

# Drumming Together: Evaluation Report, 2016|2017

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# Introduction

The Drumming Together programme was initiated by Beat It Percussion CIC in April 2016, to offer a creative intervention for people living with dementia and their carers. Funded by the Big Lottery's People's Projects, Drumming Together grew from the outcomes of our recent Awards for All funded pilot project, 'Drumming for Dementia in Herefordshire'. This pilot project enabled us to take our multi-sensory drumming-based music workshops to care homes and day services for people who are living with dementia around the county.

An unexpected outcome from our pilot was the beneficial effect experienced by friends and family members when they joined in with our activities whilst visiting. Relatives greatly appreciated the opportunity to share something non-verbal, creative and fun with their loved one who may no longer be able to join in a conversation. This observation led us to create Drumming Together.

We aimed to provide:

- A meeting place where informal contact can be made with people who are in a similar situation
- A creative outlet that is simple and fun with no 'right or wrong'
- Non-verbal activities bringing people together when conversation is no longer possible
- The chance to learn new skills and re-visit old skills in a supportive environment

We worked with local partners to plan, deliver and evaluate a series of twenty sessions each at three community locations in Herefordshire and Worcestershire over ten months. Each session was led by an experienced practitioner who facilitated simple participant-led music activities. Participants were predominantly people who are living with dementia and their family carers.

This report considers how these objectives were met and contains input from Beat It Percussion's lead practitioner and our evaluation partners, the University of Gloucestershire.



# Part 1

## Report from Beat It Practitioner

About the Venues:

**Leominster Meeting Centre.**

Opened in 2015 the Centre is run by the Alzheimer's Society in partnership with University of Worcester's Association for Dementia Studies. It provides a drop-in service three days per week for anyone with mild to moderate dementia living in the locality.

The centre was pleased to welcome Drumming Together as part of their full programme of creative and hobby-based activities. We provided fortnightly sessions of music making on Tuesday mornings. People attending the centre were given the option of joining in or doing other activities. It was noted that people came specifically for the activity and also that when the activity was on the uptake was high with most people opting to join in.

Group sizes varied from 5 to 28 people and included family members and other carers, staff members, volunteers and visitors including residents from a local care home who came to participate in the programme.

**Droitwich Spa Meeting Centre.**

Run along similar lines to the Leominster Centre, Droitwich also hosted us for fortnightly Drumming Together sessions spread across different days of the week.

Our sessions were seen as offering added value to the provision of the centre and were well attended. Some people opted to do a quiet activity in another room and some dropped in and out of the group according to their needs. Group sizes varied between 11 and 24 people and included people living with dementia (who we refer to as members), family carers, staff members, volunteers and students.

**The Courtyard Centre for the Arts, Hereford.**

Drumming Together was incorporated into the Courtyard's Creative Ageing Programme which provides a wide range of activities and events for older people across Herefordshire. Our sessions complimented the Courtyard's programme and added a new element of music-making to their arts provision.

This venue differed from the others as it did not have a core group of regular attendees. Group sizes varied between 5 and 16 people and included family and other carers, staff members and volunteers, students and visitors.

**Combined  
Participants**

**Members: 84  
Family carers: 44  
Other carers: 12  
Staff members: 27  
Volunteers: 17  
Students: 8**



# Findings:

## 1 Measuring Outcomes

A short way into the delivery of this project it became apparent that we needed a framework for measuring the effectiveness of our intervention. After taking advice from the Alzheimer's Society it was decided to use the Adaptation-Coping model.

"For more than 20 years, the Meeting Centres Support Programme has been offering people in the Netherlands who are living with dementia and their family carers specially designed support as they adapt to life with dementia.

Developed by Professor Rose-Marie Dröes of the department of Psychiatry at the VU University Medical Center in Amsterdam, the programme – designed for community-dwelling people with mild to moderately severe dementia – has been implemented in more than 140 centres across the country, where academic assessments have indicated that the initiative has been effective: participants have exhibited fewer problems related to behaviour and mood, as well as

higher self-esteem; carers have been shown to feel more competent in caring; and admission to residential care homes has been delayed, suggesting that the programme may also be cost effective.

