

The projects included in this section were submitted by organisations as part of the Review, with many specifying how the projects were evaluated. This section will be of use to those who:

- seek to understand and follow the processes and methods being used to evaluate arts and health
- wish to identify and assess the arguments for arts and health interventions
- need material to support the making or assessing of a business case or strategy for the use of arts and health
- need further information

We have included a cross-section of programmes and projects to demonstrate how the arts are supporting health through:

- improving public health, supporting health education and health promotion messages and changes in lifestyle
- engaging with communities, patients and the public to shape and improve healthcare provision and the partnership between health service providers and other organisations and individuals
- improving clinical outcomes and improving the patient experience
- supporting staff by helping them to work better, develop team working and provide distraction and relaxation
- promoting greater skills and understanding through the medical humanities

- using the arts to improve training and development
- services including acute services, hospice care, rehabilitation, primary, community and mental health services
- services specifically for people with disabilities, children and older people, or for people from black and minority ethnic backgrounds
- initiatives engaging the expertise of NHS staff, including arts therapists, occupational, speech and language and physiotherapists
- schemes drawing on the skills and vision of artists, such as their ability to translate ideas into tangible results, to inspire, to relax and distract and promote a better experience for all
- creating the best environments to support patients, service users, carers, visitors and staff, including buildings of all sizes and gardens, and through public arts performances
- projects demonstrating the creation and management of networking and sharing

## ARCHITECTURE AND THE BUILT ENVIRONMENT

### Barts and The London Breast Care Centre Art Programme

The redevelopment of the West Wing at Barts Hospital  
2002 – 2004 (Centre opened in September 2004)

The architectural brief for the redevelopment of West Wing was to provide a building that would house all the different departments concerned with breast cancer care. Originally scattered across the hospital, all related departments were to be brought together under one roof in a state-of-the-art outpatients facility.

The patient experience was fundamental to the way the building was designed. The primary concern was for the comfort and reassurance of the patients for whom the unit was being created. The architectural objective was to create a confidently modern treatment of space, which should be both visually and physically reassuring.

In particular, attention was given to the patient journey, to the careful housing of modern equipment reflecting technological advances in breast screening and to 'patient appeal', as well as to maintaining the original Grade II listed building.

The art programme was commissioned by Vital Arts at an early stage in order to be fundamentally integral to the overall design and context of the new facility.

The aim of the art commissions was 'to establish an art programme that was integral to the physical environment of the West Wing, as a means of developing a sense of place, enhancing the quality of the patient's and staff's experience of the building and reinforcing the notion that art can have a positive role to play within the patient's experience of the health service'.

The programme was delivered with a number of key points in mind:

- The art programme should represent the best possible contemporary arts practice
- The long-term integrity of the programme should be consistent beyond the initial refurbishment-related commissions
- The artworks needed to be sustainable and the Trust needed to accept responsibility for the long-term care and maintenance of the artworks
- The art programme should be used to create opportunities for education and to enable staff and visitors to connect with their physical environment at an intellectual, emotional and spiritual level

- Effective interpretation material should be commissioned and distributed over the long-term life of the works and the building

### Findings and benefits

Vital Arts has commissioned a full evaluation report on the impact of the art programme commissioned for Barts and The London Breast Care Centre. Findings from the evaluation report, *Staff and patient impressions of the West Wing*, are overwhelmingly positive. Ninety per cent of staff and 88 per cent of patients recognise the positive impact the arts programme and the high-quality environment for patients and staff has had on staff morale and patient satisfaction.

The art programme for Barts and The London Breast Care Centre has become a benchmark for integrating art into healthcare buildings. The Centre is routinely cited as an example of best practice by the Arts Council of England, featuring in its recently published visual arts strategy *Turning point*. It is also highlighted in the CABE publication: *Designed with care*, and on the Axia public art website. This, and the numerous awards the Centre has garnered since it opened, has ensured that Barts and The London NHS Trust have positively embraced the potential of investing in an arts programme for the benefit of patients. Trust redevelopment projects include art as

integral to the interior design of any new or refurbished environments and Vital Arts is playing a key role in the interior design of new hospital developments at Barts and The Royal London.

Lessons learnt include: integrate art commissioning early; get crucial buy-in from architect and Trust; set realistic budget and fundraising target; commission artists who are interested in a dialogue with patients and staff; commission the best contemporary art that fits the brief – don't patronise patients or staff with bland or dumbed-down art; commission a range of art – not everyone will like all the art – that doesn't matter, but everyone should find something they like. On the basis of this experience, the results clearly indicate that integrating arts into healthcare settings delivers a range of positive benefits for patients and staff – including humanising these often relentlessly corporate environments, valuing the input of staff who then perform better, and creating confidence in the service by improving the look and feel of healthcare facilities from both patients and staff perspective.

### Organisations involved

Vital Arts – the arts project for Barts and The London NHS Trust, Greenhill Jenner Architects, Theresa Bergne Field Art Projects as curator

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**Hertfordshire Partnership Trust**

Enhancing the Healing Environment for Mental Health Services for Older People (MHSOP) January 2006 – May 2007

This is a part of the King's Fund programme – Enhancing the Healing Environment, which is a national funding stream. The project focused on the outpatient area of a unit for older adults. Lambourn Grove has evolved in its remit to the area and more demand is being made upon it by outpatients. The entrance can be confusing and the waiting area is narrow, dark and partly used by domestic staff.

A multidisciplinary project team, which has input by a dramatherapist and artist, is keen to turn the space into a calming, peaceful and, if necessary, reflective space for patients who may be receiving difficult news about memory loss or coming to terms with other mental health issues. The project includes product designers who have recently qualified from the University of Hertfordshire to reconfigure the space and incorporate the use of art and lighting design. Briffa Phillips, award-winning architects, are redesigning the entrance and waiting area.

Like some other MHSOP services, Lambourn Grove also receives input from the arts therapies, in this case music therapy. Dramatherapy is provided at the Meadows Day Hospital. It is hoped this space will reflect the understanding that the arts in health play a key



role in patient recovery and wellbeing, and will encourage future investment in arts therapies for older people.

### Findings and benefits

The project is in progress and will not be complete until May 2007. The project incorporated user involvement through consultation into how to improve service users' experiences through the use of the arts. Staff have also been consulted.

The team behind the Trust's project is passionate about improving and enhancing the services older adults receive and hope that improvements in the space at Lambourn Grove will be a catalyst for other service change, including improving communications between staff and patients and carers.

### Organisations involved

King's Fund, Hertfordshire Partnership Trust, University of Hertfordshire: Faculty for the Creative and Cultural Industries, Design Consultancy – Bright New Minds, Blok Design Studio, Briffa Phillips Architects

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## ARTS THERAPIES

### Art Psychotherapy in Child and Adolescent Mental Health Services

Developed in 1990 and expanded

The Art Psychotherapy Service delivers a specialist service to children and young people, and their parents/carers, as part of a comprehensive CAMHS Service. This modality is an accessible clinical treatment with a range of interventions for young people who have highly complex needs, are hard to engage and who are unable to use verbally based approaches. The service seeks to extend creative and innovative practice while taking into account the views of the users of the service through researching effective methods for audit and evaluation. The work provided is outlined as follows:

- primary disorders include early deficit/attachment, trauma, depression, self-harm, substance abuse, bereavement, relationship difficulties, self-esteem, destructive behaviour, inability to communicate, social isolation and complicated multiple symptoms
- flexible range of assessment procedures
- individual therapy of medium/long term. Seen weekly or twice weekly for most serious cases

- early intervention under-5s work with child and parent/carer, other brief work with adolescents for up to six months and for other ages weekly sessions from ten weeks to six months
- group and family work. Specialist family focus work with chronic and complex cases
- time-limited intervention generic case work
- interventions to provide a state-of-mind assessment and treatment for looked after children and consultation for carers and social services. For these children, art provides a record and a means to communicate unspeakable distress and confusion. It can facilitate a sense of personal continuity and empowerment which lessen the sense of helplessness and despair leading to highly destructive behaviour and placement breakdown. The therapist is able to work with the child's network and facilitate understanding in a situation where the system makes reactive decisions which retraumatise the child

### Findings and benefits

Over the time this service has evolved from a freelance basis to a permanent contract with specialist CAMHS, it has provided a psychotherapeutic resource which has benefited many young people and provided a

depth of understanding and perspective which is highly valued by the multidisciplinary team and colleagues from other organisations. The art psychotherapy treatment facilitates a healing process through the medium of art. Those who come to therapy have the opportunity to use a variety of media. They learn to trust and to develop a dialogue between themselves, their artwork and the therapist who works with non-verbal and symbolic communications.

It is recommended as cost effective and flexible, can respond to diverse clinical need in CAMHS, and can be adapted for a wide age range, including early intervention. Art psychotherapy provides collaborative work across agencies. It enables young patients to mobilise creativity for overcoming emotional difficulties. Practice-led research and effective methods of audit and evaluation are being developed to consolidate the evidence base for art psychotherapy. A service review has been undertaken.

### Organisations involved

CAMHS, Social Services, Education, Youth Offending Team, Substance Abuse Team

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## Roundabout Dramatherapy Project

September 2002 (ongoing)

Roundabout is a team of dramatherapists providing therapeutic activities to meet the psychological, educational and artistic needs of people who are disadvantaged.

Two Roundabout dramatherapists provide dramatherapy sessions for children with autistic spectrum disorders and from other mainstream classes. Some of the children attend in pairs and receive one-to-one dramatherapy and some attend in groups of up to four children. The children are referred to the groups through the school's therapy referral system. Teachers, parents, carers and other school staff can use this system to refer children who they think might benefit from dramatherapy. The children are assessed by the dramatherapists and grouped in consultation with the school staff.

Children are referred for a number of reasons and these include:

- to increase confidence
- to find ways of expressing anger and frustration
- to increase social interaction
- to release imaginative thoughts

- to explore ways of communicating
- to address high levels of anxiety

The dramatherapy sessions address these issues through focusing on the following general aims:

- to develop creativity and imaginative thinking
- to encourage cooperation and turn-taking
- to build confidence and self-esteem
- to develop a sense of self and how to relate to others
- to explore movement work
- to work effectively alone and with others

### Findings and benefits

This project has proved very worthwhile and continues to be very successful. Roundabout has been able to offer its service to a large number of children attending this school, and on the basis of the success of this project have established similar projects in a number of other primary and secondary schools. Effective communication and prioritising time for liaising with school staff, parents and carers is vital for this project. The programme is regularly evaluated through eliciting and

recording user feedback, meetings with parents and carers, and writing individual reports for all of the children at the end of term and for individual reviews. Excerpts from individual reports illustrate the progress the children have made.

‘As the term progressed we were delighted to witness A choosing to play different roles such as the baker and a visitor to the zoo. He seemed to want to interact with other members of the group playing animals, rather than playing them himself, and in these situations he found it easier to come back to being ‘himself’ at the end of these stories. We also found that A was able to relax more in the sessions especially during the last part of the sessions where initially he appeared distressed that we were finishing and had to try and quickly tell another story. He was then able to stay in the moment and acknowledge the relaxation and ending as he prepared to focus on returning to the classroom.’

‘B was able to work extremely well with this format and he clearly enjoyed playing and choosing a character as well as telling the story. The challenge for B was more in the telling as he needed to use a good strong voice and contain other people’s ideas so that he could express his own. B developed his ability to do this with support from the dramatherapists and was clearly delighted when he achieved control of the group and saw his ideas acted out for him.’

‘C also enjoyed the games and exercises in the sessions, in particular playing with a beach ball, which we used for turn-taking and group work. He was able to share his athleticism and as the weeks passed he became relaxed and chatty at these times, interacting in a spontaneous and fun way. The sessions clearly offered him a space to express his feelings in an indirect way without there being an overwhelming focus on him, which he made clear he did not want. He sought out support when he needed it and worked well with the other children, clearly enjoying their company and attention.’

### **Organisations involved**

Roundabout and the primary school

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## CHILDREN

### Alder Hey Arts: Cultural Champions Programme

May 2006 for 12 months in first instance

The programme included artist residencies, workshops with children and families, professional development training for staff in using the arts, development of child-centred resources and enhancement of the hospital environment through participation and the display of artwork. Examples include:

**FACT:** A sound recording artist working with children to capture the sounds of nature in the park and bring these into the hospital for others to appreciate. A digital visual artist creating virtual games and communication media for patients nursed in isolation.

