

# The Jingle Book

# The Jingle Book



**Red lolly**  
**yellow lolly**

**Red lorry**  
**yellow lolly**



## Foreword

Professor Claire Surr

Dementia is a condition that touches the lives of millions of people worldwide. Most of the UK population know someone who has been diagnosed with dementia and around 900,000 people live with the condition. A dementia diagnosis remains steeped in stigma alongside perceptions of a lack of hope, a lack of future and a lack of a life post-diagnosis.

Arts-based projects have made a huge contribution to tackling stigma, supporting well-being and showing that people with dementia can continue to be beings who are creative, talented, and who still have much to contribute. The arts are levelling, they favour communication via non-traditional routes that can better suit people whose abilities are limited by dementia symptoms. The arts are also accessible to all, whether you have a previous creative background or are new to art-based approaches, you can give the arts a go and produce something beautiful, creative and unique. The tongue twisters project offers a new slant on arts-based approaches, combining familiarity, creativity and sound in a setting where failure is common to all and all part of the fun – getting the phrase wrong is normalised not stigmatised. There are potentially many people with dementia who would gain great pleasure and fun from taking part in a tongue twister session and I hope this guide will provide a good starting point for any potential facilitators looking to embark on this journey.

**Professor Claire Surr, Professor of Dementia Studies  
Director of the Centre for Dementia Research,  
Leeds Beckett University**



# Where the Arts Belong

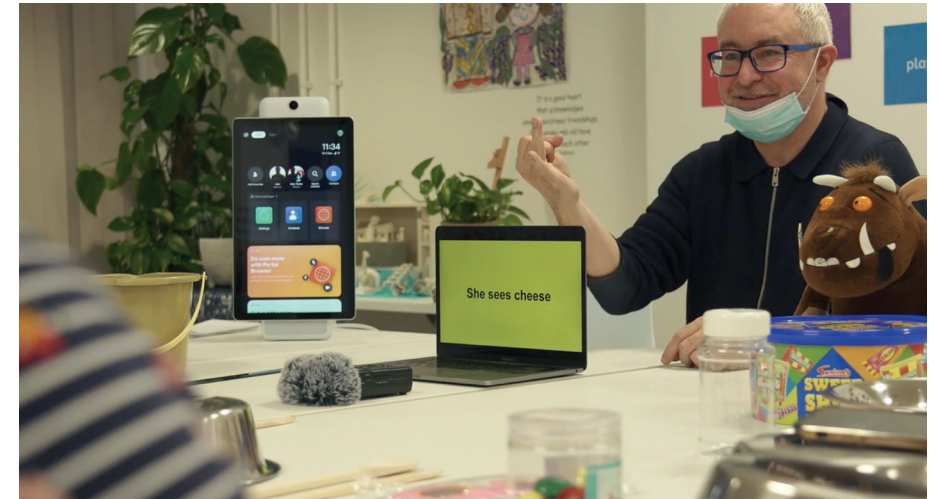
Laura Yates

This publication emerges from the four-year long Where the Arts Belong programme of work which was a collaboration between artists and people with dementia, their families and support staff and two organisations – the Bluecoat, an arts centre in Liverpool and Belong, a sector-leading dementia care provider based in the North West of England. The work was funded by Arts Council England and Rayne Foundation and this publication has been made possible through the generous support of Leeds Beckett University.

The Jingle Book centres on the practice of artist Alan Dunn and his tongue twister mechanisms used across the whole project in playful and energetic workshops with people with late-stage dementia. The practice not only unites a room and people with dementia (and beyond through Alan's Grandson's tongue twisters which he wrote for the groups to try out) but also promotes the ongoing health of vocal passages, the forming of words, teamwork, collaboration and a sense of belonging. These things can be lost as dementia and Alzheimer's progress.

Where the Arts Belong deepened my own sense of the importance of life story in the connections we have with ourselves and one another. Even when memory loss means that our day to day lives need to be supported, the energy of our own unique stories is an anchor to which we can tether, when meaning and identity feel like they are being eroded by the inevitability of time and age.

**Laura Yates**  
Head of Participation at the Bluecoat, Liverpool



Eddie edits it!

Eddie edits it!

Eddie edits it!

Eddie edits it!

# The Jingle Book

Alan Dunn



In 2022 I am on stage with Angela Rippon (aged 77) as she asks about the tongue twister project and requests an example. My mind freezes and all I can come up with is *Eddie edits it*, so here I am with colleagues from Belong, reciting it with Angela over and over again until we burst out laughing. We thank her and accept our glass trophy, the national Markel Third Sector Creative Award for our *Where the Arts Belong* (2019-23) project introducing contemporary art into dementia care settings.

In 2010, my dad is diagnosed with Alzheimer's disease (aged 70) and this text is an attempt to bring together the creative *Where the Arts Belong* work with some other personal moments as foundations for the next research phase. As a young man, my dad designs hovercrafts for William Denny and his dad, my Grandpa, works for John Brown on The Clyde, constructing unbelievably huge and dangerous vessels such as the QE2. I instead go to Glasgow School of Art where peers of mine, such as Douglas Gordon, learn how to shout, sing and soar, as I learn to be silent, explore backgrounds and listen to people.