In 2014, Dröes teamed up with an international group of researchers, all members of the INTERDEM network\*, in a JPND-supported project called MeetingDem to test whether and how the model could be successfully implemented in three other European countries: Italy, Poland and the UK. Could the concept be tailored to the local cultures, social systems and specific needs of people living with dementia in these countries? Two-and-a-half years later, JPND checked in with partners in each country to see how the project was progressing." (Source: EU Joint Programme - Neurodegenerative Disease Research) <https://www.amsterdamresearch.org/web/instituut-1/nieuws/tonenop/meetingdem-jpnd-project-brings-dutch-model-for-dementia-care-to-italy-poland-and-the-uk.htm>

The model describes 7 areas of adjustment to a diagnosis of dementia, divided into practical, emotional and social aspects.

### Practical adjustment

- Dealing with disabilities associated with dementia.
- Developing a positive relationship with health and social care professionals

Practical adjustment entails retaining and adapting skills both physical and interpersonal to support independence and positive interactions. Through our interventions people receive cognitive stimulation and physical exercise. Our activities are designed to promote choice and control. Through our relationships with other organisations we are able to offer information and signposting.

### Emotional Adjustment

- Maintaining emotional and psychological balance
- Maintaining a positive self-image
- Preparing for the future

Emotional adjustment suggests positive adjustment. In the sessions people focus on emotional and psychological wellness through shared experiences and laughter, rather than focusing the negative aspects associated with their diagnosis. This helps maintain wellbeing and the sense of being a person. Our sessions provide relaxation and fun. People build confidence through learning simple skills and sharing skills and knowledge. Being in the group gives the opportunity to talk with others who understand. This applies to carers as well as members.

### Social Adjustment

- Keeping contact with family and friends
- Dealing with health care and support services

Social adjustment suggests maintaining and developing positive relationships. Our groups give the opportunity to engage with others in a relaxed atmosphere. People can support and be supported by others going through similar experiences. Family and friends are encouraged to take an active part alongside members. Social occasions and celebrations form part of our programmes.

'It does help me to sort of get my co-ordination right'

'The benefits are it's very helpful for people to do with hand-eye co-ordination and social awareness. The more you do it the better you get at it and if you keep having a go in a comfortable space you forget the pressure of trying to achieve something'

'You're able to switch off temporarily from all the things you're facing at the moment as a carer... She can sometimes be removed from what's going on around her. But in these sessions I see that she likes to participate with other people and there's social engagement'

'I feel part of it all and that I do like'

The Adaptation-Coping Model proved useful in setting and monitoring outcomes for the programme and we will continue to use this as the rationale for our approach and delivery.





## 2 Different Stages of Dementia

Drumming Together focused on people living with dementia in the community and those who care for them. It was expected that most people would have mild to moderate dementia. In actual fact we had participants of all levels of dementia including some who live in care homes. This, combined with our experience in care homes and nursing homes during other projects, has shown us that the needs and wishes of people differ greatly according to the stage of dementia they have reached. To work with people at different stages we would need to offer different, appropriate activities and instruments to each grouping; a 'one size fits all' delivery approach could not be adopted.

During the sessions everyone who turned up on the day was included and through developing a repertoire of activities and a big stock on instruments something was provided for everyone.

This led to ideas about a new project. Whilst continuing to build on Drumming Together for people at the early stages of dementia and their carers, it makes sense for the business to diversify and make use of its brand, people and impressive stock of instruments. During

2017 Beat It will undertake a pilot project to work with people at advanced stage dementia at a nursing home. This will enable us to explore what activities and instruments engage people and look at ways of monitoring and recording people's engagement. After this mini pilot we will be in a stronger position to develop and market this aspect of Beat It Percussion's work.

Brian sits alone, slumped into his chair, dribbling and eyes closed. His very posture doesn't invite interaction. I approached him with the tank drum and began to play close to him. He opened his eyes but showed no response. I placed the beater into his clenched fist and encouraged him to tap the drum along with me. It took some time but he began to play with me beating alongside my own beater. He became more alert and showed an ability to play I would never have guessed he had. It would've been so easy to have ignored him because he is very disabled and withdrawn. Louise Money, Beat It Practitioner

There is scope for academic research in this area and we will consider how this can be carried out with our academic partner (University of Gloucestershire)



## 3 Training and Development

Over the year of Drumming Together delivery has been refined and new develop models for delivery have emerged. As stated in the bid for funding for this project: 'After the project, the activities used and lessons learned will be collated in a manual for volunteers and practitioners. This will enable the activities to be reproduced in other settings. With training and support this project can lead to a sustainable model that can be provided anywhere.'