**Liverpool Comedy Trust:** Comedians working with play specialists to develop self-assertiveness skills with patients who have poor body image. A cartoonist illustrating a leaflet describing radiotherapy.

**Merseyside Dance Initiative:** Introducing dance into physiotherapy programmes.

**METAL:** Involvement in a production of 'King Cotton', chronicling 200 years of slavery, and workshops involving ethnicity and diversity.

**Royal Liverpool Philharmonic Orchestra:** Working with a music therapist and orchestral musicians to create a CD and a musical instrument box for every ward.

**Tate:** Using the Tate collection for distraction therapy and continuing professional development for staff.

**Walk The Plank Theatre Company:** A community programme exploring inclusivity, working with the Haven Project and young people who are refugees unaccompanied by parents.

**Window Project:** Creative writing work with poets to be illustrated and displayed around the Trust.

### Findings and benefits

Working in a healthcare environment, particularly with children, is challenging and rewarding for the artists, particularly in learning new communication skills and learning from the skills of healthcare professionals. It is an environment of cultural learning for all involved. The Cultural Champions and healthcare staff link together and find new ways of working across arts and health disciplines. Evaluation is part of the 'Invest to Save' research project, which is evaluating the effects of introducing an arts in health programme to a children's NHS Trust.

### Organisations involved

Arts Council England, North West; Liverpool Culture Company; 'Invest to Save'; Arts for Health; Manchester Metropolitan University Cultural Partners in the North West; FACT; Liverpool Comedy Trust; Merseyside Dance Initiative; METAL; Royal Liverpool Philharmonic Orchestra; Tate Liverpool; Walk The Plank Theatre Company; Windows Project (creative writing)

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### Developmental Movement Play (DMP)

This long-term project aims to develop understanding of the significance of early movement play in building foundations for future health and wellbeing. Early years practitioners from settings across England have attended a new training programme and implemented radical changes in their settings as a result. The training is led by dancers who provide a sound theoretical basis as well as practical support for working with spontaneous, child-led movement – biologically driven movement that will support emotional, social, physical and intellectual development. The project is supported by a six-year action research project gathering evidence about the benefits for children. To date, 14 Cycle One early years partner centres across the country have returned detailed evidence about young children's involvement in movement play and associated development, which resulted in a comprehensive report and CD-ROM. Cycle Two is now underway with a further 11 partners.

### Findings and benefits

These are from Cycle One research partners:

- All say they have increased confidence to support movement activities
- All centres report increased involvement in physical activity for children in their settings

- Practitioners report significant development in speech and language for participating children
- They observe that children encouraged in DMP are more considerate to their friends, read and understand feelings more easily and show less frustration and anger
- DMP provides a framework and language that early years practitioners can share with therapists and specialists working with children and families where there are identified challenges to development. This has helped to develop partnership working around early identification and intervention

Themes being explored in Cycle Two:

- extended outdoor learning opportunities
- expanded opportunities for movement indoors
- issues around summer-born boys
- communication matters – sharing practice with parents/staff/other departments
- building a shared understanding and approach between early years practitioners and special needs support teams
- transition issues for children moving from early years settings into school

In Cycle One, research partners returned detailed evidence from 50 case study children using an adapted sensory motor checklist. They also kept process-oriented evidence through project scrapbooks. Children were given disposable cameras and asked to provide the project with pictures of the movement play they wanted us to see. Structured interviews – with individuals and in groups – provided evidence about themes across all 14 settings.

Developmental Movement Play 2005 Full report and CD-ROM available from Wendy Leveson, Company Administrator, JABADAO: 0113 236 3311. [info@jabadao.org](mailto:info@jabadao.org)

### **Organisations involved**

Devised and led by JABADAO National Centre for Movement, Learning and Health; practitioners in all nine government regions have participated in training.

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## Jump Together

June 2005 – June 2006

- Jump Together is an innovative theatre and drama project to facilitate and enhance collaborative working and multi-agency partnership to improve outcomes for vulnerable young people
- A pilot project with Healthy Care partnerships in the south-west region involved a wide range of stakeholders, including foster carers, residential care staff, health and social care workers, teenage pregnancy coordinators, strategic managers and Directors of Children's Services
- Work was developed and managed through collaboration between regional and national stakeholders, contributing to their professional learning and development
- Myrtle Theatre Company delivered a piece of stimulus drama, *Jump* by Lucy Catherine, and delivered a day of drama workshops to support and develop local interagency planning and working on a child-focused agenda to provide early interventions to prevent risk-taking behaviours, including early pregnancy, alcohol and substance misuse and domestic violence

- Issues of joint working inform local training and strategic service development, and provide joint training for staff

### Findings and benefits

The project provided an opportunity to:

- inform research and practice
- develop regional work with national organisations to deliver improved local services
- provide learning for artists, children's workforce, commissioners and researchers
- facilitate learning and development
- inform interagency professional development for commissioning drama interventions
- inform the national research and practice agenda, and inform policy makers

Key lessons learnt:

- interactive drama can be effective in sensitive/complex health promotion areas
- Drama offers opportunity for observation-based learning with an inter-professional group viewing and exploring issues raised within a play or vignette. A post-drama

workshop can also provide opportunities for interactive activities in which participants share knowledge and experience (exchange-based learning), work together to solve problems (action-based learning) and re-enact or role-play situations relating to the play/vignette (simulation-based learning)

- Drama has been used within an inter-professional learning context and identified as a powerful medium, which contributed to those, involved gaining an enhanced awareness of the need for collaborative working. A drama approach draws on a range of interactive techniques that enable professionals to acquire, in particular, the skills, attitudes and confidence required to develop collaborative competence
- Given the sensitive and complex areas of vulnerable young people's health, the drama approach offered the opportunity to help participants think creatively about how to work collaboratively to meet their needs. Respondents felt this type of approach was better than didactic teaching because it was more interactive, challenging, exciting and fun

Further learning and improvements included:

- greater clarity of purpose and outputs from the day for organisers and participants

- improved preparation of organisations prior to the performance and workshops
- co-facilitation with theatre company undertaken by a range of public health professionals
- development of drama exercises addressing key issues, eg conflict, communication
- a need to develop good-quality practice standards for commissioning theatre and drama projects and to create a national profile for using drama for interagency training purposes

### **Evaluation**

University of West of England Centre for Public Health Research

### **Organisations involved**

National Children's Bureau, Myrtle Theatre Company, Regional Public Health Group, Healthy Care partnerships in the south-west, University of West of England. Funders: Teenage Pregnancy Unit and Arts Council England, South West

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## Roots and Wings, Dewsbury

Summer 2003 to spring 2008

An arts and emotional health project in a West Yorkshire primary school, set up by the school's senior management and funded by The Children's Fund, Kirklees. Activities include visual arts, celebratory arts, drama/movement therapy, writing and storytelling. Community events include an annual summer parade to celebrate transition to high school and a winter lanterns and storytelling night. As a result, children are perceived as 'culture-carriers' of the neighbourhood – change happens as a result of what they do and new community traditions, such as the transition carnival and lanterns event, are palpable examples of their involvement.

### Findings and benefits

Many of the children live with violence – verbal, physical, emotional, domestic or media – on a daily basis. The project supports them to help change some aspects of local culture and establish a more nurtured generation. The children need different choices for adulthood and some need better memories of childhood. The next stage is to have an influence on the ethos and culture of the emergent Children's Centre and to effect change in other primary schools' attitudes to transition. It will help build effective partnerships between primary and secondary schools and with the Behaviour

Support Service. The project contributes to children's health services, including the Educational Psychology Service, Pupil Support Service and Educational Social Work.

Nationally, it links with agencies such as the National Children's Bureau and has been approached by others to help influence policy and practice elsewhere. Reflective practice is standard in every session and activity. Each component activity of the project has its own journal, telling the story of that activity: together, they form a library of the project. Through a close working relationship with school staff, relevant information is gleaned from school statistics, eg attendance, attainment and behaviour logs. The data generated demands rigorous, objective investigation and so involves a professional evaluator who interviews staff and participants and assembles statistical information and regular reports. These reports help to influence policy, with advocacy and dissemination of good practice.

'Roots and Wings is an outstanding element which has raised the school's profile. Pupils' artistic skills, writing and personal development, for example, are enhanced by its many superb activities. The school's deeply held belief that academic advancement depends on pupils being emotionally stable and having a high sense of self-worth is paying dividends.'

Ofsted Inspection May 2006

### Organisations involved

Chickenley Community Primary School, Dewsbury; The Children's Fund, Kirklees; Loca Arts Development Agency, Batley; Chickenley Children's Centre; Dewsbury Minster; Earlsheaton Secondary School

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## CLINICAL OUTCOMES AND IMPROVING THE PATIENT EXPERIENCE

### InterAct Reading Service

Started in 2000

InterAct uses professional actors to read to stroke patients in the stroke units of hospitals and in stroke clubs. There is an increasing literature of clinical research that highlights the fact that reading to stroke patients stimulates the neural pathways of the brain and thus stimulates recovery and rehabilitation.

Professional actors are used because they have the necessary skills to bring a performance to life, rather than simply read. InterAct reads in 14 hospitals in London, together with hospitals in Stoke, Birmingham and Manchester. The charity reads to 24 stroke clubs in London, additional to the stroke units. InterAct uses a network of actors to ensure that someone is always made available so that patients are never let down.

In most of the hospitals, the readings happen three times a week, for approximately two hours at a time. Each hospital chooses what times and days they want the readings.

The actors read to patients who the nurses or therapists suggest could benefit and who want to be read to. The majority of the readings are on a one-to-one basis. The actors spend as much or as little time as

seems appropriate – talking, reading and listening with each patient. On average, four or five patients are read to in each session. InterAct will also do group readings, provided there is a relatively quiet space where this can happen, and the nurses are happy to move the patients. Several hospitals have taken up this option. The objectives of the readings are to provide the type of stimulation known to help rehabilitation, and alleviate the boredom and depression which are so often a part of stroke.

The stroke clubs are visited as regularly as they wish. The actor will read a programme which has been especially prepared for that specific group. It usually contains a poem, a short story, a couple of features and some jokes. The reader will try and stimulate conversation with and between the group.

### **Findings and benefits**

The project is unique and patients and staff welcome it. Patients feel it not only stimulates them, but improves the environment and the experience of being on a hospital ward.

The key lesson that the charity has learnt is to ensure that what is provided includes readings of materials chosen by the patients themselves, rather than imposed on them by the project.

In 2001 InterAct won the Best New Charity of the Year from Charity Awards UK. In 2003 we

were given a Tesco's Community Award. In 2005 InterAct was a winner of an Impact Award from GlaxoSmithKline in association with the King's Fund.

### **Organisations involved**

InterAct Reading Service reads at the following hospitals: Charing Cross, Barnet, Kings, Mile End, the National, Chelsea and Westminster, St Thomas', St Mary's, Whittington, Clayponds, Royal Free, West Middlesex, Bucknall, Finchley, Mosely, Wythenshawe. The charity has developed close links with nurses and occupational and speech therapists to ensure that InterAct is part of the Integrated Care Pathway for stroke patients.

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### Singing Medicine

Established November 2004

This is an innovative and groundbreaking project devised by Ex Cathedra and Birmingham Children's Hospital. Singing Medicine is a full programme of activities that commenced in November 2004 for a period of 12 months at Birmingham Children's Hospital. The project includes singing and music activities for children with life-limiting conditions on the oncology, renal, cardiac, neurology and liver wards, the Retinoblastoma Clinic, and the Intensive Care Unit. The activities include children's siblings and families, and hospital staff.

Singing games and songs from around the world offer all children of all ages and abilities enjoyment, distraction from the general hospital environment and specific hospital procedures, mental stimulation, purposeful play, activities to engage the family, PSHE (personal, social and health education) development, and physical movement.

