an exchange and ask questions:

- what does the color you have chosen mean to you?
- what kind of experience do you associate with this color?
- is this color your favorite color and why?

The object should now be given a place in the room, the apartment, because it awakens and evokes positive memories.

Where should it be placed? Place it like a favorite picture/object in the room.

And now we are curious to see your combinations! Please upload a few for us!

Please write us about it, too: What - how and how didn't work so well!

Thanks a lot!



**Target group:** carers and those affected  
 (people with dementia)  
**Period:** a maximum of one hour  
**Requirements:** none  
**Setting:** group of up to three people

## 1.Orientation and activation

How do my clothes feel on the skin?  
 How does the fabric feel?

## 2.Biographical questions

In which clothes do you feel particularly comfortable?  
 What clothes do you prefer to wear and why?  
 Does your style of clothing reflect my personality?  
 Where did you get your clothes from?

## 3.Creative part

In / with which color do I feel particularly comfortable? Create a picture with this color / these colors!



## 4.To review the pictures:

- Would you like to show your picture to the group?
- How did you feel while painting?
- Is there a part of the sheet that you particularly like? Why?
- Question to the group: How does the picture affect you? What are your thoughts on this picture?
- What title do you want to give the picture?
- How are you now?

**Target group:** carers and those affected  
 (people with dementia)  
**Period:** a maximum of one hour  
**Requirements:** none  
**Setting:** group of up to four people

## 1. Biographic part

All participants are allowed to name their own eye color.

The group then also looks at the eyes of each other and look what they see  
 What movements can the eyes make? Close eyes, wink, ...

Who or what do my eyes particularly like to see? Which colors, which films, which Pictures, which people ...

## 2. Creative part

**Take a look in the paint box.**



**Which color or colors catch your eye? Use it to create a picture!**



## 3. To review the pictures:

- Would you like to show your picture to the group?
- How did you feel while painting?
- Is there a part of the sheet that you particularly like? Why?
- Question to the group: How does the picture affect you? What are your thoughts on this picture?
- What title do you want to give the picture?
- How are you now?

**Target group:** carers and those affected

(people with dementia)

**Period:** a maximum of one hour

**Requirements:** none

**Setting:** 1: 1 or a group of up to four people

## 1. Activation and orientation

The hands are loosened, shaken out, each and every how he / she likes it.....clapping, rubbing your hands, waving, snapping, etc. Variation: music to which you can clap

## 2. Biographical part

- What did my hands do?
- What am I grateful to my hands for?

We want to say "thank you" to our hands today!

## 3. Creative part

**We trace the outline of the hand**



**Then the outline is painted.**



## 4. To review the pictures:

- Would you like to show your picture to the group?
- How did you feel while painting?
- Is there a part of the sheet that you particularly like? Why?
- Question to the group: How does the picture affect you? What are your thoughts on this picture?
- What title do you want to give the picture?
- How are you now?

**Target group:** carers and those affected  
 (people with dementia)  
**Period:** a maximum of one hour  
**Requirements:** none  
**Setting:** group of up to three people

Please work through the following list step by step ...

## 1. Orientation and activation

We feel our ears. How do you feel Soft, hard, warm, cold, ...

## 2. Biographical part

What do my ears particularly like to hear?  
 (related to music, certain expressions, instructions, ...)

## 3. Creative part

Painting to music



## 4. To review the pictures:

- Would you like to show your picture to the group?
- How did you feel while painting?
- Is there a part of the sheet that you particularly like? Why?
- Question to the group: How does the picture affect you? What are your thoughts on this picture?
- What title do you want to give the picture?
- How are you now?



**Type:** Teaching concept

**Target group:** School classes

**Time:** 30-60 minutes

**Requirements:** none

**Materials:** paper, scrap paper or cardboard, anything available and glue of your choice (Tixo, glue stick, liquid glue)

**Background:**

Our society has forgotten how to be in touch with all of our senses. There is an overabundance of visual and auditory stimuli. This exercise is intended to strengthen the perception of different surfaces and to prepare the desire to concentrate on the sensory organ of the skin.

## Starting input:

With very simple means you can achieve great effects when you work with the feel of the paper. There are fibers in the paper that make a difference whether it is torn lengthwise or crosswise. Also the paper thickness is a factor.

## Step 1:

Find paper that you like the feel of and tear it into strips. Lengthwise and crosswise with it will define the basis of the composition.

## Step 2:

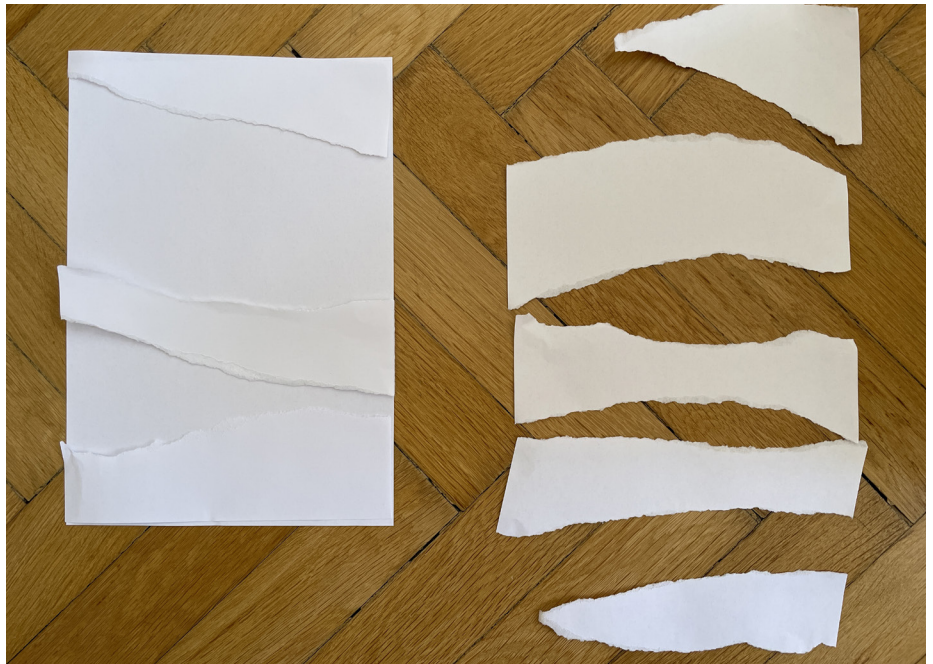
Take a sheet of paper that serves as a background. There arrange your first elements on which the composition is based.