There are numerous lone practitioners working across the UK who are doing good work but whose approach is mainly intuitive. This makes it difficult to measure and quantify the effectiveness of their work and it is hard for them to share skills, a necessity if their practice is to grow and become sustainable. At the start of the project this was the situation Beat It was in. By the end of the project it can be seen how Drumming Together programme can be rolled out across a wide geographical area, delivered a team of practitioners working under our ethos and stated objectives.

Our new mini-manual describes some of the exercises and techniques used in the programme and gives the rationale for using them.

The Drumming Together project has reinforced my belief that, as a practitioner, I need to be flexible, resourceful and participant-led. My intuitive approach allows people to feel relaxed and to trust me. I do not envisage creating a prescribed method of delivery, rather I see new practitioners bringing their own experience and personality to the role whilst working within Beat It Percussion's parameters.

This kind of music project is a far cry from just entertaining people, it really is a matter of enjoying something together, adding a skill, experiencing an art form whilst improving co-ordination and sequencing. People are given the satisfaction of progress. On many occasions I have watched people build in confidence and gain skills.

**Yvie George, Co-ordinator Leominster Meeting Centre.**

We worked with Lynn in the developmental/ early stages of the Drumming Together project and were delighted to be able to host sessions in venue. Drumming Together has been a fantastic addition to our existing programme of participatory activities for people living with dementia and their carers. Prior to holding the sessions here at The Courtyard, we ran 1 other weekly class specifically for people dementia and their carers (a dance and movement class). With the addition of Drumming Together into our regular classes programme we have been able to offer more choice of regular social activity to people living with dementia and their carers. We found the format of the drumming session (activity then tea/chat) to be a key part of the session's success, as it allowed people valuable time to socialise and meet other members of the group. As a result we are planning to change the format of our regular dance class to include tea/chat time.

**Katrin Cross, Adult Participation Officer, Courtyard Centre for the Arts**



# 4 Sound Therapy

During the Drumming Together sessions the sensory aspects of sound has been an integral part of the activities, with part of each session devoted to exploring unusual sounds and reflecting on the memories and emotions these sounds evoke in us. This is popular across all my groups and carers as well as people living with dementia often comment on how relaxing and energising they find this.

My interest in the therapeutic aspects of rhythm and sensory sound instruments led me to research ways of deepening my knowledge in this area so that I can offer an informed, specialised approach and offer optimum benefits to participants, both those attending Drumming Together and those with advanced dementia who we aim to reach with our new programme. I will be undertaking the Practitioner Level Diploma in Sound Therapy with the British Academy of Sound Therapy.

This qualification will enable me to specialise in therapeutic sound and will lead to Beat It

Percussion's work being more sustainable through wider scope for commissioning and private work.

'I liked it when you brought the gong. I've never played one before and it made me feel pins and needles, it was so resonant. Took me to a relaxed place in my mind.'

These methods combine therapeutic techniques with games and interactive work to enhance communication, creativity, expression and joy. We achieve this through sonic art, storytelling, performance, games and creative music making. This 'arts in health' approach is becoming increasingly more popular in mainstream healthcare settings and offers so many different ways to work in the community.

**Lyz Cooper, British Academy of Sound Therapy**

# 5 The Future

The Drumming Together programme is continuing in a variety of localities including Wales and the West Midlands. It is most encouraging that two of the venues we worked with during the People's Project are continuing to commission this provision.

Co-production is key to the success of a creative intervention of this kind. We will continue to create and develop partnerships with other organisations whilst ensuring that our sessions continue to be structured with the active input of group members. The provision will be bespoke but delivered within our ethos.

We are seeking commissioning to make the programme sustainable, meanwhile grant funding will be used to pilot the programme in new localities and to refine aspects of our delivery. We envisage a model of widespread provision with an appropriate business plan including a number of practitioners and suitable administrative and HR support.

The addition of Sound Therapy skills and qualifications will add specialised knowledge and make our programme appealing to a wider range of customers, also adding to the sustainability of the programme.