My dad loses his language. As we stop talking we do manage some great non-verbal times together, such as hammering together new boxes for my record collection. What I really want to talk to him about are the thousands of photographs he takes. From the age of 16, his working life is about precise engineering but his real passion since 1964 is photography, even converting the bedroom wardrobe into a darkroom complete with a highly complex and hidden network of pipes

## What does it feel like to be forgotten?

In 2008, writer Tom Lubbock, is diagnosed with a brain tumour and as he starts losing language, he captures his own decline in the utterly moving book *Until Further Notice, I Am Alive* (2014). Tom's wife, artist Marion Coutts, writes *The Iceberg* (2014) as a parallel account of the fading verbal relationship between two people and of hearts twisting and breaking. Their books are wedded to each other and find a way of celebrating *forgetting* as a powerful creative act. After reading both books simultaneously, I give a lecture to our L5 Fine Art Undergraduate students about the importance of forgetting, including works by Jochen and Esther Gerz, Sneha Solanki, Roman Opałka and Douglas Gordon's *List of Names* (1990-ongoing), a simple list of everyone the artist ever remembers meeting, re-done every few years and allegedly





compiled from scratch without any digital prompts. After dad dies, I take mum through to Edinburgh and we come across *List of Names* in the Scottish National Gallery of Modern Art. I feel an instant anxiety as I scroll the blur of names – *has Douglas forgotten me this time?*

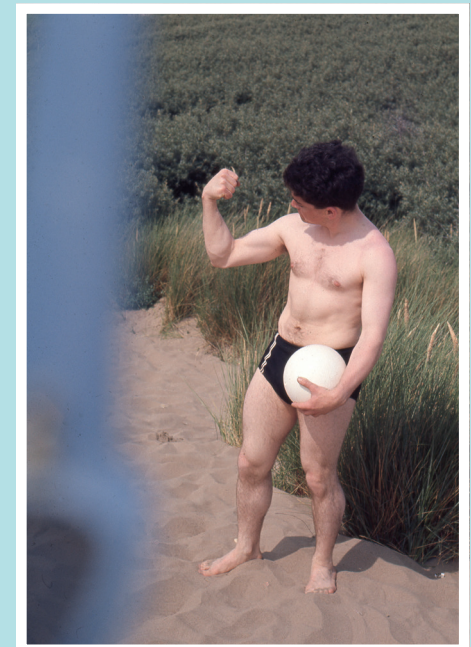
I look again at dad's photos, these little moments that he has forgotten about and some that I have no recollection of, even when I am in them. I try to imagine what all these hundreds of silent frozen people have just said. The photos are mostly of us growing up in 1970s Glasgow but only now can I luxuriate in the backgrounds, contexts and pre-technology *joie de vivre* of blowing frozen peas across psychedelic carpets, wandering the streets in cardboard boxes and making superhero costumes. The whole family is like art students without ever admitting it.



### Where (do) the Arts Belong?

The context for the tongue twister sessions is *Where the Arts Belong* (2019–23), a four-year research project between the Bluecoat, Liverpool's Centre for Contemporary Art, and Belong, providers of bespoke care villages for those living with dementia. Our aim is to explore the impact on dementia care settings of contemporary art via residencies, exhibitions and projects and I learn alongside the Bluecoat's Laura Yates, Betty Ritchie and Tabitha Moses and artists Roger Hill, Philip Jeck (RIP), Brigitte Jurack, Mary Prestidge, Gav Cross, Jonathan Raisin and Francisco Carrasco.

Of the eleven conclusions reached by the Baring Foundation's *Every Care Home A Creative Home* report (2022), two highlight the need to recognise from day one the cultural and creative needs of every single person in a care home. By that, we also need to include staff, management, ancillary workers, family members and those who care for day visitors at home. We adopt this as our mantra and in September 2020, we start delivering online workshops with *Belong at Home* in Wigan, a service in which single Belong care staff visit isolated people at home. This is five months after my employer, Leeds Beckett University, switches to online teaching as the pandemic sends us all home and we subtly shift from shoulder-to-shoulder to face-to-face interactions with students.









**SHE SEES CHEESE**

**SHE SEES CHEESE**

**SHE SEES CHEESE**



### **In every care home, an orchestra**

The world gets quieter, we hear birdsong and each other and I devise the *Ray's a Laugh* project for Wigan in honour of locally-born comedian Ted Ray, best known for the 1950s domestic comedy radio show *Ray's a Laugh*, a fast-paced montage of skits, songs and jingles. We take this as a starting point in these bleakest of winters, wanting this big experiment to be fun, light and slightly off-kilter.

I start in November 2020, working with staff Jenny and Alyson who visit Ann and Alan respectively. We use cello tape, elastic bands, metal dog bowls, rattling pasta, squeaky floorboards, twanging rulers and jokes to create bizarre soundscapes and I introduce familiar tongue twisters as fun warm-ups. Ann and Alan are stuck at home and Jenny and Alyson are trying to get their head round the tomes of new Covid regulations yet they make every single visit on time. I become a conductor from my garden shed and find that from the first session I must work completely differently. I have to perform, or even over-perform, which is not in my nature, but it's not about me, it's about us. The staff and I fill every silent gap of these online sessions. The tongue twisters prove popular and we stick at it amidst the horror press conferences and sobering restrictions.

Everybody knows tongue twisters from Primary School and they are buried deep in our DNA. We start with familiar ones, *Red lorry yellow lorry*, *She sells sea shells on the sea shore* and *Peter Piper picked a peck of pickled pepper* for our weekly sessions that



we host and record via iPads. The signal is often atrocious but humanity gets us through. *Can you hear me? You're muted.* We never miss a session, forming a strange but strong grouping amidst this hidden virus, lack of human contact and survivalist panic buying.