## Step 3:

Then it's time to create layers. Landscapes are created by condensing perspective and thinning out the horizon.

## Addition:

There are many ways to create images with torn paper. Here below are some more examples. Have fun discovering your own ways.



## Target group:

Students, caregivers, people living with dementia.

**Prerequisites:** None, except the desire to do something for oneself and others, to make a change of perspective and to learn something from oneself and from others.

**Time:** approx. 30-60 min

**Material:** scissors, glue, newspapers and/or magazines

## INSTRUCTION:

We make our own newspaper stories



## Step 1

Find a page in the newspaper that appeals to you.

This may be a picture or the stock section, it doesn't matter.

## Step 2

Now there are several ways you can work on the page.

a) You draw shapes on the page and then cut them out.

OR

b) You fold the paper and cut out shapes along the folded edges.

OR

c) You paint over individual words or letters on the page with a thick felt-tip pen so that new sentences and connections are created.

## Step 3

a) Turn the shapes a bit and glue them back together to form a sheet. Because of the graphic design on the pages, this will have a great effect, even if it is only a small rotation.

OR

b) Glue their cutouts back onto the sheet in new positions. Holes are allowed, but the more complete it is restored the more effective it is for the composition.

OR

c) The more you paint over or cross out, the more focus is placed on the few remaining words. Feel free to paint over the graphics.

## Step 4

Hang or lay the different works side by side.

Take time to present the sheet to each other.



**Target group:** Caregivers and affected persons (people with dementia)

**Time:** max. 1 hour

**Prerequisites:** None, except desire to do something for yourself and others, to get in touch with people with dementia, to learn something from yourself and from others.

**Background:**

For ME: Most of the time we take far too little time for ourselves.

For the OTHERS: For many caregivers, interaction, communication with people with dementia is increasingly difficult. With pictures, this communication often succeeds more easily.

**Important:** before doing this exercise with others, it is important to take time to do this exercise alone with yourself. Here you also finally take time for yourself and deal with your own needs. When you have done this, you can also better adjust to your counterpart and feel empathy: One knows where one has struggled oneself, ....

**1. Spontaneously write down the 5 most important things in your life on a piece of paper.**

Note: These 5 things are only valid once for now and can be different again tomorrow.

**2. Please read out these 5 things.**

**3. Decide now for today on one of these 5 things and circle it. What is the most important thing for you today**



**5. Now design a 3-dimensional object that best lets you experience this important thing: How does it feel? How does it move? How might it smell, taste? What does it look like and why like that? What sound would it make?**

Note: To make this object, please use the paper you have collected (see point 4.) You can tear or cut the paper, glue it, intertwine it, use it however you like.



**4. Now take your time to gather all the (preferably white) paper you have at home: tissue, toilet paper, copy paper, kitchen roll, etc.**

**6. Now talk about this thing with someone, describe it.**

If you are a caregiver, listen attentively and carefully, take down what the person with dementia is saying.



**7. The object should now get an important place in the room, the apartment, because it awakens and evokes positive memories.** Where should it be placed? Place it like a favorite picture/object in the room.

**Target group:** Caregivers and affected persons (people with dementia)

**Time:** max. 1 hour

Please work through the following list step by step. Each item should represent a little surprise!

**1. Now take the object (Combining imaginative stories part 1) and draw/paint a small section of it on a slightly stronger paper (approx. 100g).**

It is important that it becomes **COLORFUL**. Maybe you want to use a favorite color in different tones?



**2. when you are done cut the image into small parts: like this:**



**3. Now it's getting exciting. Put the parts on differently and associate them, combine them: What comes to your mind?**

Note: If you are doing this exercise with a person with dementia: Please make sure that you leave it to him/her to come up with his/her own ideas and associations and do not impose your own imagination on him/her.



**Put things that go well with the senses ... and talk about it.**

**Example:**





**Target group:** Caregivers and affected persons (people with dementia)  
**Time:** max. 1 hour  
**Goal:** communication, creativity, self-care, care of others

**5. Pick up the snippets. Next time you can continue!**

**6. You can now invent titles for the pictures that have been created.**

The conversation about the picture titles enables new communication. Let yourself be inspired by the titles of the others! Here you can learn what moves the other person.



**Picture 1: CONVENTION IN THE FOREST**

Here you can continue to ask: who is meeting whom here? What are they talking about? What is happening right now?



**Picture 2: LANDSCAPE**

Here you can continue asking: where is this piece of land?



**Image 3: WHAT I ALWAYS WANTED TO SAY**

Here you can continue asking: What would the person here say, for example?



**Target group:** Students, Caregivers , Caring relatives

**Time:** max. 30 minutes

**Prerequisites:** None, except desire to do something for yourself and others, empathize with people with cognitive impairment (dementia) to learn something from yourself and from others.

**Remember that people with cognitive impairment (dementia) perceive your absolute presence and even the slightest inattention.**

From people with cognitive impairment (dementia) you can learn to be in the here and now.

**1. watch the movie carefully.**  
Focus entirely on your thoughts.

**2. Now please write down the things that came to your mind while watching the video, even if they had nothing to do with the film.**

Here you can write down your thoughts:



**Target group:** students, carers, people with dementia

**Time:** max. 60 minutes

**Objective:** Visual media, communication, rediscovery of one's own home or workplace, school.

**Material:** computer, cell phone, internet

**Background:**

People with dementia, but also their care-givers, usually live very isolated lives. You might sometimes get the feeling that the ceiling is falling on your head. From times of lockdown, everyone has gotten an idea of how it (almost) always is for others.