The project is delivered by a team of highly experienced teachers and workshop leaders. Between them they have a wide range of experience, expertise and training and are well supported in the hospital environment by a nursing adviser who provides training on such issues as infection control as well as providing emotional support. The project is currently funded by Youth Music, with

partnership funding from Urban Cultural Fusion. This project was the regional winner for the NHS Health and Social Care Awards, Children's Category 2005.

#### Findings and benefits

- Singing is good for the whole being, and offers a feel-good factor
- Singing activities offer the children much needed coping mechanisms and distraction techniques
- Through singing activities, children are developing their personal, social, emotional and education skills
- Singing games lead to better social inclusion on the ward, enabling siblings and children to play together
- Singing activities motivate children to get out of bed, encouraging movement and deeper breathing, which is particularly important for healing and preventing infections
- Singing activities keep the brain active and alert, and provide stimulation
- Children's vocal and musicianship skills are developed

'You ought to do Singing Medicine, it makes you feel better. Singing Medicine helps you play.' H, boy aged 7, long-term patient on oncology ward, to another patient

'This is the most exciting arts project I have ever seen!' Head of Policy and Programming, Youth Music

### **Organisations involved**

Birmingham Children's Hospital and Ex Cathedra

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## **COMMUNITY ARTS AND COMMUNITIES**

### **Milton Keynes – Healthy Heritage**

May 2005 – June 2006

This was a community arts project that responded to a heritage watercolour collection of Milton Keynes landmarks housed within Milton Keynes General Hospital's Fracture Clinic waiting area. Outputs from the projects were then displayed among the source heritage collection. These outputs consist of a large-scale painting by primary school pupils, a DVD of a dance piece produced by teenagers from a local housing estate, and soundscapes produced by an arts group for the visually impaired.

### **Findings and benefits**

- Created a vibrant interactive waiting area in a key outpatients area
- Developed strong links between institution and local community
- Created a strong advocate for the varied role of the arts within an acute hospital setting
- Helped build a trusting relationship with Buckinghamshire County Museum so that more heritage exhibits could be brought into the hospital setting

- The project has received two years more funding to continue the work and recruit staff to deliver it, which has helped build capacity of the organisation
- The exhibiting of local heritage within a much-used public space such as a general hospital makes very good sense and helps break up the boredom of time spent in a hospital
- Heritage can be the catalyst for some rich and varied project work. It is a good spark for working with young people and school children

Evaluation reports have been produced throughout for funders, and a short DVD film of the children working on their project has been edited. Other film and sound-based outputs exist as a record of the project.

### Organisations involved

MKAarts for Health (lead organisation); Heritage Lottery Fund; Milton Keynes Council; Buckinghamshire County Museum; Bucks Association for the Blind; Langland Community School; Milton Keynes General Hospital

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## West Park Hospital, Darlington

November 2001 to December 2004

The re-provision of adult and elderly mental health inpatient and day hospital facilities for the south of County Durham and Darlington was a £20m Private Financial Investment (PFI) scheme which was part of a major brownfield site redevelopment scheme to the north west of Darlington Town. The Public Finance Initiative scheme set out to include art, poetry and landscaping as key themes at the very beginning of the project, so that they could be seen to link the hospital with the community facilities that were being developed as part of the West Park site. These included public park land, housing, a school and community facilities, a rugby club and all supporting infrastructure.

The arts theme 'Caring, Daring, Sharing' has been used throughout all elements of the West Park development to influence the sculpture, landscaping, poetry and artwork which have contributed to the development of a sustainable community. All of this was made possible by establishing an informal partnership between County Durham and Darlington Priority Services NHS Trust, Darlington Borough Council and Bussey and Armstrong Projects Ltd, the site developers, along with the support of Arts Council England, North East.

## Findings and benefits

The project aimed to ensure that the hospital provided an important link to the surrounding community and that wherever one went on the West Park site, the art, poetry and sculptures provided tangible links to each element of the community it served. It also provided points of interest and conversation for the hospital for patients, staff and visitors.

From the beginning, the project has demonstrated that it is part of the local community and committed to its long-term sustainable future. It also ensured that the bidders for the PFI contract understood from the very beginning that the scheme had an important arts theme to which they were expected to contribute. It has also gained local and national recognition for an innovative and sustainable development.

Lessons learnt include: Be patient with artists and let them develop the key themes over time. By getting the arts element in at the early stage of the development, the bidders and preferred partners can be engaged in the process and demonstrate long-term commitment to partnership working. Engage staff, patients and carers in the process and they will be extremely supportive of the themes being developed and proudly 'own' the new facilities. The whole arts project has produced a much more user-friendly

environment, which provides a calming atmosphere for patients and a very pleasant place for staff to work in.

### Organisations involved

West Park Hospital, Darlington

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### Bromley by Bow Centre

The Bromley by Bow centre includes over one hundred projects – a church, complementary therapies, art studios, a nursery, community care projects, garden projects, a community café and a community cinema. It is a unique partnership between the private, public and voluntary sector. The many art projects include a pottery, stain glass window workshop, stone sculpture, furniture design, landscaping enterprise and silk screen painting. The design of the building is quite stunning and has won a number of national awards.

The centre is used by the government as a model for Healthy Living Centres and NHS LIFT premises and was formally designated by government as a Healthy Living Centre in 2000 and achieved Beacon Status in 2001. In 2003 the centre was designated by government as a national Children's Centre. The centre recognises the holistic approach to health and healthcare and the importance of education, the environment, arts, employment and housing.

### Findings and benefits

Extensive evaluation has been commissioned which shows a third of the community use it on a regular basis and 90 per cent use it at least once a year. The local community is 50 per cent Bengali and 25 per cent other minority ethnic groups. Uniquely, use of the building reflects the ethnicity of the local

community and it is playing a key role, with the use of arts in the projects, in bringing diverse communities together. It is a model for delivery of primary care and also for community regeneration.

### **Organisations involved**

Bromley by Bow Health Centre

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## **DISABILITY**

### **The meaning of life and deaf – Exploring deaf identity through poetry**

Spring 2006

The project involves deaf students aged between 5 and 19 years attending special designated provisions within Greenwich Teaching Primary Care Trust. Students have had opportunities to explore their deaf identity through writing poetry, which they have then translated into British Sign Language (BSL). The poetry will be printed in a book entitled *The meaning of life and deaf*, with an accompanying DVD showing the children signing their poems in BSL, which we hope will give the students a sense of ownership and pride in their work. Students will be involved in designing these products, eg doing illustrations. The project has provided opportunities to establish links with the British Deaf Association (BDA). The BDA invited students to perform their poetry in BSL at London City Hall as part of BSL Recognition Week in March 2006.

### **Findings and benefits**

This project has aimed to address psychological issues and promote mental health. Linked closely to the Every Child Matters vision, this project has successfully provided opportunities for students to:

### Be healthy

- promoting mental health through opportunities to explore and express thoughts/feelings around deaf identity
- celebrating deaf culture and its language and providing access to this for all students
- providing opportunities to meet deaf role models, eg poets, artists

### Enjoy and achieve

- providing opportunities to experience success in academic work, particularly written work, which can be extremely difficult for deaf students due to language and communication difficulties
- providing opportunities for this work to be acknowledged, celebrated and shared, particularly with families of deaf children

### Make a positive contribution

- raising the profile of deaf students in each educational provision by sharing work with the wider school community and beyond
- providing opportunities for individual and collective work to be shared with other students who may identify with and benefit from accessing their work

### Organisations involved

Speech and Language Therapy, Greenwich Teaching PCT; Greenwich Education Advisory Service for Deaf and Hearing Impaired Children

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## ETHNIC DIVERSITY

### Creative Communities: First Steps

May – August 2004, evaluated, project now ongoing

Arts organisation Kala Sangam, in collaboration with Ravenscliffe Sure Start and Café West Sure Start, coordinated programmes of music and movement sessions in four parent and toddler groups in community venues in three Bradford districts. The artist designed each session to focus on a different cultural theme and used music, props, stories and activities to engage both the children and the carers in interactive imaginative play. The project aims to promote health benefits in terms of early years child development and communication skills, promoting physical activity and parenting skills and developing confident communication with health and care professionals, using music and movement. Funded by Bradford Vision – Neighbourhood Learning in Deprived Communities and Bradford Health Trust.

#### Findings and benefits

The artist's evaluations highlight how the adults gained a lot in terms of self-confidence through creative interaction with their children. The children themselves responded with great enthusiasm and showed increases in confidence, physical coordination, interaction and communication. There was a

skill-sharing element between the artist and the support workers: several of the support workers welcomed the opportunity to share ideas and learn new creative techniques to use within their own work. One group welcomed the creative input in their sessions so much that, following a successful funding bid, they have purchased instruments and creative resources they had been introduced to through participation in this project, and have set up their own group.

The programmes were fully evaluated by the artist / facilitator and the participants and externally by Leeds Metropolitan University as part of the Bradford Arts for Health programme. Sessions were successful because the people involved gave so much and were receptive to new ideas. For example, the artist identified how the mothers took on a facilitative role and really worked with the children: 'It was lovely to observe the interaction and the developing confidence.' Parents commented on how much the children enjoyed the sessions and they liked the introduction of music from many cultural traditions. These short programmes were run as pilot projects and the evaluation informed Kala Sangam's plans for a longer programme of healthy early years' development and parenting skills through creativity. The project was welcomed by parents and health workers alike. Key elements for sustainability and long-term benefit were developing parents' skills and confidence in creative

interaction, and play and working with health and care staff. The format has been used in other settings and embedded through integrating the development of new artist facilitators and building the skills of centre health and care staff through workshops and mentoring. A programme is currently planned for parents of children with learning disabilities and their siblings.

### **Organisations involved**

Kala Sangam South Asian and Global Arts; Ravenscliffe Sure Start; Café West Sure Start including health visitors and crèche / playgroup staff.

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## **GARDENS**

### **Teardrop Garden, Wansbeck General Hospital**

Construction March – July 2003

The Teardrop Garden was designed by Michihiro Onishi of the Ryu Group, Northumbria University in response to a request by the Teardrop Support Group of midwives and bereaved parents. Based on ancient Japanese design principles and feng shui, the garden incorporated specific areas for contemplation, prayer and reflection. Each area is secluded from the other by plants, trellis and metal screens. A key element of the design is in the placing of hand-carved sandstone sculptures within the garden borders to symbolise the passing of time. Two water features are placed within seating areas to create a calming effect. As the garden has matured, the conifers encircling the prayer area have created a high screen to provide privacy for the visitor. The metal pergola now has a heavy canopy of wisteria and each arbour is clothed with fragrant climbing plants. Bereaved parents who visit the garden take great solace from the simple task of tending the garden. Staff and visitors to the hospital cherish the distraction that the garden offers within a busy working hospital.

### Findings and benefits

A need was identified for a private area to be available on site where patients and their relatives could escape the clinical environment into a space where the outside world was reflected. The garden provided an essential bolthole for upset relatives, stressed staff and long-term patients who needed to find some private space for reflection. The separate areas of the garden, screened off from view by plants and arbours, provide privacy where needed. The garden provides a reminder of life beyond the hospital environment, thus promoting a sense of wellbeing.

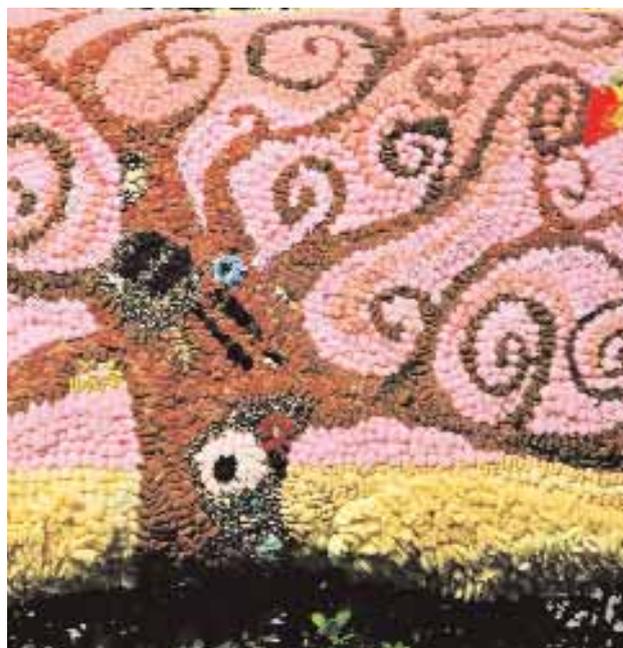
An evaluation of the project undertaken shortly after opening indicated that the garden was a much-needed amenity, particularly for relatives of patients who were seriously ill, who previously had to sit in hospital day rooms. Staff groups escape to the garden for break time and feel refreshed when returning to duty. Many long-term patients take great enjoyment from taking care of the garden and have commented, 'It provides a welcome distraction from hospital treatment and enables you to focus on life outside a hospital setting.'