The recordings we make on the iPads become the *Conversations* LP (edition of 300, 2022), a sonic collage of sound effects, spoons, tongue twisters, dominoes and jingles, packaged by Leeds Beckett University Graphics student Aimee Elliott Demay. As the basis of the beautiful abstract cover, she uses the statistic that, according to Alzheimers UK, 1 in every 14 people over the age of 65 develop dementia. Record pressing plants grind to a halt but we get it made and there are some poignant moments on it, including the misunderstanding between Jenny and me when she and Ann mishear my *She sees cheese* and I text the wrong word, *Sea*, and my texted correction *No, that should've been ...* is taken as the next tongue twister and so on into fits of laughter.

### Nonsense

On 24 April 2023 on BBC Radio 4, poet Michael Rosen and literary scholar Noreen Masud celebrate 'nonsense' language as an alternative world that is a refuge from our boring everyday structure. Noreen suggests "I think that nonsense language has long offered us space for people who are culturally or socially marginalised, to find a sense of home and belonging." Tongue twisters in fact date back to John Harris' *Peter Piper's Practical Principles of Plain and Perfect Pronunciation* (1836) that includes a twisty tongue tango for every letter of the alphabet. The book helps children learn the fundamentals of speech and is followed by Carolyn Well's *The Jingle Book* (1899) that includes one of our favourites, *Betty Botta bought some butter; "But," said she, "this butter's bitter! If I put it in my batter, It will make my batter bitter."*

Tongue twisters are amazing. Reading them quickly, we sense a stumble is coming, but like the Grand National we summon up tiny moments of determination to leap tricky fences. We tell our brains to say *She* rather than *Sea* and yet feel the words tripping us up, mouths struggling to get into the right shape to say *lorry* not *lolly*. We hear our own struggle to stay on track and become aware of our tongue, lips and how our eyes send signals to our mouth, whatever capacity we have. Edward Chang, neuroscientist at the University of California, notes that "The sounds 'ss' and 'sh' are both stored in the brain as front-of-the-tongue sounds, for example, so the brain probably confuses these more often than sounds that







are made by different parts of the tongue. *Sally sells seashells* is tricky. *Mally sells seasmells* is not.” Each recital we do descends into a nonsensical world that I sense is also inhabited by Kurt Schwitters’ *Ursonate* (“a sonata in primordial sounds”, 1922–32), early Cocteau Twins’ songs and Lubbock’s *Until Further Notice*, *I Am Alive*.



### We Belong Together

I can’t stop thinking about the staggering conditions under which the Belong staff across Wigan, Crewe, Warrington, Atherton and Macclesfield stay with us during lockdown and I would like to credit them here: Jenny, Alyson, Jessica, Emma, Jo, Kim, Hannah, Jade, Charlene, Anna, Gina and Sue. The humility I feel working with these carers grows and I feel almost embarrassed that my ‘artwork’ is the humble tongue twister, but we all see something positive happening and in January 2021 we are approached by Department of Culture, Media and Sport (DCMS) to develop more online sessions specifically to combat isolation within care villages.

For the *We Belong Together* phase (February–May 2021, just after UK COVID-19 deaths peak), four artists do ten sessions each at four care home villages. I focus on tongue twisters layered over soundscapes derived from household objects again and we watch videos of John Cage performing *Water Walk* on American TV (1960) and The Vegetable Orchestra. We recite tongue twisters in Italian

Un chasseur  
sachant chasser  
sait chasser  
sans son chien

Un chasseur  
sachant chasser  
sait chasser  
sans son chien

Un chasseur  
sachant chasser  
sait chasser  
sans son chien

Un chasseur  
sachant chasser  
sait chasser  
sans son chien

*Translation: A hunter who knows how to hunt  
knows how to hunt without his dog.*



or Welsh and discover that one of the residents in Crewe, Mary, is superb at reeling them off and demands harder and harder ones until we reach what is credited as the world's toughest: *The sixth sick sheik's sixth sheep's sick*.

We joke about an inter-village *University Challenge*-meets-*Eurovision* tongue twister competition and during these sessions, I become someone else. I perform and recite tongue twisters with everyone else and we all get them wrong. I get good at *Betty Botter* but *She sells seashells* remains my nemesis. The residents sit 2m apart and twang rulers, adapt tongue twisters and devise themes for their own soundscapes. The Warrington group are raucous, spontaneous and warm. They meet in The Venue, a large communal space in each village, and in Crewe the beach is a popular theme, not surprisingly in the middle of the country in the middle of lockdown, and Mary recites *She sells seashells* into a megaphone as other residents create a soundscape from twanging rulers and staff adorn swimwear over regular clothes and transform the room with real seashells, sun cream and an inflatable shark. No matter how bleak the day is or how bad the connection, tongue twisters get us in stitches like kids. Some weeks, there's an empty chair in our orchestra, but we bring new tongue twisters to the table,





wondering whether we are reading, responding to other sensory prompts or reciting from deep memories? We use megaphones and make noise. We are not risk-averse. We read faster and faster. We deliberately set ourselves up to be tripped by language for the reward of laughter.