1. Search and take pictures of all the things in your whole apartment including the balcony that have the shape of a circle. 10'

2. Tell me about your objects. 10'

3. Now look for and photograph all things in your entire apartment incl. balcony that are like a triangle. 10'

4. Tell me about your objects. 10'

5. Now find and photograph all the things in your entire apartment incl. balcony that are like a square. 10'

6. Tell me about your objects. 10'



**Target group:** students, sek2

**Time:** approx. 5-6 double lessons

**Goal:** Visual media, communication, empathy, development of consciousness

**Material:** Computer, cell phone, internet

**Background:**

Due to the quantity of dementia diseases and the increase in the absolute number of people affected, coming into contact with the disease professionally or privately is almost inevitable. More and more children and young

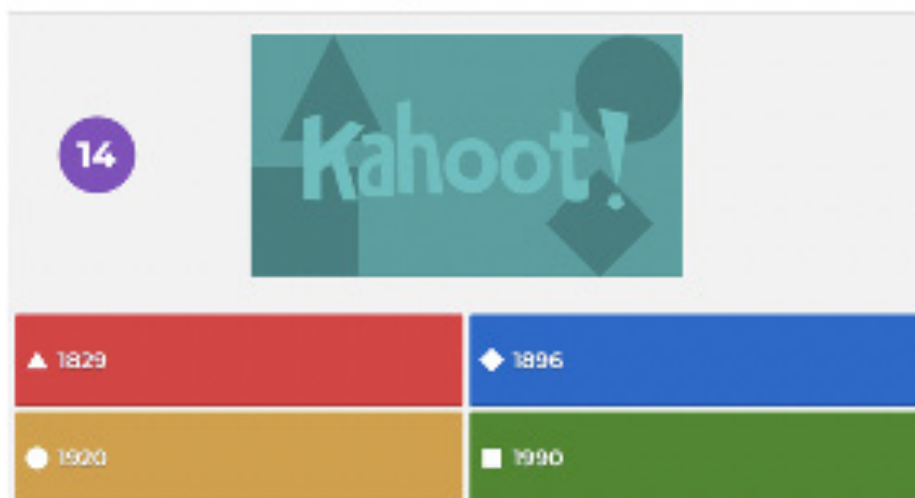
people have to deal with dementia. About one third of all younger people are in contact with a person affected by dementia. Therefore, education and sensitization of young people are essential.

## Was verstehst du unter Demenz?

Mentimeter



Seit wann gibt es diese Technik?



**1. Start with a short film clip from Arielle, the Little Mermaid** (<https://www.youtube.com/watch?v=hwb8JrwiTPM>).

The clip shows Arielle and her friend Flotsy showing the seagull Scuttle their find, which they got from a shipwreck. Scuttle sees the fork and calls it a dinglehopper and describes it as an object that people use to make hairstyles. He interprets the smoking pipe as a musical instrument. The film clip is intended to give students a playful first impression of the upcoming topic of dementia and the accompanying characteristics, such as forgetting the functions of various objects.

**1. Ask a question on Mentimeter**  
<https://www.mentimeter.com> about:  
 What is dementia, create a word cloud 10'.

**2. Introduction to the medium of stop-motion: history, genres:** puppet animation, clay animation, object animation, pixilation, lay tricks, pinscreen. Then create a kahoot quiz about it: Kahoot.com (<https://www.youtube.com/watch?v=V4FQ-j91waA>)



**Target group:** students sek 2

**Time:** approx. 5-6 double lessons

**Goal:** Visual media, communication, empathy, development of consciousness



## 1. Topic Hobby: Musical instrument, ball, animal, etc.

Questioning Example: What instrument do you play?; Have you ever used it in a different way?; What other functions could your instrument serve?" put into the round. After a short exchange about the different answers of the learners, the first task is given.

Learners must think about the question „What if I no longer recognized my instrument/ball/animal?“ Thinking with the ulterior motive of re-contextualizing the instrument/ball/animal etc. and producing a stop-motion film about it.

## 2. presentation of the stop-motion films, discussion, reflection

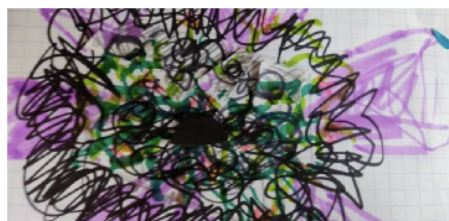
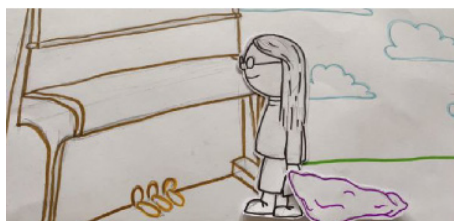


Abbildung 1 Videostills Arbeiten von Schüler\*innen

**Target group:** All people

**Time:** Depending on the joy and endurance  
 10 - 45 min.

**Prerequisite:** enjoyment of movement. But that doesn't have to be the case. Sometimes someone also prefers to watch and can enjoy or receive stimulation. Some space. The dance can be done alone or in a group.

**Material:** Music player and prepared music.  
 Music examples can be found under point 1

and 4. Appealing tea towels, possibly several to choose from.

**Background:** Materials are suitable to get into moving and also dancing. Already the grasping of an object is a first movement, the feeling of it, a second one. Whether small movements with the fingers, the hand, a foot, or expansive with the whole body, movement is life and life is movement. Dancing clears the mind and often the heart, and moments of joy and vitality can be awakened.

Music supports it to get into rhythm and vibration, sometimes quiet, sometimes loud, sometimes fast, sometimes slow. Are you too mehrt, can also dance encounters and non-verbal contact arise.

An everyday object can also awaken memories and invite storytelling.