### Organisations involved

Northumbria Healthcare NHS Trust in collaboration with Professor Gerda Roper, School of Arts and Social Sciences, Northumbria University, who is now contactable at the School of Arts & Media, University of Teesside

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## HUMANITIES

### Creative arts in health care

February 2004, running annually as an optional eight-week course

Since 2004 eight to twelve medical students in their 2nd year at the University of Bristol have opted for a creative arts module. The group was co-facilitated by a GP and an arts facilitator covering different fields such as music, art, poetry, creative writing and drama. The sessions involved student creativity such as writing and sharing poetry and paintings, and engaging in music workshop led by a music therapist. There were also sessions which involved analysis and discussion on the artistic work of others. Some of the themes addressed included health, illness, addiction, death, cancer and palliative care. Reflection both within group discussion and personally in student reflective diaries was promoted to enhance learning.

#### Findings and benefits

The qualitative study of the student experience and learning on this course involved triangulation of data from their reflective diaries, focus groups and interviews. Student learning was more about transforming perspectives and beliefs than assimilating facts. They became more aware

of their emotional selves and more developed in their appreciation of their attitudes towards others' perspectives. These were encouraged through the process of creativity and reflection, and engaging in this process led to student deliberation regarding the role of education and learning.

'The process (of writing a poem) requires you to be very honest and it stirred up many emotions that have remained dormant. Normally I would laugh off matters like this and reflect on it later. It required me to be more honest with myself.'

'I really enjoyed listening to other people's opinions about the play, because a few of them were completely opposite to mine and it's good to hear a different viewpoint.'

'The creative arts gives one an idea to read between the lines, and get the full story before being insensitive and obtrusive. Many doctors are like this these days – you see them in our year already, developing into a guarded "medical machine".'

'I thought I was this kind of person who would sit down and be quite happy to memorise facts and just get on with things. But I think I really do need an artistic element to life.'

This study provided evidence that the use of arts and creativity in medical education can address the 'self' of the student doctor and encourage significant 'perspective transformations'. This has been termed 'transformative learning' within the educational field. If the therapeutic alliance is dependent on the doctors' personhood, or the way they apply their science, then medical humanities could make important contributions to medical students' education and their future work as doctors.

### Organisations involved

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## Hearth: Professional development in mental health issues through theatre

January 2003

The Hearth Centre is a centre for health, education and the humanities with art at the heart. The centre has developed a specialism in mental health issues and offers the following professional theatre programmes for use in workforce and multi agency professional development:

- *When Time Collapses* explores the case for early intervention in psychosis through the presentation of a narrative about a family struggling to cope with the illness in isolation. The play has been used in the training of health professionals, including specialist registrars in psychiatry, senior health officers (SHOs) and GPs, but it has also been used to promote debate among key stakeholders and policy makers about early intervention in psychosis
- *Revolving Door* is a play about young male suicide and has been primarily used by NIMHE/CSIP with multi-agency professional groups to develop joint suicide prevention strategies, in line with Standards One and Seven of the National Service Framework

- *Paperchase* explores mental health disability in the workplace and has been used as a major workforce development programme in Disability Discrimination Act compliance for all employees in Dudley Beacon and Castle PCT

'...the work was impressive and powerful in its impact.' Louis Appleby, Mental Health Tsar

### Findings and benefits

The benefit of using drama is that it has the capacity to affect audiences, and then to move them on in their thinking by engaging them in a living narrative, raising questions rather than providing answers. The powerful impact of drama stimulates dialogue between different parties within the audience, which often includes mental health service users, professionals and policy makers. Hearth's programmes have been used to promote discussion about current professional practice, and attitudes towards and treatment of people with mental health difficulties, in the hope that engagement in the dramas will lead practitioners in the field to affect real changes. All the programmes regularly receive over 90 per cent positive evaluations. Following two performances of *When Time Collapses* in Southampton and Stafford, resources were immediately allocated to the appointment of early intervention teams in the localities.

### Organisations involved

Hearth works in association with the Interactive Skills Unit in the Department of Primary Care and General Practice in Birmingham University Medical School, NIMHE/ CSIP, strategic health authorities and PCTs in the West Midlands and other regions, and Rethink.

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## MENTAL HEALTH

### Singing for the Brain

Established 2003

Singing for the Brain is a therapeutic social singing group activity for those with Alzheimer's disease and other dementias and for their carers. According to figures from the Alzheimer's Society, there are 775,200 people with dementia in the UK, and with an ageing population these numbers are set to grow. There are also 850,000 carers involved in caring for those with neurological illness. Singing for the Brain provides both carer and cared-for with a shared enjoyable activity which benefits them both and enables them to have some relief from the everyday struggle of coping with dementia.

The sessions themselves start with a 'meet and greet' time where everyone can have a drink and chat and share their problems and make new friends. This is followed by an hour of vocal activity starting with a gentle warm-up for the whole body – releasing tension and encouraging good intonation, breathing and articulation. The group is then able to enjoy singing a range of songs using different techniques to keep interest and stimulate memory and whole body coordination through movement such as clapping and stamping as well as rounds, call and response and varying the emotional content of songs. The whole session ends with a cool-down,

quietly humming a gentle song to send everyone home in a calm and happy mood.

Started in 2003 as a pilot project of three sessions set up by Chreanne Montgomery-Smith of the West Berkshire Alzheimer's Society and Dr Nicholas Bannan, then of the University of Reading. Following the pilot's success, further funding was obtained to run more sessions from January 2004 and the whole project has been running successfully up to the present time under the leadership of Liz McNaughton, a freelance specialist in speech and singing.

#### Findings and benefits

The benefits of the sessions have proved to be cognitive, physical, emotional and social: memory is activated, confidence boosted, depression lifted and overall energy improved. This is backed up by findings in a growing body of research into the connection between music and the brain – and singing in particular, which seems to benefit everyone in a drug-free and therefore cost-effective way. Further research needs to be undertaken to see to what extent people with neurological illness are helped through singing – for while it cannot provide a cure, it certainly helps to improve quality of life and general wellbeing and may also help to slow down the degenerative process.

Demand for sessions in other parts of the county led to a training course for more

leaders and helpers which was held in the autumn of 2005 (Singing for the Brain: making singing for health happen) funded by the local Community Education Fund and West Berkshire Council. As a result of this, several more groups are up and running and, as long as funding can be found, more training courses are planned for the future.

Since starting the sessions, Liz McNaughton has been approached to lead singing workshops for those with Parkinson's disease and stroke, greatly benefiting these groups as well. The Singing for the Brain model is also being adopted as an example of best practice by the Living with Dementia team at the Alzheimer's Society. This seems to indicate clearly the importance of the link between singing and health for the wellbeing of everyone and how seriously it should be considered by all health professionals.

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Liz McNaughton

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### Pathways

October 2002 – April 2006

Pathways was established to show, through community creative engagement, how the arts can impact upon mental health and wellbeing with those perceived to be at risk and hard to reach. An initial research and development year was followed by a three-year programme of artistic delivery in selected multiple derivation areas of Manchester. Two pieces of integral evaluation were commissioned and three major profiling events took place. A short film showing participants' testimonials, four books, two exhibitions, a participatory event and numerous artworks are the physical outcomes. The strategic outcome has been the adoption of the creative practice methodology within a Manchester-wide Culture and Health Strategy and a new project focused on alcohol and young people (jointly supported by the Manchester City Council Culture and Joint Health Units).

### Findings and benefits

The programme was evaluated in two stages, the final stage by the Manchester Metropolitan University, Research Institute for Health and Social Change. Taking a holistic perspective, information was gathered from artists, participants, Lime staff and project venue managers. Experiences and assessments of the workshops were collected through interviews, graffiti boards, diaries,

questionnaires and research participant observations as well as emotional and social documenting via participatory group methods including the 'tree people' and 'social atom' techniques. A plethora of qualitative, testimonial and quantitative data exists (available from Lime).

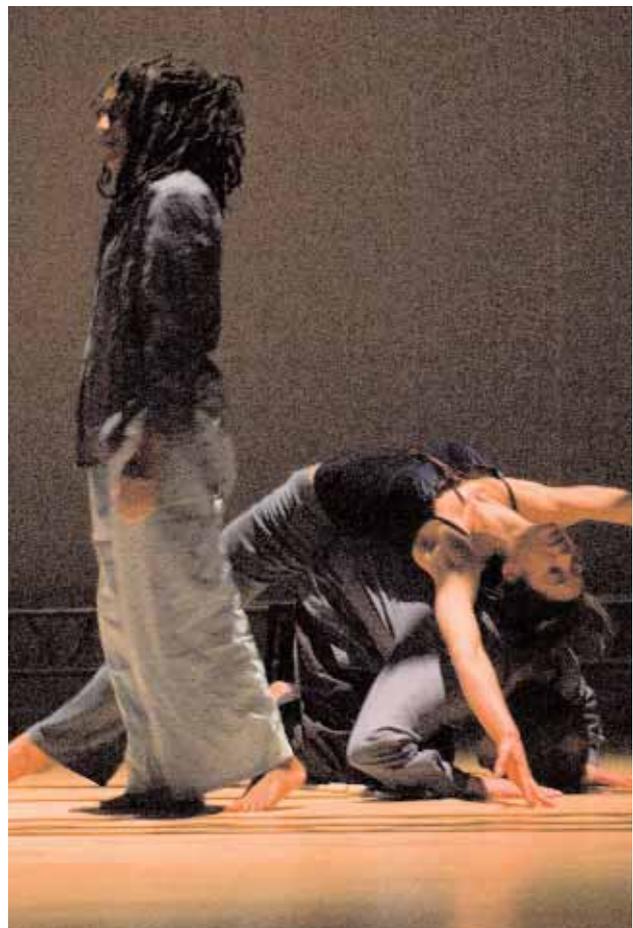
This is an innovative exploration of artistic practice focused on individuals. The outcomes have been lifestyle changes linked to a range of public health benefits and targets. So successful is the programme, it has been accepted by a Manchester-wide Strategy Working Group.

### Organisations involved

Lime; Manchester City Council Cultural Strategy and Joint Health Units; South Manchester Healthy Living Network; ZEST (north Manchester Healthy Living Network); Manchester Health Promotion Service; Manchester Metropolitan University, Research Institute for Health and Social Change; Zion Arts Centre; Zion Arts project; YASP; AWAD (African Women's Arts Development); The Powerhouse, Hulme; Newall Green High School, Wythenshawe; Tree of Life, St Mark's Church, Wythenshawe; Family Action, Benchill, Wythenshawe; Claremont Resource Centre, Afro Caribbean Support Group; Manchester Foyer; Women's Centre; Studio1 (Manchester Mental Health and Social Care Trust)

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## Millennium Arts Project (MAP): arts workshops for patients with young-onset dementia

2003 ongoing

MAP places artists-in-residence on hospital wards, in associated day centres and community settings to provide intellectual stimulation and pleasurable, creative activities for people of all ages who have a mental illness. The young-onset dementia arts work is tailored to the specific needs of younger people with dementia (typically 45–65 years), and includes pottery, textiles, landscape design/gardening, and an evening dance group for both service users and carers. The work combines social opportunities with physical and intellectually stimulating activities.

### Findings and benefits

The needs of those with young-onset dementia differ from those of older people. Dedicated services are few, resulting in social exclusion and marginalisation. Loss of occupation can lead to boredom, low self-esteem and a risk of depression. The arts workshops offer 'normal', age-appropriate activities aimed at the preservation of skills, with opportunities for collaboration, companionship and enjoyment. They allow people to try out new activities at a time when they think that anything new is not an option for them.