### **Are we there (home) yet?**

In total, three artists deliver 82 one-hour online sessions in just over three months to over 50 older people across seven Belong villages, of whom 82% hadn't previously used video calls. In the evaluation for DCMS, the Bluecoat record that "The project had a significant impact on feelings of loneliness and isolation. 80% of participants felt they were less likely to feel a lack of companionship in future because of the project. Participants of the project have also experienced improved confidence, both in creating artwork and in coming together with others again as the restrictions ease. One of the Belong care staff added "I admit that I was apprehensive about the sound art sessions as I was unsure how the tenants would react and how the video call would work. We had a rocky start as the village was not fully clear of COVID, however during their first session we laughed so hard that all worries went away."

### **Fresh fish to fried breed**

The Bluecoat encourages us to keep a project log and a Crewe entry (3.3.2021) reads: "Staff Jessica and Emma display immense patience and perseverance to actually get the session up and running. The tongue twisters fill the room with laughter. We find that Mary is an expert at them, relaying them confidently through the megaphone. During one that includes the words *Fred* and *Bread* it becomes *Fried Bread* and then *Fried breed* and everybody enjoys this Scottish culinary variation."

Crewe again (17.3.2021): "Staff Emma takes the lead today and is excellent in improvising, attaching a bike bell to the bubble gun and attempting Scottish and Irish accents. She helps keep the sound interesting and listenable. Mary is very bright and engaged today and again excels, her attempt at the hardest ever tongue twister is superb before descending into chuckling. I think she's really enjoying my challenges. Doris struggles at times making sounds with her gloves on but Emma helps her by attaching rubber bands to a book and Doris really engages then, keeping a beat. At one point, our room is filled with blue light, bubbles, tongue twisters through megaphones, twanging, noise and hilarity."

Warrington (18.3.2021): "The impromptu performance of She



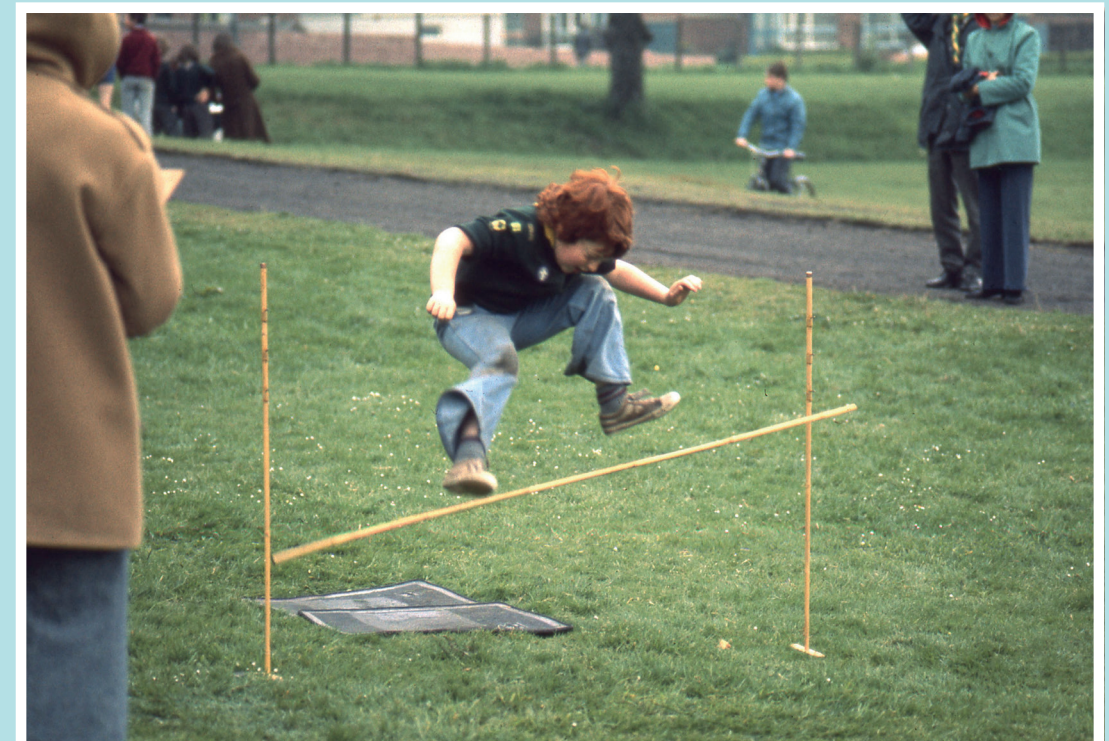
sees cheese becomes *She sees cheesecake*, which they had in a nearby room and could smell it – the benefit of doing a session just after lunch! *Fresh fried fish* becomes an epic, with lots of ideas thrown in by the group. Edmund excels at today's tongue twisters, Diane maintains an energy throughout, suggesting we roll our r's and Wendy tries to get us to pronounce Llanfairpwllgwyngyllgogerychwyrndrobwlllantysiliogogogoch during a group recital of *Flash message* that is embellished by Diane's long giggling fit."

### Speeding up again

As we emerge from lockdown, various care homes in Glasgow struggle with my Dad as a day visitor. He just keeps wanting to go home, increasingly losing his grip on reality, navigation and recognition. As soon as he arrives, he wants to leave, a common trait, and he starts doing this when he does get home, wanting to find his childhood home or slip back inside all those photographs.