Each dance is unique and everything the body may produce is correct. There are no wrong steps or movements. The resource of the body, creativity and the own bodily being, may be lived out and experienced.

The following phases can be done in sequence. These allow a continuous build-up and lead up to the individual dance. Small parts of the following sequence can also be taken out (e.g. only 1 piece of music long) or started immediately with point 2, 3 or 4.

## 1. Dance warm up

Music samples: McFerrin Bobby: Don't worry be happy

Sinatra Nancy: The Boots are made for Walking

Before the tea towels are unpacked, the whole body can first be mobilized and brought into swing with lively music. Depending on the physical possibilities, sitting or standing. The sequence can be done as follows. Repeat each exercise several times. To warm up, please be gentle to the body and rather take a slow rhythm to the music so that the joints and muscles can be gradually warmed up. If you have gymnastic or dance experience, you are welcome to vary according to your needs.

- Walk in place (or across the room, if available) to the rhythm of the music.
- Raise and lower the shoulders in rhythm with the music.  
 First both shoulders at the same time  
 Then alternate right and left shoulders.
- Open and close the hands. Open all fingers wide and then close them again to form a fist. The arms can be held in front of the body or stretched above the head.
- Circle both wrists
- Gently turn the head horizontally, from side to side. The tip of the nose leads the movement.



f) Circle with the hips. If the exercise is done while sitting, circle the upper body, first in one direction, then in the other.

g) While standing or sitting, curl all ten toes, hold curled and count to 3, then slowly open again and let the toes become long.

h) The following exercise is recommended while sitting, or standing for those skilled in movement and balance. Place your feet parallel to each other. Now press up with both feet on the balls of the feet so that the heels lift off the floor. Then roll both soles of your feet again until the soles have reached the floor again. Now feel the entire soles of your feet in contact with the floor.

i) If you now feel like dancing, you can move freely to your favorite music.

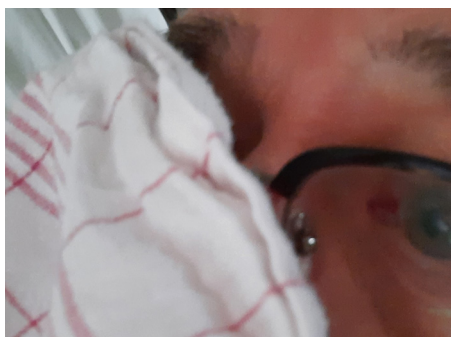
## 2. Feel the tea towel

- Select one of the available tea towels.
- Look at it. Why did you choose this one?  
 What do you like about it?
- Notice the material of the cloth.  
 How does it feel?
- What is the size of the tea towel?
- How does the structure of the cloth feel?



### 3. Shape the material

Now begin to shape the material, the tea towel, to play with it, to discover. What can you do with it?



### 4. Tea towel dance

Music samples:

1. Pharrell Williams: Happy
2. Strauß Johann (Vater): Radetzky Marsch
3. Otmar Liebert, Ottmar: Spanish Steps oder
1. Offenbach, Jacques: Can Can
2. Johann Strauß (Sohn): Donauwalzer
3. Koschat Thomas: Schneewalzer (von verschiedenen Interpreten gesungen, z.B. Peter Alexander)

Now add music and the dance with the tea towel can begin. Have 3 different pieces of music ready. You can use the listed pieces of music or choose your own numbers. Play the 3 pieces of music one after the other. Or you can choose only one music for the beginning. The different music styles invite you to different movement motives and you can give free rein to your creativity. The most important thing, however, is the joy of dancing. Allow yourself to follow your inner impulses. The dance then emerges with the flow of movement. You may, but also do not have to do anything special. ▯ Let yourself be inspired by the tea towel and the music. It may be whirled, shaped, danced, fast or slow, in or out of rhythm. Alone, in pairs or in groups. On the chair, in the room, in the air, on the floor. Just as it pleases and delights the heart.



After the last music, take your time to finish the dance. This can also be in silence, that is, without music. Feel which parts of the body still want to move, allow them to fade out and bring the dance to a tangible end.



### 5. Discussion exchange/ Reflection

**At the end, the participants can exchange their thoughts or write them down:**

- a) How did I get into dancing?
- b) What did the tea towel inspire me to do?
- c) How do I feel now?
- d) What else do I want to say.

Variation:

Did you enjoy this dance improvisation? Other everyday objects that are again quite different to handle and inspire dancing are also suitable. For example, a broom with a long handle, a newspaper or try it with an object of your choice.

**Target group:** For people of all ages who would like to do something good for themselves, for caregivers, for people with dementia who like to allow and enjoy touch.

**Time:** Depending on joy and endurance 5 - 30 min.

**Prerequisite:** 2 people, one person gives/ massages while, the other person may receive. An undisturbed environment and time would be favorable.

**Material:**

- 1 towel to cover the base (armchair back, own thighs, table, depending on the position).
- 1 towel or a kitchen roll to wipe your hands dry after the massage.
- 1 greasy cream.

**Background:**

Most people find touching soothing. Slow touches, with a clear direction of stroking, can have a calming effect on the body and mind and also lead a bit to more clarity or orientation. In Sensory Integration, the sense of touch - along with self-awareness and the sense of balance - is one of the three basic senses. The basic senses are a prerequisite for good perceptual processing. Slow touch makes it possible to localize and perceive this tactile stimulus. However, this also requires clear tactile information and directed touch. Consequently, this can also support body orientation. Many people can also relax the whole body and find inner peace. The stimu-

lation presented here - a deep stimulating massage - is performed on the hand, but can have an effect on the entire organism.

**The art of slowness**

In an often stressful everyday life, it is sometimes not so easy to come to peace and slowness. It often takes time until the nervous system can come to relaxation. Therefore, also give yourself the time and have patience with yourself, if necessary with your counterpart. Slowness has become an art. Allow yourself to be intuitive and to adjust to your counterpart on this level. As the massaging person, allow yourself to give without any particular expectations of a response or outcome. The goal might be to stay in the presence, in the moment, in the connection and in a giving being there.