Such work is both beneficial and cost-effective. It offers sensory experience, creativity and achievement, which helps participants regain confidence, take control of what they are doing, and feel valued and appreciated. The workshops also offer social support and the possibility of forming friendships. Carers say members appear calmer and more relaxed after attending.

Key lessons: The participants live at home, and ideally workshops should be community-based, as transport can be costly. Statutory transport can be unreliable, which is upsetting to people with dementia, and they find an NHS logo stigmatising. Artists must be experienced in working with the mentally ill and the relevant age group. Each workshop should not exceed 10/12 participants, and a volunteer helper is invaluable – indeed often essential. Close liaison with relevant mental health professionals is vital.

Evaluation: The organisers carry out their own evaluation. There is also close collaboration with the young-onset dementia nurse coordinator, who refers the participants and carries out ongoing evaluation of the benefits for individuals and the group as a whole. The nurse coordinator also seeks carer views and attends regular meetings with artists and those responsible for setting up and running the workshops, so that problems or possible improvements can be discussed.

### Organisations involved

The Millennium Arts Project is run by the Friends of Fulbourn Hospital & the Community, Cambridge

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### Under My Skin

2002 – 2005

Under My Skin was a vocational rehabilitation scheme for service users at Start Manchester (for people from secondary mental health services who have severe and enduring mental health needs). Based around art skills acquired at Start, Under My Skin offered work placements and accredited training, and also involved the creation of a final art exhibition that promoted positive mental health messages. The exhibition additionally showed the distinctions between learning disabilities and mental health needs.

Three work placements, two with accreditations attached, were created for three Start service users to train in project management and teaching. The service users were enabled to use the skills they had acquired through their art studies at Start, applying these skills in a real work setting. They learned work-ready transferable skills in this way, as well as additional art skills, and a completely new set of teaching skills. The teacher training accreditations were nationally recognised through the Open College Network.

The three trainees taught textile design to six service users (hereafter referred to as learning disabled artists) from Manchester Learning Disability Partnership. The six learning disabled

artists have significant mental and physical disabilities and behavioural difficulties.

The three trainees were supervised and trained by two specialist professional artists, one from Start Manchester and one from Manchester Learning Disability Partnership. The trainees studied teaching theory for three months, and then worked on practical teaching and project management placements for nine months, followed by three months of assisting with the final creation of the exhibition of visual art that ended the project.

The six learning disabled artists each designed and made a fashion accessory that expressed an aspect of their personality. Each artist took inspiration from the historical collection at Manchester Art Gallery. These fashion accessories were made into a final exhibition called 'Under My Skin' that was seen by approximately 30,000 people. Feedback from visitors to the show demonstrated a change in perception around mental health and learning disability issues.

This scheme won a One Small Step MLA Award 2005.

### **Findings and benefits**

Preliminary research told us that people with severe and enduring mental health needs are rarely offered vocational training. We showed that three such people have much to offer to society. Though vulnerable to stress and relapse, and considered at very serious risk in the event of relapse, the three service users are competent and able people with valuable skills. They proved that with the right support they could face complex work situations and challenges, and manage stresses and risks successfully. All three have gone on to successfully work in voluntary teaching placements and classroom assistant placements at colleges, community groups and gallery settings. One user is now successfully studying in further education and one in adult education. Feedback shows significant confidence gains, changes in self-perception, ability to be resilient to stress, increased awareness of how to use coping strategies, and important changes to aspirations for the future.

Benefits for the gallery were that their staff developed greater confidence around mental health and learning disability issues.

Evaluation: We evaluated the project through detailed feedback from the three trainees during the project, and from their artist-

supervisors, their consultants, carers and key workers. We referenced our findings to current research around vocational rehabilitation and other relevant topics. We published the evaluation on our website, created a DVD about the project for distribution and public viewing, and put on a high-profile visual art exhibition.

Key lesson learnt: The use of the gallery as a mainstream partner was vital in three ways: it allowed us to reach a huge new audience to whom we could disseminate positive messages and information, thus building social inclusion; it offered us unique art facilities in a mainstream setting that gave a real and normalising working experience to the three Start service users, and to the six learning disabled artists; and it allowed us to work closely with gallery staff to help them extend their mental health awareness. We have gone on to develop two other partnerships with galleries, including the Now, Voyager project.

We would recommend the wider extension of training and work placement opportunities to people with severe and enduring mental health needs. Delivery through a partnership with a mainstream partner is highly beneficial because of the doors it opens for people who may otherwise be excluded from working opportunities.

### **Organisations involved**

Start Manchester; Manchester Mental Health and Social Care NHS Trust; Manchester Learning Disability Partnership; Manchester Art Gallery; Benchmark Furniture

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## Creative Minds (London Arts and Mental Health Forum)

Established January 2005

London Arts and Mental Health Forum is made up of organisations and individuals from across London who work in the arts and mental health fields.

Creative Minds is a London-wide 'user'/ 'survivor'-led art networking forum. It is dedicated to challenging stigma and prejudice surrounding artists connected to the mental health system by promoting and providing support, publicity, networking and exhibition opportunities to arts organisations and individuals involved in arts and mental health. It aims to enable dialogue within the arts and mental health communities and to create links between mainstream art and arts in mental health.

### Findings and benefits

The initiative was worth doing as it has created dialogue and promoted information-sharing between organisations and has created a central 'space' forum for further information dissemination.

Small organisations often need support and help in IT skills and are stretched for time, so personal contact and visits are a must. Furthermore, smaller organisations often need flexible timescales for submission of material

as they usually need to secure funding to support their involvement in events, and this can be very last minute, thus affecting their ability to respond promptly to deadlines.

### Organisations involved

Survivors Poetry; Cooltan; Credo; Creative Routes; Mad Pride; Muses; Studio Upstairs; Portugal Prints; Chaucer Day Centre; Day2Day; Core Arts; Castle Day Centre; Sangam Arts; Trust Art Project; Bethlam Gallery

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## NETWORKING AND SHARING

### Arts and Health South West / Arts Council England, South West

In 2005, over 200 individuals and organisations took part in an audit and analysis of arts and health in the south-west region which resulted in the report *Shared Territories*. The research was undertaken by Ruth Hecht.

#### Findings and benefits

- Hundreds of people are involved in arts and health work in the south-west
- The work has had both a direct and indirect impact on hundreds of thousands of people
- A large percentage of the arts and health work in the region is tackling some of the government's key health themes and targets
- The arts and health sector is extremely diverse – particularly in terms of the type of work being done, the arts involved, the client groups with whom people work, and the scale and sustainability of the work

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## East Midlands Arts and Health Forum

Launched December 2004

The arts and health forum is supported by Arts Council England, East Midlands and East Midlands Public Health Group. It is facilitated by the Centre for Arts and Humanities in Health and Medicine (CAHHM), and is a support and learning network for a broad range of individuals and organisations interested in the field of arts and health.

As part of an ongoing development programme, forum meetings are held and attendees come from the arts, health, education and voluntary sectors to share experience and learn about each other's approaches and practice. In addition, specific themed learning or development days are held that relate to needs identified by forum attendees. These learning days have included healthy eating and sexual health themes.

### Findings and benefits

The project has brought together professionals from a number of different sectors and enabled them to realise that different approaches can have significant and lasting effects on individual and community wellbeing. A new understanding of practice has emerged and a number of new partnerships are beginning to emerge with

the support of the Arts Council and other partners. The team has also learnt lessons about the capacity needed to undertake the work and is hoping to build up leadership at regional level for this work over the next two to three years.

### Organisations involved

Over a hundred individuals and organisations are attendees or participants in the programme, including City Arts (Nottingham), Nottinghamshire Healthcare NHS Trust, Amber Valley Borough Council, Leicester Comedy Festival, Converse Theatre (Lincoln), Queens Medical Centre (Nottingham) and the Regional Healthy Schools co-ordinator.

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## OLDER PEOPLE

### Sandwell Third Age Arts (STAA)

Established 1997

STAA provides creative opportunities for older people with mental health problems, including dementia, and their carers in Sandwell in the West Midlands. It offers programmes of creative activities ranging from music and dance to painting, textiles and crafts, depending on the interests of the people we work with. STAA receives written referrals from health and caring professionals. Family members and carers can also refer. Its team of artists run individual sessions in people's homes or place of living, and group sessions in community, hospital or day centres.

#### Findings and benefits

STAA helps older people to stay mentally and physically well. Sessions maintain a person's wellbeing; they 'keep people's spirits up'. Sessions alleviate symptoms of depression; people are diverted, focusing on the activity rather than the illness. Sessions give people a new purpose by supporting them to start a new hobby or to revisit an activity they have stopped. Sessions in people's homes provide human contact, help to alleviate isolation and help in a weekly routine. Activities get people to use and maintain the skills they still have

and slow down the decline of skills that people with dementia experience. Working in a preventive way, STAA helps people to stay out of hospital and maintain their independence so they can stay at home for as long as possible.

Evaluation: Each programme of sessions is evaluated by looking at its impact on the wellbeing and quality of life of the individuals who take part and whether the aims for the participating person or group identified at the beginning have been achieved. We do this by our artists recording comments from participants. They make a written record of what happened in a session using feedback forms. We gather people's opinions about the activity itself and how they felt taking part. In 2004, STAA's work was independently evaluated by Professor David Jolley and Kate Read of DementiaPlus West Midlands.

#### Organisations involved

STAA works with community psychiatric nurses, occupational therapists, physiotherapists and nurses from Sandwell Mental Health NHS and Social Care Trust; with social workers from Sandwell Council's Department of Social Inclusion and Health; and with workers in council-run residential homes. STAA also works with other charities such as the Alzheimer's Society and Age Concern.

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### Sing for Your Life

Sing for Your Life Ltd is currently running 20 Silver Song Clubs across the south-east region. The clubs offer elderly people and their families or professional carers opportunities for engagement in music-making and singing activities. The programmes for each session are designed to promote wellbeing through enjoyable, creative activity, physical movement, mental stimulation and social interaction. An experienced facilitator and skilled musical accompanist run each club, with support from volunteers drawn from a local amateur choral society or singing group, many of whom are post-retirement age. Links with local singing groups are facilitated by partnership with Making Music South East.

### Findings and benefits

The operation of the Silver Song Club Project has been closely monitored and evaluated during the course of its development, and evidence has been accumulated about the quality of the experiences provided for participants and their positive impacts.

Corvo<sup>14</sup> undertook detailed observation of Silver Song Club sessions run by three clubs in Kent, together with interviews with

14 Corvo, E. (2005) *Evaluation of the Silver Song Clubs Project*. Unpublished dissertation submitted for the MSc in Health Promotion and Public Health, Canterbury Christ Church University.

facilitators and participants. Bamford<sup>15</sup> has evaluated the work of a Silver Song Club in Southampton. Both studies demonstrate active participation among elderly people in music-making and singing activity, generating mental stimulation, social interaction and positive wellbeing.

A substantial evaluation of the Silver Song Club Project is being conducted by the Sidney De Haan Research Centre for Arts and Health. An independent cost-benefit analysis of the Silver Song Club Project with respect to the longer-term health and social care of elderly people is also planned. For further details see: [www.canterbury.ac.uk/centres/sidney-de-haan-research](http://www.canterbury.ac.uk/centres/sidney-de-haan-research)

### Organisations involved

Sing for Your Life Ltd; Making Music South East; Sidney de Haan Research Centre for Arts and Health

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## PATIENT AND PUBLIC ENGAGEMENT

### Project Boost, Hull

January 2004 ongoing

Boost is an innovative partnership project between the Hull Youth Offending Team (YOT) and the Arts and Health team, part of the Health Improvement Team of the Hull and East Riding Primary Care Trusts. The Crime Prevention Service of Hull City Council also contributes funding to the project.

Boost aims to engage young offenders or those at risk of offending in meaningful creative activity in order to improve health and wellbeing and to reduce and prevent offending. The project was initiated by the Arts and Health team and originally, due to funding sources, was focused on boys only, using a drama approach. Although very successful, it was clear that the scope of the project needed to be widened and, since its inception it has developed and changed in response to these needs. Boost is now a multi-artform project for all YOT clients with input from Simon Crook, lead artist for four days a week.