We find out that our lockdown sessions have been nominated for the Markel Third Sector Creative Award and that is how we end up on stage with Angela Rippon. She gives an impassioned speech bemoaning the tendency to send lesser academically achieving students to care homes when they actually need the brightest minds. I start disseminating our work in online sessions and lectures, always inviting the audience to try some tongue twisters at the start to hear each other's voices, laughter and to dismantle language. I share our experiences with National Activity Providers Association (NAPA), the South Bank Centre's *Every Corner* network, Estonia Academy of Arts, University of Leeds and Leeds Beckett University (remember the talk about forgetting?)

Dad passes away on 2.2.22 of Alzheimer's-related heart issues and the neatness of that date would have pleased him. Our last words could have been better. I think we grunted a goodbye at the station. I remember being annoyed that he wants to go home the second he arrives but in hindsight, this is fair enough as the world has become a doubly scary place for him. As we go through the boxes in the attic, I find more and more incredible photos. He is a very quiet man but his images fizz with noise, colour and bizarre moments involving weird psychedelic carpet theatrics, the creepy football guy behind goal, reading footy mags as the cat eyes the dirty water, and not a computer game or smart phone in sight.



Anna's bananas are  
Alan's apples





### Chester: Can you can a can as a canner can a can?

In March 2022, we show work in the Bluecoat in the *Making Sense (of it all)* exhibition. I premier the *Conversations* LP and invite people to exchange sounds for a copy of it, sounds that perhaps remind the person of something once forgotten. We emerge fully from lockdown and restart *Where the Arts Belong* residencies in Chester in a newly opening village, aiming to embed all our experimental approaches right from the start, including Staff Training and use of tongue twisters. Despite being a new building, and only 20 minutes from my house, I am still fascinated by how technology can cause us not to communicate and I deliver all my tongue twister sessions, barring the final one, remotely. I want the language to be difficult and for clear communication to slide into the background.

The weekly sessions take place inside a building waking up as *Belong* work through brand new staff, rotas, routines and acoustics. I invite my six-year-old grandson to create new tongue twisters for the group and we find that Barbara, initially solemn and quiet, is as comfortable as Mary with tongue twisters. We try some in different accents and styles, reading like a posh person, a child or a Town Crier. Due to technical issues, I only see blank screens for







two of the sessions, but we add it to the content, *twisting in the dark*. The new building is on the banks of the Shropshire Union and one day there are twelve residents upstairs in the shared household creating a canal soundscape with the splashing water, animals on towpaths, the weather, creaking locks, a distant Neil Diamond concert and tongue twisters about Chester. For the last session, I am present and there's a spine-tingling moment in which the group whispers *Red lorry yellow lorry* in a Frère Jacques 'round' style, and as part of a sharing day in the village we invite the real Chester Town Crier to recite some tongue twisters, including the grandson's.

We stage an exhibition *Seen and Heard: Adventures in art and dementia* (2023) in the Grosvenor Museum, Chester, and I play back some of the recorded tongue twisters, including the whispered ones, from powerful Genelec speakers hidden in the Roman section, subtly suggesting the words are even older than we think. We print hundreds of yellow *Betty Botter* posters that visiting school groups all have a go at and the bold black text on sunshine yellow immediately calls to us: *go on, I dare you to try me, I will trip you up, I will make you groan in frustration, just like the kids' buzzwire game. Come on, I am a verbal obstacle course at the fairground, I am simple language and you have known me for years, but I will break you down into nonsense by the time you reach my full-stop and I will make you laugh.*







### Cutting into the present

One of the comments in the Grosvenor visitors' book catches my eye:

*The Tong twisters like that it is interpritated and invold in the other exhibit! Love the rhymes.*

Corliss age 101

In 2011, Tom dies and his last written words are:

*The final thing. The illiterate. The dumb. Speech?  
Quiet but still something? Noises? Nothing? My body. My tree.  
After that it becomes simply the word.*

And Marion's last words in *The Iceberg*:

*You have moved through us and now you are gone,  
leaving us standing. And so are the living comforted.*

In many artists' responses to dementia, the author is invisible and silent. We are not unaffected. We cry, go to funerals and worry about forgetting artists' names during tutorials or lectures about forgetting. We write new tongue twisters, discover more old ones and dream of ways of delivering and reciting them, including non-verbal or physical iterations.

Whether working with tongue twisters in a quasi-Dada-sound-poetry manner has any direct impact on the fluency or quality of life with those living with dementia and those who care for them remains for us to unpack. Collaborating with Fine Art students and colleagues in the Centre for Dementia Research at Leeds Beckett University, the next stage of the research is to deliver more structured interventions with old and new tongue twisters to be analysed carefully against the FAS fluency scale before, during and after, to better understand their impact.

We allow ourselves to be speculative and wild, no budget nor reality constraints, and we think about tongue twisters that are multi-lingual, newly composed, physically made as obstacles, non-verbal, pre-lingual, forgotten, invisible, only read after lunch, lost away from home, inspired by the smell of cake, whispered ever so quietly, seeped into wider society's fads and needs, collaged or cut-up.

Of his cut-up technique, artist William S. Burroughs notes "When you cut into the present, the future leaks out" (*Origin and Theory of the Tape Cut-Ups*, 1976) and, as a flight of fancy, wouldn't it be brilliant if we stumbled upon a cut-up tongue twister, an old one spliced with a new one that, upon being read through a megaphone by an isolated older person, triggers a new part of the brain that halts the speed of forgetting?!





The kids played  
Ludo, Cluedo, Ludo  
and Uno

# SUGGESTED ACTIVITIES



The following pages have been developed by Chloé, Joanne and Melody as mini-projects to try out.