**The quality of touch**

The touch quality presented here supports the perception processing as well as the body perception and thus the consciousness for the own existence.

It must be taken into account that each person has individual preferences for touch, or experiences it as beneficial, this can also depend on the state of the day. Therefore, the quality of touch must be adjusted each time anew to the respective person receiving it. This can be done non-verbally, by observation or sensing, or by asking if the touch needs a change or adjustment so that it can be experienced as pleasant and beneficial. The change can be necessary in the pressure or the stroking speed or also for the touched body part.



**The massage of the hand has the following quality of touch:**

1. it is performed slowly, stroking. Slower than slow motion!
2. the touch has a clear stroking direction. (e.g., not wiping or circling).
3. and it is performed flat, with strong pressure.

**Implementation**

The person must be ready for it. And it may also only be carried out as long as it is accepted and/ or wanted.

The touch can take place in direct skin contact or if necessary in gloves. Use gloves, try the massage on yourself first and check if the material is compatible and also beneficial.

- 1) Prepare everything first and make sure that you are not disturbed.
- 2) Make sure that the other person can sit or lie down comfortably. You should also be in a comfortable position.
- 3) Prepare the towel, it serves as a base and protects against unwanted cream residues.
- 4) Now take a few conscious breaths before coming into contact.
- 5) Then make contact with the other person's hand. Place it in your own hand.



- 6) Now take a large dollop of cream and spread it first in your own hands a little, then on the hands of your counterpart.





7) Hold the hand with one hand, and with the other hand, very, very slowly, with thumb and finger, begin to stroke the hand from the palm downward to the fingertips: slowly, with strong pressure and clear stroking direction. You can take about 5 - 20 sec. per finger. Time leave.

8) Start with the thumb and end with the little finger. Cross out each finger 2 times in a row. Enclose each finger as far as possible with your hands.



9) Finally, stroke the whole hand with firm pressure from the carpus to the fingertips.



10) The hand can be wiped dry with a towel or kitchen roll after the massage.



11) Rest a little. You can enjoy quietly or chat.

For some people a short sequence is enough. Maybe you can stimulate only 1 or 2 fingers. It does not matter. What is important is not the length of the massage, but the deep stimulating effect! No matter if it is short or long. Trust also your intuition!

Have fun with it!



**Target group:** All interested people (caregivers, people with dementia, relatives, teachers\* and students\*).

**Time frame:** Depending on joy and endurance 5 - 30 min.

**Prerequisite:** A preferably undisturbed, comfortable and well-tempered environment to feel good.

**Material:** Our body, in our own bodily experience

**Background:** In everyday life as well as in professional life, we are often faced with demands and expectations that result in

excessive demands. Such stressful situations can be very challenging for everyone involved. This is experienced by teachers and students, caregivers, people with dementia and family members. Self-care can help to relax, to be aware of and express one's own needs, or to be patient with oneself - and perhaps subsequently with the you. Our skin senses are very sensitively endowed and closely linked to the nervous system. Touch can be a way to calm down, balance the nervous system, and connect. Contacting oneself through the sense of touch, allows

the touch itself to be beneficial and to balance oneself. It promotes presence, as well as the own bodily feeling, the awareness of the self. This workshop invites you to do something good for yourself, to get to know yourself a bit better and to remember an awareness of the effect of touch - for yourself and consequently also for others.

**PLEASE ALWAYS MAKE SURE THAT EVERYTHING YOU DO IS COMFORTABLE FOR YOU. YOU ARE INVITED TO MODIFY ANY INSTRUCTIONAL IDEA FORMULATED HERE ACCORDING TO YOUR OWN COMFORT NEEDS.**



**Each sequence can be performed for as long as you are comfortable.**

1. make yourself comfortable. On a chair or sofa, or wherever they are comfortable.  
 2. we start with a dry wash. Rub and wash your hands as you would under running water. Warm up their hands while doing this. Enjoy.



3. then start massaging the other hand with one hand. The thumb can massage the palm with pleasant pressure and then the fingers. Do this intuitively.

Now you can perform the same massage on the other hand.



4. now they are invited to explore and look at their hands. Their hands, which are active every day and often do many hand movements quite automatically. Feel their skin, their muscles, the bones, their joints. Allow yourself to go on a journey of discovery, as if you were discovering their hands for the first time.



5. rub their palms together a few times.





# A Room Full of Stories Part 1

Partl 1

**Target group:** Caretakers, Family Members, People with mild dementia, youngsters.

**Needed Materials:** Paper, pen, colouring crayons or pens

**Duration:** 1 hour

**Requirements:** The location should be the home of the person doing participating at

the workshop, since it will focus on personal objects we have in our homes.

They can be symbolic other can hold a glimpse of the past, which one holds dearly.

### Hintergrund:

Behind every personal object, there is a story that tells us about the identity of the keeper of the object, their preferences and/or values.

**Please follow the points step by step:**

1. Take a look around the room you are sitting in. In our homes we are surrounded by objects which are with us some for few months, some maybe years.

Take a piece of paper, write down „my room“ in the middle of it and draw a bubble around it. Then start to write everything you see in the room and place those words around the „my room“ bubble in further bubbles as shown on the image below.

**2. Look at this cluster of bubbles and mark those words which you have a personal connection to or reminds you of someone or something important. (max. 5 objects)**

**3. Now choose out these marked objects one which is most important to you. But yourself into the moment, the object reminds you of, or the place and time you got it or what it symbolizes and try to re-experience it with all your senses.**

Which colours come to mind? Which emotions? What smells, forms, temperatures can you recall?

Now take a piece of paper and draw/scribble this scenery, it can be abstract, it can be realistic, however you feel suitable express this memory.