15 Bamford, A. (2006) *Southampton Silver Song Club: Reflections on Music Making with Elderly People Facilitated by Student Volunteers*. Canterbury: Canterbury Christ Church University. ISBN: 1899 253 58 0

Boost takes a health promotion/prevention approach and aims to promote the mental health of hard-to-reach young people and young offenders by improving confidence, self-esteem, communication and relationship skills. It fosters social inclusion and attainment by signposting young people to mainstream creative and education opportunities and provides a safe context in which young people may experience personal success. Boost works in partnership with a wide range of partners to ensure that these transition opportunities are managed sensitively. Partners include a range of local arts organisations, learning agencies, social services, etc.

The project is now very well established and is highly valued by YOT staff and young people alike. An important feature of Boost is that it is integrated into the YOT structure and works closely with staff to devise programmes of work according to client need and to work with referred clients. Lead artist Simon Crook also provides occasional creative workshops for staff to promote ownership and understanding of the project. Additionally Simon has helped the YOT design information leaflets for the service.

### **Findings and benefits**

Due to the flexibility of the project, being multi-arts and able to travel to various venues, the take-up rate and attendance levels have been high. Approximately 72 per cent of sessions booked are successfully attended – a significantly high figure that demonstrates a great deal of commitment to the project by the referred clients. Being based within the YOT and being a long-term project brings huge advantages in terms of the ability to respond rapidly to new clients and their timetables.

The project was evaluated as part of a general inspection of Hull YOT (part of a national inspection) during autumn 2005 and was featured in the resulting publicised findings as an example of good national practice.

The project is evaluated through the use of an independent evaluator, and clients are involved in ongoing evaluation and reflection during sessions.

Feedback: Boost is highly valued by the Hull YOT and the clients it works with. These are some examples of feedback the project has received:

### **Case managers**

'The project engaged well with the clients I referred, and they were some of my more difficult clients to engage.'

'It allows young people the chance to build on skills they might otherwise keep hidden. In some instances the results have been remarkable, and led professionals to look at the clients in question in a new light.'

'Hull YOT is very fortunate in being able to offer our young people the opportunity to participate in arts project work as part of their orders. Our highly skilled arts worker offers a wide range of art and music work which has been extremely popular among our young people and inspirational in helping them increase their confidence and skills. An invaluable and oversubscribed service!'

### **Other staff**

'Your sessions were probably the only significant engagement that X had during his order – I'm really glad to see the work is continuing beyond his order!'

### **Young people**

'I didn't think I'd ever draw something that good.'

'Thanks for everything you've done for me – I really learned a lot!'

'I learned more in this one session than in all of the education in prison.'

### **Organisations involved**

Arts and Health, Hull YOT

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### Turbulence

November 2005 – May 2006

'Turbulence' is a board game and supporting DVD created by young people for young people, to be used within a supporting environment such as youth service or school. Teachers or health professionals can use the package as an ice breaker to provoke discussion and debate around the challenges young people face that affect their health.

The participants created a survey which was carried out by over 200 young people in order to identify key health issues to inform the creation of both the game and video. The results were then incorporated into the script and the game cards. The game itself is flexible enough to incorporate the results of a local survey, raise awareness of local support services and professionals, to make it more unique and relevant to that user area. It can also be played to comply with a school policy on sexual health education.

#### Findings and benefits

The project provided many challenges, in that all the young people had the responsibility of undertaking the survey, writing the script and filming, assisting with questions and designing the board game. All participants worked alongside artists, school staff, health professionals and arts development to create the products, and all

gained in positive personal, professional and organisational development.

The project highlighted the need for raising the profile of school health advisors (SHAs) and the importance of breaking down barriers for young people so they can access SHAs. It gave this particular school a fantastic opportunity for the young people to see the SHA and nurse as people not just professionals – and visits increased. The confidential survey highlighted the key issues and the concerns of young people. Health professionals and teachers in the school can now focus on these issues, and embed them within citizenship, PSHE and additional awareness theme days.

The process of undertaking a controlled and confidential survey within a youth organisation or school and using those findings to create something visual tackles issues that many young people find it hard to express or seek help with. The results will also assist the development of future work and the focus of other health-related work that affect that particular school. In this case, many young people expressed worries around the affects of divorce, family illness and cancer, rather than wanting more information on drugs and alcohol awareness, etc. A project that includes the school health advisor / nurse reduces the stigma of seeking their professional help and advice and enables them to experience new

ways of working with young people. What you put in is what you get out! The project highlighted the lack of support material for professionals whose responsibility it is to communicate health issues to hard-to-reach groups. Consent was sought from all parents, guardians and key staff at every stage. This gave the participants the freedom to really tackle and discuss sensitive health issues to inform the products. Communication and the participants' ownership was key. Allow the young people to be the inspiration and the drivers, but the support staff should provide the motivation and steer!

### **Organisations involved**

Cannock Chase District Council; Cannock Chase PCT; Cannock Chase High School; Arts Council England, West Midlands (supported via arts lottery award)

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### **Complaints Video Group**

February 2002 – ongoing

A group of people with learning disabilities in Tower Hamlets has been supported to make a video and workbook about how to complain about services. The group developed the story for the video through improvisation and role play. They then took on different jobs in the making of the video, including acting, filming and directing. The group is now introducing the video and workbook to other people with learning disabilities in a series of workshops. The group's aim is to raise awareness of the right to complain and of how to do it. The idea for the video came from Tower Hamlets' Community Learning Disability Service (CLDS). The CLDS had never received any complaints directly from people with learning disabilities. It was felt that more creative ways of raising awareness of the complaints procedure were needed.

### **Findings and benefits**

The project is very innovative in that it is truly service user led. This means that every decision relating to the project is made in consultation with the complaints video group members – people with learning disabilities. It is also ground breaking as a partnership project between mainstream services and a local charity.

Benefits have been many, including:

- development of skills and confidence in the people with learning disabilities involved
- raised awareness among staff and people with learning disabilities about the right to complain and complaints procedures
- a video/DVD and workbook has been produced which will provide an ongoing training resource on complaining
- a version of the video/DVD has also been produced with a Sylheti narrator (Sylheti is a regional dialect in Bangladesh)
- skills developed are being applied to new projects eg Kim Dee (see contact) is now supporting multidisciplinary CLDS team members to make multimedia health action plans in line with recommendations from the White Paper *Valuing People*

Key lessons learnt:

- Service user-led projects require extra time
- Small projects can get bigger as interest develops in them!
- Working in partnership requires careful planning and agreements

- Skills developed in one project can be applied successfully to future projects

Evaluation: Aims and objectives for the project were written up before it commenced. There has been ongoing evaluation of the project through regular steering group meetings. The group received funding from the Learning Disability Development Fund (among other funders) and its progress has been regularly reviewed by the Tower Hamlets Partnership Board, which includes both service user and staff representatives.

### **Organisations involved**

The project was run as a partnership project between CLDS and One to One Plus until the advocacy group folded last year. CLDS has now taken on sole responsibility for the project.

- Community Learning Disability Service (CLDS) is an integrated service between Tower Hamlets Primary Care Trust and Tower Hamlets Social Services
- One to One Plus is a former advocacy group for people with learning disabilities in Tower Hamlets

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## PATIENT AND STAFF SAFETY

### Music Therapy Services Child and Adolescent Mental Health Services South West London and St George's Mental Health NHS Trust

Since 1982

Music therapy as part of specialist and comprehensive Child and Adolescent Mental Health Services via multidisciplinary input offering assessment and treatment to families and children/young people with complex mental health needs in Merton and Sutton. Supervision and consultation offered by music therapists to other professionals and workers where music is used in health settings and where risks require assessment and monitoring. Commissioning of a new Primary Mental Healthcare Worker in Learning Disabilities Post in 2005 – successful candidate a music therapist using specialist skills around mental health promotion and prevention in local schools and healthcare settings. In 2005 – Contribution to teaching at St George's Hospital Medical School – Special Study Module for Junior Doctors – “Music in Medicine” and a consultant Music Therapist Post established to support and develop specialist service.

### Findings and benefits

- The Music Therapy Service delivers in accordance with local and national strategic directives as set out by the Children's National Service Framework and Every Child Matters Outcomes Framework
- Music therapists' specialist skills are also used as a supervisory and consultative resource by other workers, eg social workers and community musicians where they are involved in therapeutic work using music with vulnerable client groups

### Organisation involved

South West London and St George's Mental Health NHS Trust

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## PRIMARY CARE

### Paint Yourself Better

Since October 2004

Paint Yourself Better involved the appointment of an artist in residence in a GP surgery to work alongside other staff to deliver care to patients. The remit was two-fold: first, the development of artistic work by the artist using inspiration from patients and the healthcare setting; second, seeing patients on a one-to-one basis or in groups, to improve artistic skills and improve various health problems. Staff were also given paid time to attend a session with the artist.

#### Findings and benefits

The project was set up because there was a feeling among GPs at the practice that a large number of problems were primarily not medical in origin and there was increasing concern about over-medicalisation of normal life. In addition, it was felt that creative activities increased self-esteem and made people feel better. Some patients with very difficult long-standing mental health and personality problems have been hugely helped by this scheme, their very high attendance rates at the surgery have dropped considerably and there has been a measurable increase in self-confidence scores. Very diverse ranges of conditions have benefited, including anxiety and depression,

drug addiction, alcoholism, Parkinson's, dementia, agoraphobia, bereavement crises and postnatal depression.

Lessons we have learnt: The personality of the artist is a key element in successful schemes. Most of the people that benefited from Paint Yourself Better are vulnerable and lack self-confidence, and we have been very lucky to have an artist who is gentle and encouraging. She now takes a group of 14 to the Prema Arts Centre, a place where none of them have been before, so that a different range of skills can be learnt.

The medical and nursing teams must feel some ownership of schemes. All staff had a paid session with the artist at the start of the scheme to gain an understanding of the benefits. A supportive relationship with our local arts centre and free use of their space helped to prolong the project. Adult Continuing Education and Training have supported the scheme consistently and have been flexible with their funding rules to allow the scheme to blossom.

Evaluation: Evaluation forms based on hospital anxiety and depression rating were done at the start of the course, after eight sessions and six months later. The completed artwork is part of an ongoing exhibition at the Arts Centre and at May Lane Surgery.

### Organisations involved

May Lane Surgery; Prema Arts Centre; Adult Continuing Education and Training (ACET); Arts Council England, South West; Dursley Learning Community

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### 'Time Being 1' – Arts on Prescription

January 2003 – March 2005

'Time Being 1' was an Arts on Prescription programme specifically designed by Healing Arts for people with mild to moderate mental health conditions, to enable them to recover and regain control of the condition, prevent development of acute or long-term conditions, and establish a continuing healthy lifestyle. Participants were referred by GPs, the Primary Care Mental Health Team, and by self-referral. Each module of the programme consisted of 12 consecutive weekly two-hour workshops in visual arts, music and singing, dance and movement, and creative writing led by four artists in each practice. These were held at community-based venues. A lead artist oversaw the programme content and delivery. A coordinator managed induction, exit and six-month evaluation interviews with each participant, and also was responsible for administration and publicity.

### Findings and benefits

The programme was evaluated using the Isle of Wight guidelines for the management of common mental health problems in primary care.

- 102 people took part and there are full evaluation records for the 59 people who completed the whole programme

- 64 per cent showed lower indicators of depression and anxiety on completion
- 69 per cent recorded improvements in their social health
- 64 per cent reported experiencing greater self-confidence and self-esteem
- 63 per cent reported improvement in their general physical health and outlook
- 74 per cent said they would include creativity in their long-term lifestyle

'Time Being 1' was a pilot scheme. In the early stages it was difficult to engage the medical profession. By year two the PCT's Professional & Executive committee approved the referral process, placing the referral option on GPs' computers. By spring 2005 there was a waiting list. However, without cost-benefit analysis and more detailed health impact studies, the PCT would not agree to take over financial commissioning from the New Opportunities Fund (NOF). This level of evaluation was not available through the NOF grant.

As a consequence of 'Time Being 1' Healing Arts now has one of the most experienced team of artists in the UK working in this field of healthcare, providing a social model of health, placing the participant's perspective and viewpoint at the centre of their programme of healthcare.