## SUGGESTED ACTIVITIES

### Non-verbal tongue twisters

By Dr Chloé Bradwell

1. Say this tongue twister out loud:

**“She sells seashells by the seashore”**

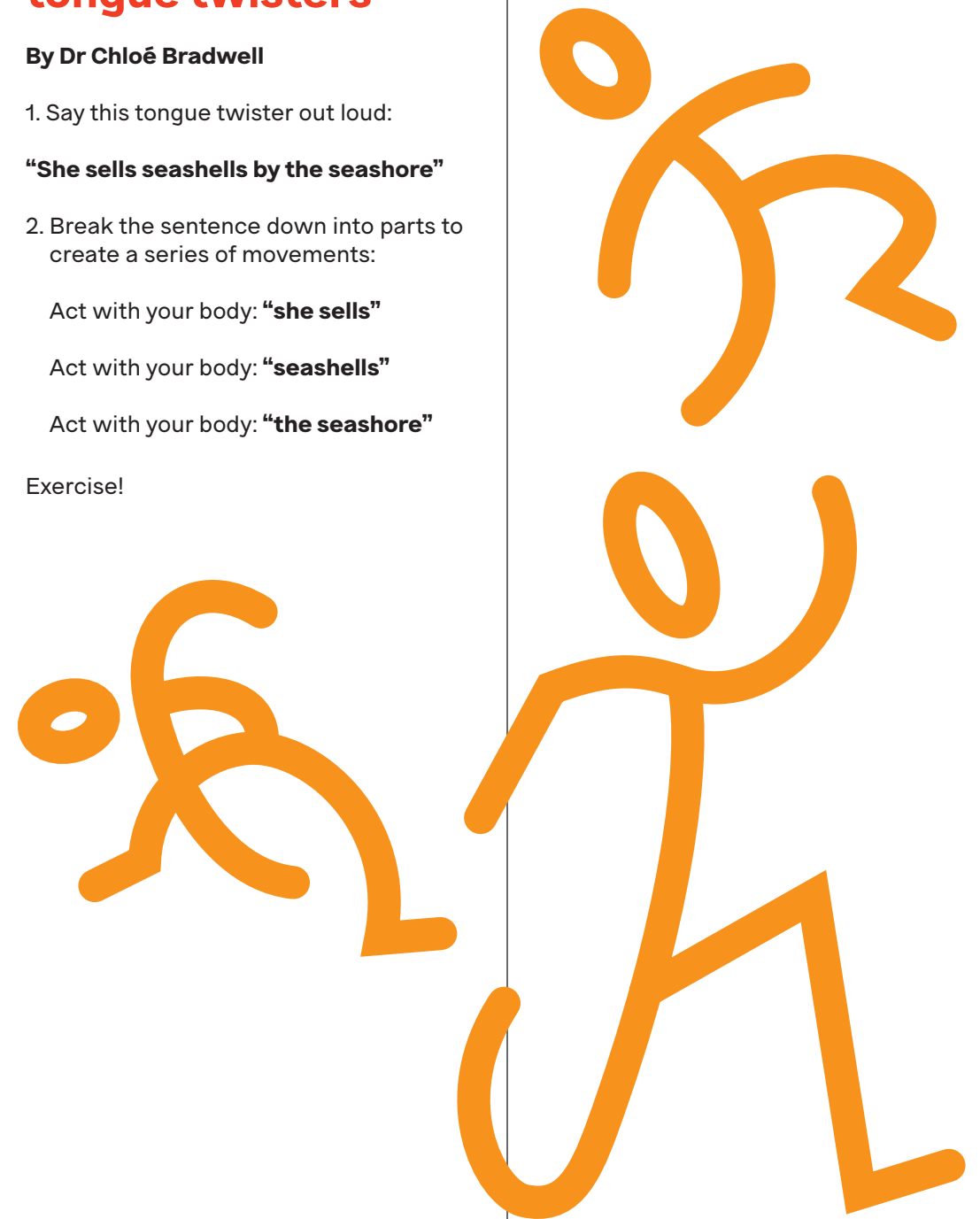
2. Break the sentence down into parts to create a series of movements:

Act with your body: **“she sells”**

Act with your body: **“seashells”**

Act with your body: **“the seashore”**

Exercise!







## Physical barrier tongue twisters

By Joanne Tiffany

Create an artwork as patchwork of words from tongue twisters.

Locate it in such a way that it becomes an obstacle and that it can be read from either side.

The artwork can be installed for 5 minutes, 5 days or 5 weeks to provoke discussion and awareness of barriers to fluency and physical accessibility.

Joanne Tiffany, *Stigmata 2.0* (2023)  
Hanging construction of interconnected 2.5-inch clear acetate squares with black printed letters spelling out 'negative' words.  
Photos: Joanne Tiffany.



## Composing new tongue twisters

By Dr Chloé Bradwell

This exercise is related to the standard "FAS" Fluency Task, a commonly used neuropsychological measure of verbal fluency. The subject's task is to produce as many words as they can that begin with the given letter within a 1 minute time period, excluding proper nouns and numbers.

The task in this fun inter-generational exercise below is slightly different, namely to create new non-sensical mini-stories!