# Part 2

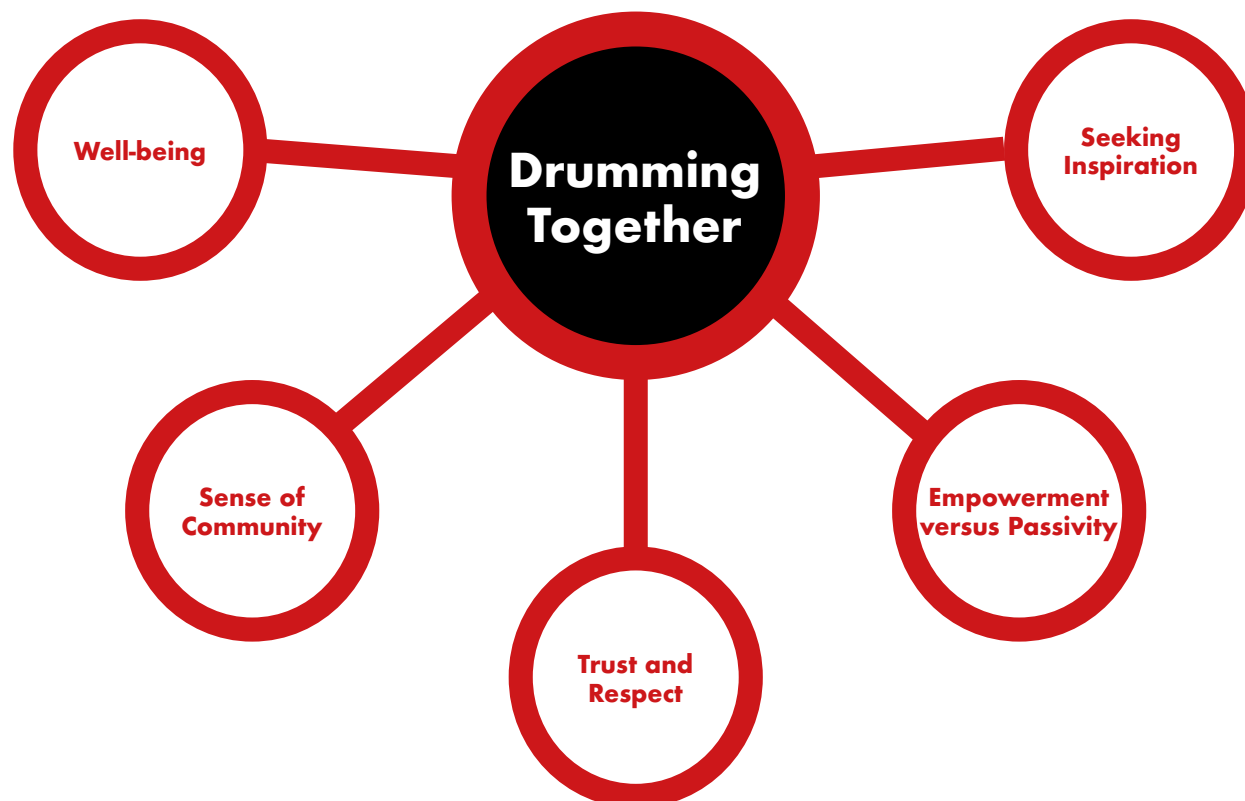
## Findings from the University of Gloucestershire

The evaluation was conducted by academics from the University of Gloucestershire. This is part of an ongoing project investigating the psychological well-being and experiences of familial carers.

The evaluation involved conducting seven interviews with an opportunity sample of carers: Six participants were familial carers, one participant worked voluntarily in a residential home and escorted two people to the session in Hereford. The interviews were conducted in scheduled Drumming Together sessions over two days at two sites: Leominster (10/01/17) and Hereford (11/01/17). Each interview was approximately 35 minutes in duration and conducted in a space adjacent to the room used for Drumming Together sessions.

The findings were generated using thematic analysis. This is an iterative process whereby coders explore the interview transcripts in order to identify common themes. Themes were independently identified by each researcher and then a consensus was reached as to the most prevalent themes. The interviews focused on participants' experiences of caring for someone with dementia. This evaluation focuses on experiences related to attending the Drumming Together sessions. Other data will form the basis of academic papers.