**Target group:** Students, people with dementia, their relatives and caregivers.

**Time frame:** max. 2 hours

**Material:** lavender oil, (wooden) spoon, brush/ sponge/ handkerchief, white paper (min. A4, 100-120g), plastic backing, adhesive tape, scissors, stapler, photo collage as laser print, laser printer, possibly image editing program

**Measures:** Ventilate the workspace during the workshop.

### Description:

We want to give a new touch to the collected memories hidden in photo albums or camera rolls through lavender prints. It's not the details in the photos that are important, but the moments that were once captured.



### Photo collage preparation:

1. search and select (at least 8) photos from existing photo albums or from your camera roll that you particularly like. Make sure that they are all uniform (landscape / portrait format). Whether you choose black and white or colorful photographs is up to you, but make sure they have a high contrast.
2. Arrange the photos (analog or digital) in a grid. This can be done in an image editor, or on the scanning surface of a laser printer.
3. Print out your photo collage using a laser printer.



### Lavender print - step 1:

After you have arranged your utensils, prepare a plastic base and place your white sheet of paper on it. Then place your laser print with the printed side on the white paper and fix the corners with tape. Make sure that your papers do not slip.



### Step 2:

Start in one corner and drip some lavender oil on the back of the laser print. Spread the oil with a brush/sponge/paper towel. It is important that your papers do not „float“ in the oil. It is recommended to concentrate on one area first, rather than coating the entire laser print right away.



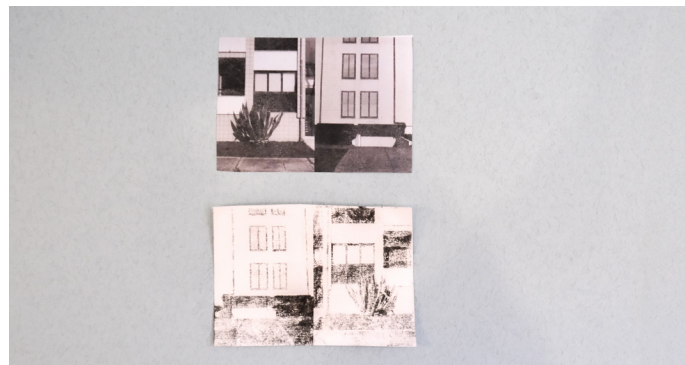
**Step 3:**

Now apply pressure to the oily area with the (cooking) spoon, using circular hand movements. Repeat the process (step 2+3) until the entire laser print has been treated. Carefully lift one edge of the laser print and see if the ink has rubbed off onto the white sheet of paper. If it has not, apply more pressure with the spoon or use more oil.

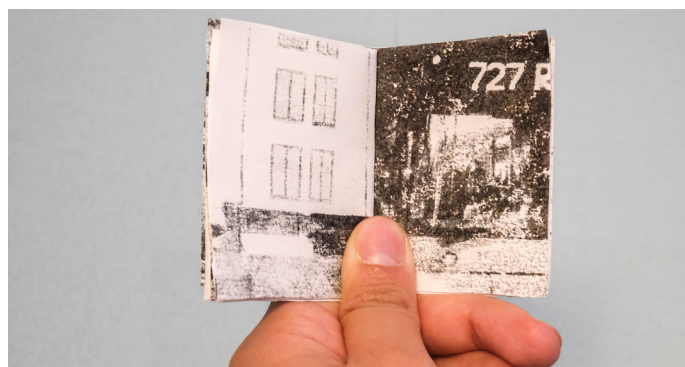
**Step 4:**

Now let your lavender print dry. Meanwhile, you can compare the laser print with your lavender print and think or talk about some questions:

- What is the difference between the laser print and the lavender print?
- Which illustration do I like the most and why?
- What do I see in the illustrations?
- Do I like the smell of lavender oil and what do I associate it with?

**Step 5:**

After your lavender print has dried, cut out the images, in sheets. In sheets means there should always be two photos on one paper, so the paper can be folded in half.

**Step 6**

Fold your sheets and put them together like a booklet/book. Now you can staple them together in the fold (in the middle), or bind them with a thread. But the most important thing is to enjoy your new photo album!

**Further:**

The photo album can be designed alone or together. It is possible to talk about the photos. If the photo album is designed with people affected by dementia, questions such as: „Do you remember this?“ should be avoided. Rather, the persons should be encouraged to talk about themselves or to describe the pictures without being interrupted.

**Alternatives:**

Instead of lavender oil can also be used as a less fragrant alternative nail polish remover.



**Target group:** Students, people with dementia, their relatives and caregivers.

**Period:** 2-4 hours

**Materials:** clay cardboard (black), pencil, scissors, brush, white (watercolor) paper, cyanotopy chemicals (as a kit or to mix yourself), pad, envelope, possibly glass plate.

**Measures:** A darkened room is needed. When using the chemicals, ventilate well and wear a mask if necessary.

## Description:

Which story do you like and which one do you enjoy? How would you design a book cover for the story? And can you do it with a little magic? Together we'll give our favorite tales a new and blue coat of paint.



## Preparation cyanotopy, if ready kit is not available:

**Material:** Ammonium ferric citrate (green), potassium hexacyanidoferrate(III), measuring beaker, brush, balance accurate to the gram, two containers

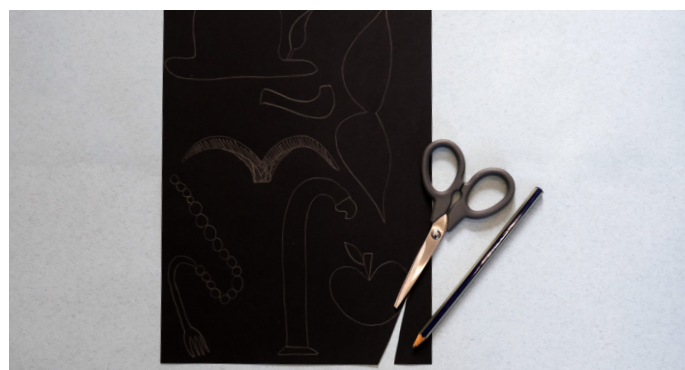
In one container mix 20 g ammonium ferric citrate (green) with 100 ml water. Then, in another container, mix 8 g potassium ferricyanide with 100 ml water. Then, in a darkened room, combine both solutions in a 1:1 ratio. Apply the mixed solution to the (watercolor) paper using a brush (or sponge) and allow to dry.