**Line 1: (character name) (verb) (adjective)**

eg: "Felicity Feels Funny"  
"Flory Feels Festive"  
"Fred Feels Fatigues"

**Line 2: Like (adjective x 2) (noun) (verb)**

eg: "Like Livid Lime Lions Lurking"  
"Like Long Lively Lorries Lunching"  
"Like Lovely Lonely Lemon Leaping"

**Line 3: Tasting (adjective) (noun)**

eg: "Tasting Tropical Tart"  
"Tasting Terrible Toes"  
"Tasting Tangled Train"

**Line 4: Seeing (adjective) (noun) (verb)**

eg: "Seeing Supernatural Snakes Sneaking"  
"Seeing Slimy Slime Sliding"  
"Seeing Shiny Serpent Sweeping"

**Felicity  
feels funny,**

**like livid lame  
lions lurking,**

**tasting  
tropical tart,**

**seeing  
supernatural  
snakes  
sneaking.**

## Wordsearch

By Melody Parsk

R	E	T	L	E	H	S	P	V	C	E	M	M	W	Q	E	Y	Q	T	X
N	E	H	F	Z	S	Q	E	E	R	G	M	X	R	L	I	D	R	I	O
G	F	L	Z	H	Y	T	U	E	K	D	M	Y	J	T	I	O	V	Q	X
S	I	Q	A	R	V	O	V	O	P	A	T	N	B	S	X	F	A	F	J
L	L	K	Z	C	E	E	P	E	T	T	L	J	E	X	H	W	S	F	K
J	E	X	J	V	S	M	X	Z	T	V	A	F	V	Q	L	O	H	H	N
Y	W	E	H	G	D	W	M	J	N	R	E	P	W	I	U	G	R	W	K
O	U	W	N	U	H	O	M	I	G	V	S	X	V	O	I	P	A	E	O
V	P	O	M	E	X	Y	Z	E	H	B	O	G	P	R	N	B	P	O	S
H	P	T	H	B	I	Z	K	Z	C	S	W	H	W	R	V	S	N	V	M
Q	K	V	R	S	O	L	A	R	I	C	E	Z	W	P	S	G	E	L	R
N	E	W	S	B	C	W	S	F	A	K	M	L	T	R	H	K	L	C	S
O	M	X	S	M	I	A	Q	U	W	H	D	K	O	C	A	X	H	F	T
A	M	M	H	O	Y	A	D	W	N	A	S	K	Y	J	R	A	Z	S	M
Q	Z	G	A	B	C	D	D	O	O	L	E	T	T	M	P	K	Q	Y	R
F	H	H	M	U	Y	M	G	R	D	N	I	G	M	B	R	S	C	E	O
S	K	G	B	P	H	E	O	X	I	Q	Q	G	V	M	C	B	N	R	T
G	N	I	L	R	I	W	S	H	O	W	E	R	H	B	B	A	P	O	S
G	G	J	E	L	A	V	S	Z	K	O	E	X	B	T	G	F	E	H	W
R	S	L	S	X	B	O	U	I	L	O	B	Y	J	O	C	D	I	S	O

Try and find the 'sh' and 's' words.

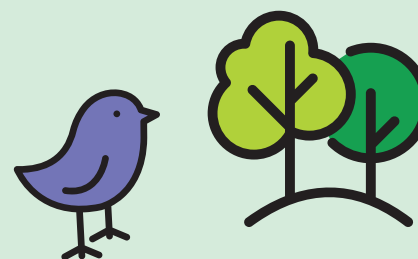
Shake  
Shambles  
Shore  
Sharp  
Storm  
Snow  
Solar

Shrapnel  
Shower  
Shimmer  
Sea  
Severe  
Sunlight  
Swirling

Shelter  
Shine  
Shark  
Scale  
Snowflake

## Outdoor tongue twisters

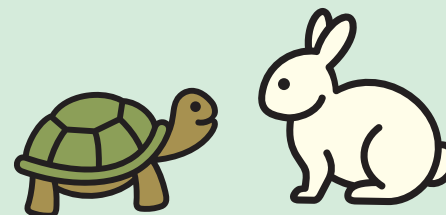
### A tongue twister garden



### The sounds of a tornado of tongue twisters



### Tongue twisters and the household pet



## Foodie tongue twisters

### Twisty Twister Tacos

#### INGREDIENTS

- Taco shells
- Seasoned ground meat (beef, chicken, or tofu),
- Shredded cheese
- Lettuce
- Tomatoes
- Salsa
- Guacamole



**Toss tantalizing taco toppings together in ten tricky turns, twirl and taste terrifically!**

### Sally's Silly Smoothie Surprise

#### INGREDIENTS

- Mixed berries
- Banana
- Yogurt
- Honey
- A splash of orange juice



**Blend berries, banana, and a burst of bliss, sip Sally's silly smoothie, sparkling with sweetness!**



**Fiona  
feels  
frivolous,**

**like lovely  
lamps  
lighting**

# Credits

The attached badge is Red lorry yellow lorry in Pitman shorthand, a phonetic-based language first presented in 1837, only a year after Harris' *Peter Piper's Practical Principles of Plain and Perfect Pronunciation*. Shorthand by Agnes Dunn. The Braille bookmark reads *She sells sea shells*. The new tongue twisters *Anna's bananas are Alan's apples* and *The kids played Ludo, Cluedo, Ludo and Uno* made up by Joey (age 6). Suggestions created by Chloé Bradwell (Postdoctoral Researcher at Leeds Beckett Centre for Dementia Research), Joanne Tiffany and Melody Parsk (L5 and L6 Fine Art undergraduate students, Leeds Beckett University). Additional thanks to David Wilson, Specialist Transcription Manager, RNIB (Royal National Institute of Blind People)

**Dr Chloé Bradwell** is a Post-Doctoral Research Assistant at Leeds Beckett Centre for Dementia Research. She uses the arts to connect people living in dementia care to their local community and challenges stigma associated with the disease through co-creation. Chloé has been working with people living with dementia for almost a decade and her research builds on her background as a wellbeing manager and participatory artist in dementia care. Chloé has a particular interest in intergenerational care and in developing sensory and creative methods to better include people in later stages of dementia as co-researchers.