Overall, five overarching themes were identified; these are explored in detail below. In essence, it emerged that the Drumming Together sessions offered psychological benefits in terms of the well-being of both carer and caree.



## Well-being

This theme captures the positive benefits from participating in the Drumming Together sessions, in relation to both caree and those in a caring role. The sessions offer an opportunity for socialisation, it encourages all parties to get out of the home routine and acts as a distraction. It also provides a space to meet others in a similar situation, talk with them and have fun. This creates a sense of community and shared experiences, which binds people together. The drumming activity provides the opportunity to mix socially with others, it mitigates against a sense of isolation and mundane routine.

"they can't do at home I point out that the carer role is isolated, solitary activity for a lot of the time" (Tom, p.48)\*

"... cos it gets us out of the four walls gets us out and about" (Dan, p.62)\*

"got up in the morning, doctor, tablets, lunch you know sleep, tea... that sort of rigid, well it's not that rigid, but it's rigid enough, it's their day to day experience" (Joe, p.77)\*

Those in a caring role observed differences in the carees' mood during and after the drumming sessions. For familial carers, seeing their loved ones relaxed and enjoying themselves impacted their own wellbeing in a positive way.

"it's great because dad is enjoying himself, I'm enjoying myself and I'm enjoying myself watching him enjoying himself..." (Gill, p.17)\*.

"there was a lot of laughter going on as well which is good because laughter is a good tonic" (Ros p. 7)\*

At times, the role of carer felt overwhelming and so the relief and reassurance offered by the drumming is important for the wellbeing of the carer. Attendance at the drumming sessions also offered a form of psychological respite for familial carers; in contrast to the everyday caring role, they were not in a leadership position and so there was shared responsibility amongst the group of attendees. Carers often chose to sit with non-family members which reflects this dynamic and fosters a sense of independence in the caree and wider still, creates a sense of shared community.

"I would have sat by somebody else so that I can assist them and I think it gives me a little break as well..." (Gill, p.17)\*.

"I think they recognise that carers are as much in need of de-stressing as anybody" (Tom, p.40)\*





# Sense of Community

This theme captures two ideas. In their daily routine there is an established and necessary power dynamic; the person in the caring role takes responsibility for the caree. This dynamic shifts within the drumming sessions due to the sense of community and shared encouragement for all parties in attendance to actively participate. The hierarchical roles are eroded and within the drumming sessions, each participant is of equal standing. For the familial carer, this was reminiscent of life before the onset of dementia.

"everyone participates and there is laughter and it was good." (Ros, p.5) \*

"I definitely feel that the barriers come down because you're there, you're part of it you're making yourself sort of silly if necessary or you're you know making mistakes or you're joking and laughing" (Tom, p.73) \*

Following Lynn's lead, participation has become a group norm to the extent where participation of those in a caring role is implicitly encouraged by carers. The mutual participation creates a setting in which people support each other to join in. There is no pressure or expectation of level of ability; enthusiasm is enough.

participation... "yes yes, it's half the fun isn't it" (Joe, p.73) \*

"she joined in because everybody else is joining" (Ros, p.7) \*

"You get um I think group cohesion is quite an important result of what is happening" (Tom, p.36) \*

"...if you are drawing it is an individual activity but in the drumming [hesitation] you're part of a team really so it's probably somewhat comparable often when you're part of a football team you achieve something, you've done it together and you realise that you've played your part" (Cat, p.52) \*

Based on the shared experience of carers, a separate sense of community emerged. Amongst those in caring roles, there is a shared knowledge and understanding of dementia. Whilst there are differences amongst those with dementia, there is an appreciation of each other's situation, which helps establish a bond, in part because they do not need to explain. The drumming sessions provided a space for carers to support one another both practically and emotionally, by sharing knowledge and experiences.

"everyone knows each other's predicaments" (Dan, p.64) \*



# Empowerment versus Passivity

By necessity and as part of the nature of the illness, the everyday routine involves managing and coping with dementia. Inevitably this promotes long periods of passivity on the part of the caree throughout the day. This erodes a sense of agency and autonomy in the caree. This is distressing for the carer to witness, because of the inevitable nature of the dependent relationship. In contrast, the Drumming Together session offers an opportunity to engage in physical and social activity that challenges and stimulates the caree. Essentially, it takes both parties out of their daily routine by promoting empowerment and agency on the part of caree.