### **Organisations involved**

Delivered by Healing Arts for the Isle of Wight Healthcare NHS Trust. Financed by the New Opportunities Fund Healthy Living Centres programme.

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## PUBLIC ARTS PERFORMANCES AND ARTS AS RELAXATION

### The Joy of Live Music

April 2003 – March 2006

The charity Music in Hospitals (MiH) was established in 1948, with the mission to improve the quality of life of adults and children with all kinds of illnesses and disabilities in hospitals, hospices, day care centres, special needs schools, nursing and residential homes through the joy and therapeutic benefits of professionally performed live music. Each year MiH organises more than 4,000 live concerts throughout the UK. Each concert is presented by professional musicians who are carefully selected by audition for their high standard of musicianship, communication skills and breadth of repertoire. These skills enable them to relate to each member of the audience whatever their age, illness or disability. The Joy of Live Music, funded by the Department of Health Section 64 General Scheme Grant, was a three-year project which provided 485 professionally performed live concerts for adults and children with life-limiting illnesses.

#### Specific aims

- To reduce the feelings of pain, isolation, depression and anxiety often experienced by those affected by life-limiting illnesses
- To assist the healing process
- To improve communication and understanding of patients' needs
- To widen access to the arts for those in NHS hospitals, hospices and associated care homes
- To raise awareness of the valuable role live music can play in improving healthcare for patients, staff and relatives
- To enrich the environment in which both carers and the cared for live and work

#### Findings and benefits

Monitoring and evaluation: Healthcare staff and musicians are asked to report on the suitability of the programme of music, the presentation and communication skills of the artists, the audience's response and reaction and general suggestions and comments. MiH is particularly keen to hear from the patients and residents themselves and encourage healthcare staff to include direct comments and quotes.

'Patients (and staff) up and dancing. One very depressed and ill lady initiated the dancing and was lively and uplifted for the rest of the day – we saw a whole new person! Complete change in mood of audience. One of those magical moments when some very sick

patients were taken right out of themselves – a great morale boost.’

All feedback is being logged into MiH's database, which assists in selecting appropriate musicians for future concerts and also gives an excellent insight into how the concerts are being received.

Outcomes: The response to the MiH concerts was overwhelming, with many positive reports and comments from healthcare staff, patients, visitors and musicians – clearly demonstrating how far the project went in achieving its aims. ‘Patients who normally are unable to move a great deal moved to the rhythm, which provided a natural physiotherapy.’

The reports show clear indicators of enjoyment and participation in the music from the audience. Those with limited communication and movement were made to feel involved and part of the performance. Our musicians were flexible and imaginative in meeting the individual needs and capabilities of their audience. Each performance was carefully tailored so that everyone was able to gain pleasure and enjoyment from the music.

Responses such as clapping, toe tapping, dancing, singing along to the music, eye contact and smiles are frequently

documented in the reports we received and show the happy and relaxed atmosphere that was created at each concert.

Throughout the concerts, MiH musicians sensitively responded to the needs of their audience, changing the music to suit the mood of those who have short attention spans, are very anxious or tire easily. This variety helped to uplift and stimulate patients and as well as providing relaxation, comfort and calmness. Holding hands, making eye contact and kneeling in front of patients all helped to engage even the most shy and withdrawn members of the audience and draw them into the music.

The concerts demonstrated the power of live music to uplift people and transform those who are depressed and low to smiling, animated and cheerful. The happy and relaxed atmosphere at the concerts also helped new patients to adjust and settle in while sharing in the enjoyment of the performance with fellow patients.

MiH concerts often succeed where other activities have failed and staff noted reactions from those who had not responded to treatment or had been very withdrawn and difficult to engage. Staff also reported residents feeling happier and less anxious during therapy sessions and treatments.

The performances also helped patients find ways to open up and communicate their feelings. Staff found that the concerts became a focal point for positive discussion hours and even days after the musicians left. Patients engaged in conversations with each other and with staff about the experience, creating an open and relaxed atmosphere more conducive to delivering care. Staff also learnt new things about the background and personality of those in their care as they opened up during a concert, helping to improve communication and understanding of patients' needs

'All children were very attentive and watchful. A normally sleepy child stayed awake and alert throughout the performance. Lots of smiles and positive verbal reactions and staff enjoyed it too – tapping feet, clapping and singing along to familiar tunes.'

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### The Creative Art Room at St Gemma's Hospice

St Gemma's has a well-equipped and spacious room situated in the day hospice specifically dedicated to exploring creative art activities with patients attending the hospice. Two art workers who job-share run the art room, a 20-hour post over four days a week, with practical support from four art volunteers who attend one day a week each. The art workers are part of the day hospice multidisciplinary team. Patients are welcome to use the art room any time between 10am and 4pm, Monday – Friday. Work is also done with individual patients on the wards when referred.

Art workers and volunteers have facilitated creative activity for many years at St Gemma's to support and enable patients to improve their quality of life. Through group projects and individual work, a wide range of media is explored: glass and silk painting, mosaic, clay and plaster modelling, digital art and photography, drawing and painting, sewing, mixed media and collage.

### Findings and benefits

The work is carried out in an open and flexible way to incorporate the wide range of interests, experience and abilities that patients have and want to express; in this way each patient can determine for themselves what they want to try and do. At a time when they

may be feeling loss of control, this can be very empowering.

The room is a vibrant workshop space and exploration of media is emphasised. Initially, some people feel very apprehensive about trying anything to do with art, but with gentle encouragement in a safe, supportive environment, most people become totally absorbed in their creative work – often surprising themselves with the high standard of work they produce. This can be very rewarding at a time when they may be experiencing many losses.

Getting involved in a creative activity often seems to help alleviate pain and anxiety while patients are absorbed in the process. Many patients comment on its therapeutic value in terms of being some time out, but also about how it means much more. The culmination of their creative work becomes a tangible affirmation, validating their sense of achievement – their sense of self – which can be truly life-enhancing, not only for themselves, but family and friends too.

### Patients quotes

'My husband calls it his therapy! He's just pleased to see me happy, I've had such a bloomin' awful time of it, but I'm happy when I'm doing art.'

'You learn new things here.'

'It's soothing and carefree.'

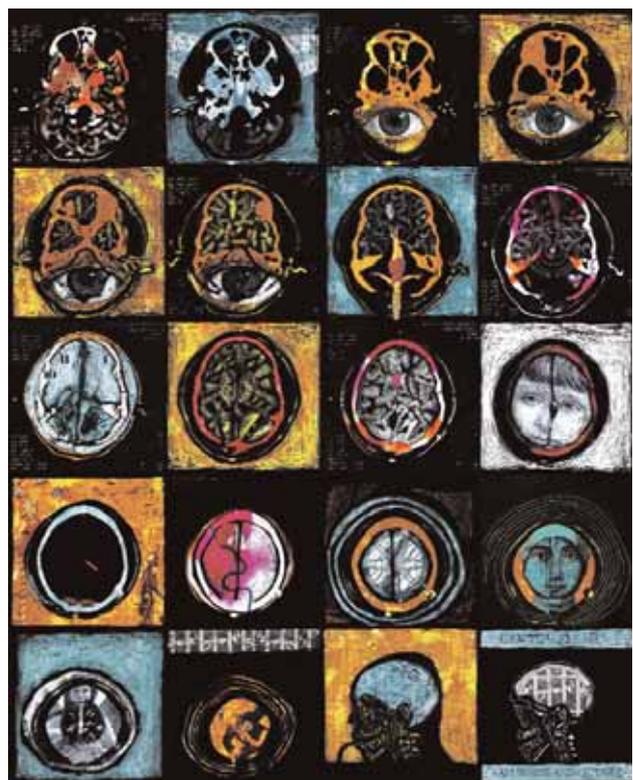
'It helps you forget your troubles.'

'It's changed my perception on every day life – how I look at things.'

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## Room with a View

2002 – ongoing

A camera placed on the roof of Kingston Maurward House, with a view of its lake and gardens, is beamed live into the hospital on to flat screens in isolation rooms used for leukaemia patients. Funding is being sought for Phase 2 of the project, which will provide another live view of the bird lagoon on Brownsea Island (Dorset Wildlife Trust), with links into three other hospitals via the NHS N3 network. Based on evidence that a view of nature can improve medical outcomes, a research project is being conducted to assess the benefits for patients.

### Findings and benefits

The project gives patients confined to hospital access to a view of the real world, the weather and changing seasons. It is particularly beneficial where there are no windows, or windows with a poor view. Patients have control over the view by being able to switch it on and off and will have a choice of two views in Phase 2. The first patient said that seeing the sunrise made him feel alive. An ongoing medical research project is measuring both the biomedical and psychological effects of Room with a View on stress.

The technical and practical challenges of Phase 1 have been significant; a bespoke technological solution capable of producing a very high-quality image that simulates reality

has taken four years to achieve. We now have a system design that will allow us to expand the project to more views and more hospitals.

### Organisations involved

West Dorset General Hospitals NHS Trust  
Elimination of Leukaemia Fund  
Fine Family Foundation  
Macmillan Cancer Relief  
Kingston Maurward College  
Dorset Wildlife Trust  
John Lewis PLC  
Poole General Hospitals NHS Trust  
Kings College Hospital NHS Trust  
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## PUBLIC HEALTH, HEALTH PROMOTION AND HEALTH EDUCATION

### Bromley by Bow Centre – Art and Asthma

November 2002 – March 2003

Art and Asthma was a 10-week course for children aged 5 to 11 years with asthma run by the practice nurse/artist and one of the centre artists. The course was run after school in the centre reception and was attended by 10 to 15 children and their parents. First-year medical students on special study module placement were involved in the weekly workshops.

The workshops were designed and run in three phases: monitoring asthma; trigger factors; and controlling asthma. Each week the art produced from the session was hung in the reception area, thus creating an instant involvement with all the participating children. All children were given a peak-flow diary and recorded their peak-flow for the duration of the workshops. During this period the children produced blow paintings with stencilled airway shapes, made airway mobiles, created models of allergens that cause asthma (cigarettes, house dust mites, sprays cans); sculpted a large bronchial chandelier with inhaler colour coding; and produced an asthma space station from empty inhalers. Each of the workshop phases

had an educational component integrated into the art-making activity and the facilitators ran quizzes to establish levels of knowledge of around each of the asthma areas.

#### Findings and benefits

There was excellent feedback from the children with clear improvement in their asthma management. The project was evaluated for its impact on the children and their parents. All of the children showed marked improvement to their peak-flow. The children and their parents also answered a post-course evaluation questionnaire and were very positive in the feedback about the project. The key areas of the project were the high standard and variety of art making, access to nurse-led asthma care, the levels of enjoyment experienced by the children and their pleasure at seeing the art in reception. The involvement of the surgery staff in reception was an unforeseen bonus, as staff commented on how their knowledge of asthma and involvement in the project had been enhanced through explaining the art installation to those attending surgery and to visitors.

The centre has successfully bid for and is now involved in a subsequent asthma project which has funding and support from Asthma UK and Pfizer.

## Organisations involved

Bromley by Bow Health Centre

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## Edible Images – Portsmouth

September 2005 – April 2006

Edible Images involved Dot to Dot and Portsmouth City Council's Health Improvement and Development Service (HIDS) in working with 50 Year 10 students to produce artwork to improve the décor of school dining rooms, and encourage the serving and selection of healthy food and drink. Students created designs in fresh fruit and vegetables, which were then photographed and manipulated on computers. Thirty different designs were created, professionally printed and applied to tabletops. Students also created 50 images of 'exercise' – collaged fresh fruit and vegetables, based on photographs they had taken of sports, swimming and dance activities in their school, plus images from the internet. The whole school voted on the images and the ten most popular were printed on one-metre square boards and installed in the dining halls.

## Findings and benefits

- Engaged 48 students, several with challenging behaviour, in creating the artwork
- Students handled and tasted fresh fruit and vegetables
- Transformed two dining halls, making them more pleasant places to use

The HIDS worker evaluated the project using data, feedback forms, artists' diaries and photographs gathered during the project.