**Melody Parsk** is a former Prison officer from Leeds and is currently a Fine Art student at Leeds Beckett University with plans to become an Art Therapist. Melody predominantly works with sound, sculpture, light and movement, exploring subjects such as extreme weather and tornado warnings. She has a passion for travel and uses these experiences in her art; she has volunteered at a nursery school in Gambia, helping teach the children different art techniques and she recently travelled across the USA, locating the places where American sound artists had made recordings and then making her own responses to these, creating a large soundtrack map of her journey.

**Joanne Tiffany** is an artist based in West Yorkshire and is currently a Fine Art student at Leeds Beckett University. She is an ambassador for the 'Outside In' charity that provides a platform for artists who encounter significant barriers to the art world due to health, disability, social circumstance or isolation. Joanne works with a variety of materials including photography, film, sculpture and textiles, exploring issues around disability, chronic illness, power and barriers. Through all her work, she passionately advocates for equality, inclusivity and access whilst using her own personal lived experience to be both progressive and positive.

**Claire Surr** is Professor of Dementia Studies and Director of the Centre for Dementia Research at Leeds Beckett University. Her research addresses care and support for people living with dementia and those who care for them, with a focus on care homes and general hospitals. Claire is internationally recognised for her research and academic leadership around dementia education and training for the health and social care workforce, having led a national study examining the factors associated with effective training design, delivery and implementation.

**Where the Arts Belong** was generously supported by the Rayne Foundation. Thanks to all the artists, colleagues and family supporters at Belong Chester care village and Grosvenor Museum, Chester and to Laura Yates, Betty Ritchie and Tabitha Moses at the Bluecoat.

**Alan Dunn** studied at Glasgow School of Art and The School of the Art Institute of Chicago. He was curator of The Bellgrove Station Billboard Project (Glasgow 1990-91), lead artist on the tenants' spin project (FACT, Liverpool 2001-7) and completed his PhD in 2014 on sound art. He has developed projects with ICA, Tate Britain, Liverpool Art Prize, Channel 4, BBC Radio and the Anthony Burgess Foundation. He currently lives and works on the Wirral, is a Reader in Art & Design at Leeds Beckett University, runs the cantaudio sound label and is co-founder of Alternator Studio & Project Space in Birkenhead.



**Tasting tender trolls,  
seeing salty satchel  
snatching**

## Further reading

[www.vegetableorchestra.org](http://www.vegetableorchestra.org)

[www.timeslips.org](http://www.timeslips.org)

[magicme.co.uk/wp-content/uploads/2021/09/Magic-Moments-Activity-Resource.pdf](http://magicme.co.uk/wp-content/uploads/2021/09/Magic-Moments-Activity-Resource.pdf)

National Activity Providers  
[www.napa-activities.co.uk](http://www.napa-activities.co.uk)

Mini Theatres  
[www.scrippsoma.org/art-idea-mini-theaters](http://www.scrippsoma.org/art-idea-mini-theaters)

[www.outsidein.org.uk](http://www.outsidein.org.uk)

[www.joannetiffany.com](http://www.joannetiffany.com)  
Instagram: @joanne\_tiffany\_art

[www.alandunn67.co.uk](http://www.alandunn67.co.uk)  
email: [a.dunn@leedsbeckett.ac.uk](mailto:a.dunn@leedsbeckett.ac.uk)





*In Ulm,  
um Ulm  
und um  
Ulm  
herum*

*In Ulm,  
um Ulm  
und um  
Ulm  
herum*

Translation: *In the city of Ulm, around Ulm and round about Ulm*

Supported by Leeds Beckett University. Published in Great Britain  
in 2024 by the Bluecoat, School Lane, Liverpool L1 3BX.

[www.thebluecoat.org.uk](http://www.thebluecoat.org.uk)

Design: Mike Carney [www.mikesstudio.co.uk](http://www.mikesstudio.co.uk)

Print: LT Print Ltd, Wirral

Edition of x200

All photographs by Alan Dunn except Ian Dunn (light blue pages)  
and Brian Roberts (p23) with special thanks to Brigitte Jurack,  
Joey, Maha Hamer, Professor Simon Morris, Professor Claire Surr,  
Professor Sarah Smith, Chloë Bradwell, Joanne Tiffany,  
Melody Parsk and all staff at Belong.

ISBN 978-1-9164015-6-3



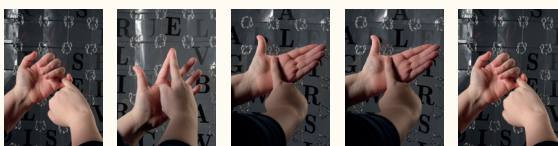
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the tongue twisters  
from Chester.



S H E

S E L L S

S E A S H E L L S