"she needs to feel empowered really and it has a dramatic effect on her dementia to feel that she is in control" (Ros, p.2) \*

"...yes it does it's good to feel that you're a part of a team in a sense... so it's belonging in a sense... and you're interacting" (Cat, p.53) \*

There is no requirement to possess a particular drumming skill set. The activities are inclusive and focus on the engagement of each person rather than highlighting deficit in ability. "there's empathy going on there for example there are one or two people who are just unable to go with the beat and there is understanding there is empathy from other

saying it doesn't matter that Jill or whoever can't do it, it doesn't affect us" (Tom, p.41) \*

The Drumming Together sessions are for everyone who shows an initial interest to engage. It creates mental stimulation and involves intricate hand-eye, cognitive co-ordination. Novel elements are woven throughout sessions, creating a sense of challenge and accomplishment. There is recognition amongst attendees that that they have been active outside of their daily routine and done something they have enjoyed. The cognitive stimulation is taken back into the home for those who are not physically able to attend. Outwardly, participants may not initially indicate that they remember. But there is a sense of recognition and/or familiarity for those participants who attended the external workshops.

"Outwardly they might not show that they remember but you see that they very quickly

take the things up and do them back at the home quicker than the people who are already there" (Joe, p.75) \*

"... if you like stimulus response effect which they respond to very well... as well as the individual opportunity to explore rhythm explore variation of beat and melody to explore many forms which it takes it's not just banging a drum" (Tom, p.36) \*

Carers were also able to revisit the activity as a way of initiating further stimulation "so I keep prompting and saying well 'that was good fun' you know 'did you enjoy that?'" (Ros p.8) \*

Carers commented on the novelty of the sessions. That is, both carers and carees had not experienced such sessions. This novelty produced a mix of emotions, but primarily interest and challenge which evoked physiological and psychological stimulation.

Two facets emerged: Physical activity and social activity. For the latter, many of the complex social skills required in daily life become problematic for people with dementia. For example, turn taking i.e. following a social rhythm. Within the drumming activities participants have to recognise and respond to others in order to maintain the group activity. Participants spontaneously achieve this task, they all have a role to play and they fulfil this role, in terms of actually contributing to drumming and being socially aware of the group activity.

"...for me it's good fun and it's also nice to see my mum taking part and it's stimulating, and she will laugh" (Cat, p.50) \*.

At the end of sessions, the carer recognises that participants seem both relaxed and stimulated by the experience.

"I think first of all they're far more relaxed and so relaxed [hesitation] can you be hyped up and relaxed at the same time? Yes I think you can you know they are stimulated by it but at the same time they are contributing something they've done something for the afternoon they've haven't had to go round and have a row with somebody in the next seat or what's on the television or whatever I think that's important" (Joe, p.76) \*





# Trust and Respect

The professional is tasked with pitching the sessions at the right level. It is important to respect participants and their past experience. It takes time to establish this foundation and for participants to feel comfortable and safe as part of the small community they have formed. Residents need to trust the co-ordinator, the professional and others in the group.

"...joining in with the rest of them but at the same time you've got to think there are those there and we are not bringing in a bunch of school children to a friendly music session we are a bunch of adults going to learn to use our skills and use our hands in a way we wouldn't normally do" (Joe, p.75)

It was important to carers that the sessions were balanced between being achievable, but not demeaning.

"you sometimes worry about these things and that they may be if I say childlike do you know what I mean?" (Ros, p.5)

There is a sense of trust and belief in the validity of doing the drumming sessions. Carers feel a sense of relinquished responsibility in this setting, placing trust in the professional leading the session; on some level, it becomes time out.

"I think it was useful that all the family members were there doing it at the same time because it gives some credence to the whole thing doesn't it?" (Ros, p. 6)

"This will stimulate them...but it is still safe, it's done lovely you know...." (Gill, p.15).

# Seeking Inspiration

Two of the interviewees attend external professionally led sessions including Drumming Together to gather ideas, which can be taken back into the residential home and a day centre to be adapted. They aim to deliver a range of different activities in house, seeking an inclusive approach, in which everyone can be given the opportunity to engage on some level.