**Attention:** The applied solution reacts to UV light. Several papers can be prepared and stored in a light-proof envelope.

## Book cover - Step 1:

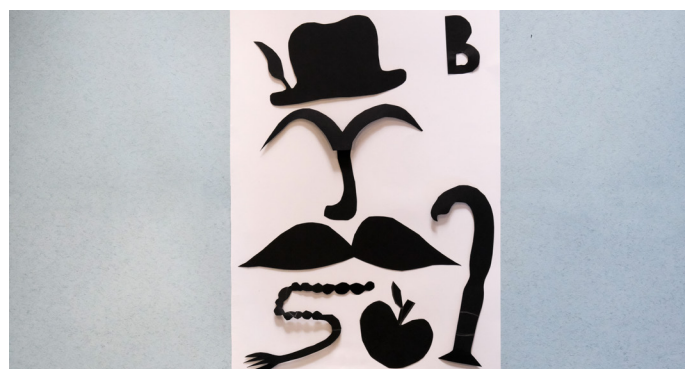
Think about which story you would like to design a book cover for and answer the following questions:

- What is the name of the story?
- What images/symbols do you think of for the story?
- Why do you like the story so much?



## Step 2:

On black clay card, draw symbols that go with your favorite story and then cut them out.



## Step 3:

Place your cut out symbols on a smooth surface and arrange them however you like.



## Step 4:

Attention: now you have to be a bit nimble, because in daylight the magic of the sun begins. It's best to do this step under the sun (e.g. in the garden).

Now take the coated cyanotype sheets (these are greenish and UV sensitive!) out of the envelope and place them with the coated side up. Place your clay cardstock symbols on top of the coated paper. Pro tip: if you have a glass plate, place that on top too so your paper is covered. This will allow your symbols to not slip and form harder outlines.

## Step 5:

Now it's time to wait and watch. See how the color changes from green to blue?

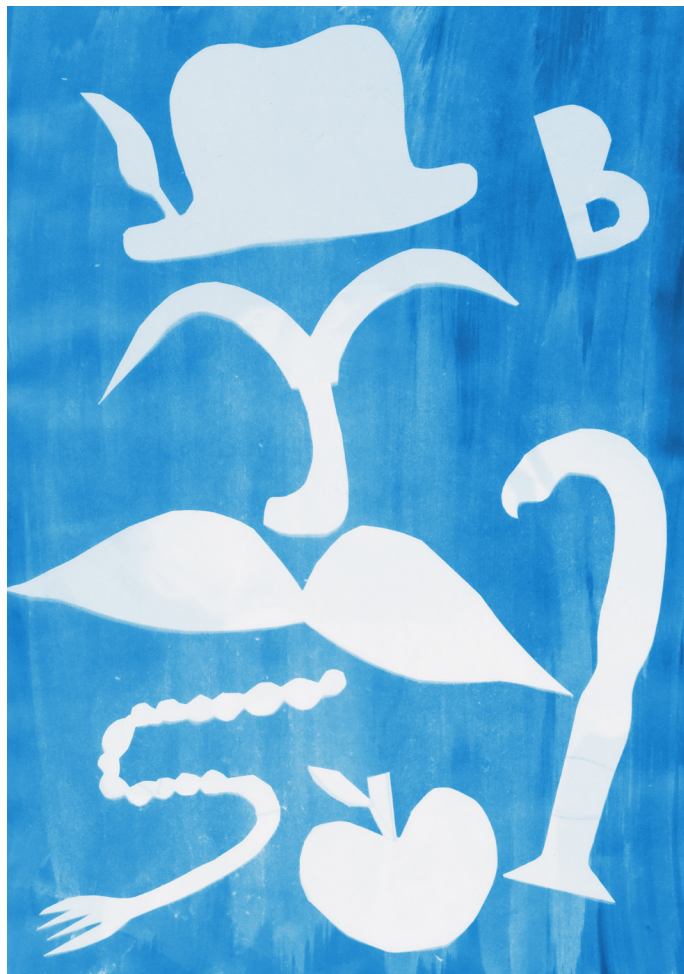
A cyanotype works especially well when it is outside (e.g. garden) under direct sunlight. Then it is ready in 15-20 minutes. On cloudy days it can take longer than 45 minutes. The thickness of the glass plate, or the mixture of the solution can also influence the result.

## Step 6:

Carefully lift the glass plate and one of the symbols. If you see a white surface, you've done it! Now you can remove all the symbols and look at your work. Otherwise you can put it under the sun for a while.

## Step 7:

To get rid of the yellow cast, the cyanotype is washed out under clear water and then hung to dry.



## Further:

The book cover can be designed alone or together and should encourage existing stories to be illuminated from a new perspective. It is not important what the content of the story is, rather the relationship of the person to the story should be in the foreground.

## Alternatives:

Instead of working with black clay cardboard, cardboard can also be used or objects from the environment can be used. It is also a good idea to go for a walk and collect natural objects.