"...one of the reasons this is important is to have new ideas" (Joe, p.70) \*

Both interviewees assessed the Drumming Together session as being worthwhile and both adopt the activity as part as their own centre's provision, positioning it as important.

# Summary

The themes suggest a number of socio-cognitive benefits for the carer. For example, prompting physical, social and cognitive activity rather than passivity. Although the carers were not formally assessed the themes represent the lived experience of the carers. The carers appear to benefit from the communal supportive atmosphere that is part of the ethos of session delivery and the fact that the activities are suitable for their ability

without appearing 'childlike' or demeaning. Moreover, carers also contribute to the sessions which is reminiscent of joint activities and times prior to their current relationship i.e. carer and carer. As such, although the sessions are focused on improving or maintaining the socio-cognitive functioning of people with dementia it appears that carers and carers benefit from the Drumming Together sessions.



# Part 3

## Drumming Together: Report Conclusion

The 12 month project, Drumming Together, funded by the Big Lottery I 2016-17 provided drop-in music sessions at three community venues in Herefordshire and Worcestershire. People living with dementia together with family carers and others attended the sessions.

Drumming Together provided:

- A meeting place where informal contact was made by people in a similar situation
- A creative outlet that was simple and fun with no 'right or wrong'
- Non-verbal, accessible activities
- The chance to learn new skills and re-visit old skills in a supportive environment

In addition, the programme added value to the host organisations.

Drumming Together emerged as a worthwhile programme that can be rolled out across a wider geographical area with the means in place to train new practitioners. Further specialisms like Sound Therapy will add to the resources and expertise of the organisation.

The evaluation conducted by the University of Gloucestershire suggested benefits to carers and people living with dementia, in the areas of well-being, creating a sense of community, empowerment and nurturing trust and respect. Additionally Drumming Together provided people with inspiration.

Beat It Percussion is seeking commissioning and funding to continue to provide Drumming Together and to reach wider audiences. We continue to work with our academic partners to raise awareness of our work and strengthen its impact.



# Appendix

\* - References marked with an Asterisk are taken anonymously from questionnaire data completed by Drumming Together carers

More about the adapting/coping model and the Meeting Centres Project can be found:

On the Interdem, University of Worcester and MeetingDem websites:

<http://interdem.org/>

<http://www.worcester.ac.uk/discover/meetingdem-jpnd.html>

<http://www.meetingdem.eu/>

In the book:

**Early Psychosocial Interventions in Dementia: Evidence-Based Practice**

**Editors: Jill Manthorpe and Esme Moniz-Cook**

**Contributors: Suzanne Cahill, Bob Woods, Rose-Marie Drees, Hilary Husband, Molly Burnham, Steffi Urbas, Georgina Charlesworth, Manuel Franco, Inge Cantegreil-Kallen, Linda Clare, Myrra**

**Vernooij-Dassen, Richard Cheston, Rabih Chattat), Irene Carr**  
publication date: 15/11/2008. Publisher: Jessica Kingsley

In the research paper mentioned above:

A review of psychosocial models in psychogeriatrics: implications for care and research di Finnema EJ, Dröes RM, Ribbe MW & Tilburg W van.

In: Finnema EJ\* (2000) Emotion-oriented care in dementia, a psychosocial approach (pp 57 - 84). Amsterdam: Vrije Universiteit

Also published in: Finnema EJ, Dröes RM, Ribbe MW & Tilburg W van (2000) A review of psychosocial models in psycho-geriatrics; implications for care and research.

Videos outlining the setting up of the two UK MeetingDem pilot projects – in Leominster and Droitwich Spa – and their members reactions to them can be seen on YouTube:

<https://www.youtube.com/watch?v=dihBXEiY5-g>

<https://www.youtube.com/watch?v=6M34hog5re4>

Beat It Percussion has been pleased to be part of the activities on offer at these Centres and in turn to add value to the Centres. Our own video gives some idea of the reaction to Drumming

Together at the Leominster Centre. The core values underpinning these centres and our own are highly compatible:

<https://www.youtube.com/watch?v=5rBomQdCXos>

Photographs from: Judie Waldmann and Luke Evans







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