**Target group:** Students, people with dementia, their relatives and carers.

**Time frame:**

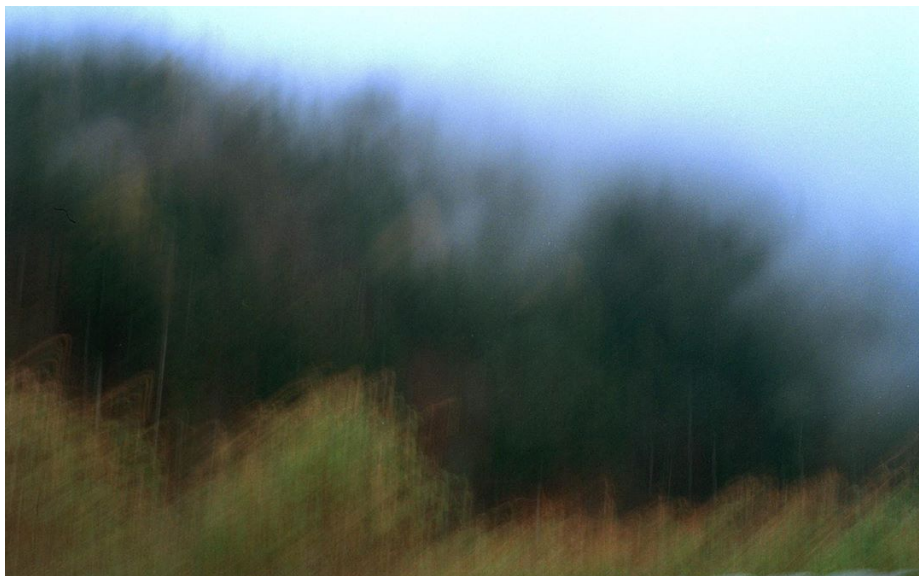
Text work ca. 1,5h

Visual design ca. 1h

**Material:** paper, pencils, watercolors and optionally other materials for artistic design

## Description:

By mixing and reassembling stories, poems, and fairy tales, new worlds can open up that hold immense creative potential. This workshop is designed to encourage talking about stories together, listening to each other, and inventing new narratives.



### Step 1:

Think about which poem, fairy tale or story that you remember most. What do you like to think back to?  
 Write down for yourself why you remember this text and with which place or person you associate it.

### Step 2:

Take a piece of paper and write down this fairy tale, this story, this poem. If you can't remember everything, write only the part that you remember. If you can recall everything, write down as much as possible

### Step 3:

Now you and the other participants will be divided into groups of at least 3 members.

### Step 4:

Exchange your texts with each other, so that each person now has at least two foreign texts.  
 Now read through these texts and define at least 5 keywords that make up these texts for you.

### Step 5:

Using the keywords, write a new story/ a new poem/ a new fairy tale. You can also include passages from the original texts into your text.

### Step 6:

Read your new story to your team members. After everyone has read their story, talk about your experiences and about the reflections you made in Step 1.

### Step 7:

Now you have heard your story in two hybrid forms. Create out of this stories a poster. For example, you can draw a scene from the story or make a mood board collage.



**Target group:** people with dementia, their relatives and caregivers

**Participants:** at least 2 persons

**Time:** min. 20 minutes

**Material:** photos, photocopier, paper, scissors

## Description:

Photos are not there to gather dust, but to look at and awaken stories. The activity „Memory puzzle“ is a playful way to deal with old photographs.



## Step 1:

Open your old photo albums, or your camera roll, and select (at least 8) photos that you particularly like. Make sure that they are all uniform (landscape/ portrait format). Whether you choose black and white or colorful photographs is up to you.



## Step 2:

After you have made a selection, copy or print out the photos in a uniform size (e.g. 10x15cm) and cut them to size.



## Step 3:

Now cut them in half one more time so that your pictures look like a puzzle.



## Step 4:

Arrange the photos with their backs like in a memory game and start playing. First turn over one card, then another. If they match, a pair is complete. If they don't, all the face-up cards must be turned over and it's the next person's turn.



## Alternative:

Instead of playing memory with the photos, they can also be put together like a puzzle. Since the activity is performed at least in pairs, it is important to keep an eye on the attention span and patience of the other person. If the activity turns out to be too difficult, help can be provided by adding color accents to the photographs.



# This moves me

**Target group:** students

**timings:** 2 hours

**Settings:** Interest in design

**Groups:** Up to one school class, groups of two

**Material:** Sticks of different sizes and lengths (plastic, stainless steel,...), different mate-

rials (fabrics, paper, beads, feathers, wool, pencils...), thin strings, scissors, glue

**Measures:** Place the top rod (the „base“ of the mobile) between two chairs to create space to work with.

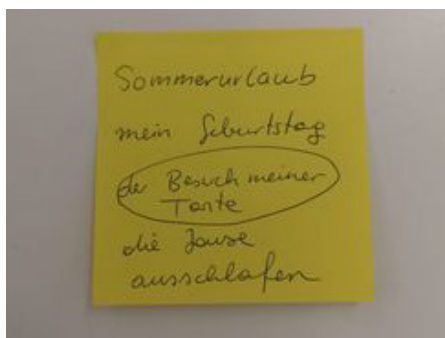
## Background

A mobile is very fragile and every breath of wind changes its appearance, so to speak. Dementia is, among other things, about the loss of memories - or to put it more positively: the memories change, but they are not gone! Just as the mobile is exposed to external influences, people with dementia have to live with it and their relatives have to learn to cope with it. Mobiles are a balancing act, just like dealing with dementia. It is not easy to focus on positive aspects when a familiar person changes. The workshop is about balancing two sides. These two sides can be opposites, but they can also complement each other.

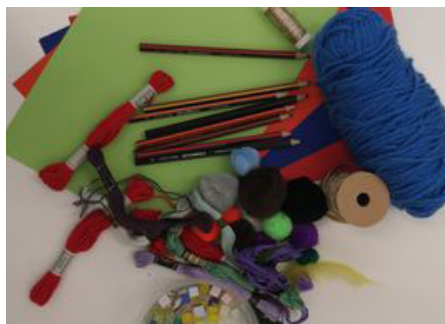
## Description

The workshop is about experiencing a positive memory on several levels. By working in teams of two, the participants can share this memory and in turn create a new memory by working together.

**1. Write five positive memories on a piece of paper and choose one.**



**2. Find materials that match the memory in question.**



**3. These materials are then shaped into a coherent form - for your said memory - and attached to the strings and rods. Since you are working in pairs, you each get one side at a time. Make as many layers as you like. A little skill is needed to create a balance.**



**4. Present your mobile to the class, tell them about the positive memories and how you felt while building the mobile.**