- The work and skills of the young people have been recognised and valued
- Involving whole school in voting for wall graphics gave pupils' ownership
- Use of the arts has promoted the 'health' message
- Thorough planning and communications ensured that the project ran smoothly
- The school has reported increased consumption of healthy lunches by staff and pupils

The project also led to:

- a PowerPoint presentation about the project being shown at a conference in Kent
- regional '5 a Day' coordinator has requested images and slides
- Healthy Schools coordinator has expressed interest in extending to other schools

- the work being included in future funding bids

Key lessons:

- Providing high ratio of artists' and healthy eating workers' support ensured that those with challenging behaviour achieved in a meaningful and publicly recognised manner
- Good example of imaginative ways of improving a space
- The environment that people are offered to eat in is extremely important

Comments from participants and visitors:

'Excellent initiative that also concentrated lots of additional skills: team working, technology, organisation, etc.'

'Attractive and vibrant approach to brightening any room. Why don't more schools do this?'

'The pupils' hard work really paid off. The dining rooms look really good, and will hopefully influence young people, and encourage them to make healthy choices.'

### **Organisations involved**

Dot to Dot (Arts) Ltd; Portsmouth City Council  
Social Services Health Improvement and  
Development Service; St Luke's Secondary  
School; Funders – Local Strategic Partnership  
and Portsmouth City Council

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### **Route to Health**

October 2002 – repeated annually

The Route to Health is a community arts trail of artwork created by the local community and inspired by a health issue that is relevant to them. Each October all the works created throughout the year, made by all ages and abilities, are showcased along a one-mile outdoor trail in the natural environment of Cannock Chase. Artworks are created by many local organisations, from pupil referral units to adult support services, and all use this opportunity as an innovative way of contributing to meeting health objectives. The initiative aims to engage hard-to-reach groups not only to become more informed on health issues and raise the profile of local services, but also to act as an engagement tool so that they can experience the health benefits of being in a natural environment that's on their doorstep. Fresh artworks each year encourage our local community to repeat visit and visitors can absorb health information in an informal and non-threatening way. Each piece is supported by a key health message and often promotes a relevant support service. All artworks link into Choosing Health and local priorities.

### **Findings and benefits**

Value: Prior to the Route to Health, the trail was very much unused. It now boasts 50,000 visits a year and a major increase in local users. It has been able to raise the profile and

inform its visitors of both local and national health issues from skin cancer to mental health. It engages all ages and abilities. It has been embedded within many organisations' objectives and delivery plans and has great community ownership, thus positively affecting the delivery costs. There has been noticeable increase of people with access issues now being able to experience the mental and physical health benefits of being in a natural environment.

Art is a fantastic way of engaging and motivating people and a great tool for communicating difficult subject matter. The project has allowed its creators to take a personal journey of discovery and development, improving their knowledge, health and wellbeing. The project is a way to form great partnerships, both strategically and on an operational level. This is contributing to making a stronger local network and platform to deliver Choosing Health.

Key lesson: The initiative and partnership has to be flexible enough to change and to work with what organisations can offer and commit to. The actual materials used to create artworks in the first year highlighted the fact that the local community was not connecting to their local natural space, as many produced works that had no consideration for the environment and its flora and fauna and visitors. The partnership has to have the right mix of skills to oversee

delivery, health and safety and to manage the trail once it is up and running. The initiative needs 100 per cent commitment by all key partners with no one taking a lead role. Acknowledge, reward and celebrate the communities' contributions and commitment. Wherever possible link elements of the project with accreditation.

Evaluation: The initiative is evaluated each year by the participants and organisations to see how it can improve. A small in-depth visitor survey was carried out which gauged a sense of local visitor numbers, responses to seeing art in the environment and how people viewed art as a method of communicating health messages compared to traditional methods. Each of the partners gained an insight into relevant specifics – such as how often people exercised, who they came with, were they part of the project, etc. This was part-funded by the Countryside Agency. A DVD which asked visitors questions on the day of the launch was also made.

### **Organisations involved**

Cannock Chase District Council; Cannock Chase Primary Care Trust; Forestry Commission – West Midlands

### **Contact**

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## VocalChoices

VocalChoices is a set of key vocal exercises to be used to encourage vocal development in special schools for the benefit of pupils and teachers alike, put together by Liz McNaughton, freelance voice specialist, and Matthew Kemp, music specialist at Addington School, Reading, Berkshire. According to the Department for Education and Skills (DfES) there are 1,471 Special Educational Needs (SEN) schools in the UK. By developing a vocal foundation package this work aims to fill a gap in vocal education identified by the Provision of Music in Special Education Survey (PROMISE 2001) carried out by the Institute of Education, University of London and the Royal National Institute for the Blind.

### Findings and benefits

It is well known and formally recognised by the DfES and the TUC that teachers are very prone to voice problems. In fact, they are the largest professional group attending voice clinics in Europe and North America. Speech difficulties are also among the most common problems in remedial education, which has a population of 1.4 million pupils.

A pilot package of 20 key exercises has therefore been put together for regular use in the school timetable covering posture, breathing, resonance and articulation. It is also hoped it will provide a resource for stimulating or calming in both group and individual situations. It has been designed for use by

non-specialist staff as well as music specialists and it is hoped it will provide a type of vocal self-help that will benefit and enhance not only the voice but also the social and communication skills of the whole school.

The exercises have been piloted in two schools in Berkshire and have demonstrated that such an approach could be very beneficial for pupils in promoting vocal development, coordination skills and social awareness as well as supporting the healthy voice use of their teachers. The pupils taking part in the pilots were Key Stages 1 – 4 and FE level with MLD, SLD and PMLD as well as pupils with autistic spectrum disorders. As a result of the pilots there are now medium and short versions of the exercises to meet timetable requirements.

The benefits of working with voice are physical, cognitive, emotional and social and can potentially lead to further musical development. Pulmonary function and cardiovascular activity can all be improved as well as awareness of self and others.

So far the work has been done alongside practical workshops, INSET training and local support. The plan is now to pilot at two further schools using a trial DVD of the exercises plus an explanatory handbook. It is hoped that with this kind of package the exercises can be useful at any time in the school day and as a distance learning resource for teachers.

It is intended that VocalChoices can be used to cover all ages, genders and ethnic groups within the SEN community. The exercises can be done standing, sitting and even lying down. They will have a more limited use with the less able groups of the SEN spectrum but initial reports confirm that there is still a positive response even at PMLD level.

The work has been demonstrated at INSET training days for SEN teachers at the Institute of Education and there has been an enthusiastic response, suggesting this package would have equal application in mainstream education. It can also act as a bridge for teachers between speech and language therapists and music therapists and in some way ease their heavy workload – not as a replacement but as a useful supportive tool.

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## STAFF AND ARTS

### Enhancing the Healing Environment, King's Fund in collaboration with the Queen Elizabeth Hospital Arts Programme

April 2001 – April 2003

Staff prioritised a long, bleak three-tiered, double-ramped corridor space that is nearly 50 metres long for a dramatic overhaul. Artist Sharon Kivland and artist/doctor Angela Hodgson Teall invited 1,500 Trust staff to submit their first name signatures to be applied to the walls of the space. Large canvases, in two bright contrasting colours, up to 4.5 metres in height were constructed to display the signatures.

### Findings and benefits

It takes 60 seconds to walk a space that used to be cavernous and empty and is now festooned with colour and enlivened by the handwritten, multi-cultural script of 1,500 members of staff. Everyone can find a name or script to identify with. During the first month staff searched for their own names at every available opportunity. They still stop and chat in the space, in a way that did not happen before. The Chairman of the Medical Staff Committee admired the ingenuity of the work. Staff love it. One porter said he felt as if he had been given a pay rise, now that his name was displayed 'at the top of the bill'. The scale of the work, which complements

our other permanent and temporary, community-based art confirms that the hospital is full of art and culture.

### Organisation involved

Queen Elizabeth Hospital NHS Trust,  
Woolwich, Greenwich, London

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### How Music Therapy can support a staff team

October 2005 – December 2005

The music therapy service at St Ann's consists of eight music therapists working across the following service groups: acute mental health, psychiatric intensive care, rehabilitation (mental health), elderly mental health, community mental health, medicine for the elderly service (neuro-rehabilitation) and community adult learning disability. The music therapy department has been established at St Ann's since 1993 and this research project is one of many projects undertaken during this time.

This specific initiative was an MA research project involving an experiential music therapy group with a staff team. The research aimed to look at how increased awareness of music therapy would affect referrals of clients to the music therapy service. It also aimed to explore how music therapists' psychodynamic model of working could be expanded to support staff teams. The research included a pre-questionnaire, ten weeks closed group music therapy for a staff team and a concluding questionnaire.



### Findings and benefits

This project enabled the team to explore ways in which the service could be promoted more effectively and increase potential for multi-disciplinary team working. The team recommend the project because the post-research questionnaire data appeared to show that experiential music therapy increased understanding of the purpose of music therapy in a way that was more effective than information leaflets or presentations. Other staff groups have since requested similar groups and have offered funding for this to be carried out. Evaluation was through questionnaires before and after the experiential music therapy group.

### Organisations involved

Music therapy department at St Ann's Hospital  
Research Lead: Emma Lovell, Senior music therapist, Supervisor; Alison Mahraj, Head of music therapy and professional lead for arts therapists in Haringey; Experiential music therapist: David Holmes, Deputy head of music therapy

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### Staff Arts Club

2000 – ongoing

Monthly artist-led workshops designed to allow staff to take a relaxing break during the day or to 'wind down' after work. Workshops give staff the opportunity to try their hand at a variety of artforms, which they may then decide to pursue in their own time. Workshops have included watercolour, pastel, glass etching, feltmaking, pottery, mosaic and belly dancing.

### Findings and benefits

Staff get a chance to meet each other, learn new skills – some use the sessions to get ideas for their work, eg occupational therapy. Staff appreciate being able to switch off from a hectic day and workplace stresses by doing something creative. This initiative contributes to improving working lives. Timing of the sessions is important so that the majority of staff can attend. Other considerations are duration, venue and public liability insurance for workshop leaders. Regular feedback is gained after each workshop session – open-ended asking for comments not ratings. A mini-survey carried out to find out what days and times are best and suggestions for future workshops.

### Organisations involved

ArtCare and local artists

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**TRAINING AND STAFF DEVELOPMENT**

**Peninsula Medical School Special Study Unit**

Autumn 2005 – summer 2006

Zest, working in partnership with the Peninsula Medical School have devised a study module for 4th year students focusing on the wider aspects of providing 21st century medical care. The time allocated for this unit is three two-day sessions with the Zest team; the balance of the project work is carried out by the students off site. In addition, students have committed their own time to the project. They were given freedom to choose an area of their own interest that involved looking at the impact of design on the healing environment, or to look at the real life project: 'Way finding' for Southwest Cardiac Centre, with particular focus on:

- meeting the needs of future users and capitalising on opportunities to improve the healthcare environment
- engaging with hard-to-reach audiences
- engaging staff in the development of any scheme

The students researched the area and carried out a survey in the hospital of hospital users' recognition of images and icons as a



way-finding tool. This involved setting up a series of different images at different sites in a very busy hospital corridor and interviewing a cross-section of passers by. The students submitted a piece of written work for assessment and put together a presentation of their findings for the Medicine and Art? Conference held by the Peninsula Medical School in June 2006.

### Findings and benefits

To state the obvious, medical students are the doctors of the future and by the 4th year of their training they will have been exposed to a wide range of clinical experiences. This module seeks to expose them to the wider healthcare environment, the impact of art and design, and an appreciation of the different ways these can affect the environment – something that many of the students had not really considered, and which should equip them to contribute to future discussions on design during their careers.

Key lessons: It is important to be flexible in approach and to work with students on a project over a period of time.

Evaluation: Visual documentation, stills and DVD. Questionnaires and evaluation of information gathered. Written piece of work about the process and the outcomes, and

presentation to the Medicine and Art? Conference held by the Peninsula Medical School in June 2006.

### Organisations involved

Zest: arts for health, Project Manager and Peninsula Medical School, Project Sponsor

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## A problem-based learning scenario entitled 'All you need is love'

September 2000 – October 2002

Dead Earnest Theatre was commissioned to create a piece of dramatic work that would be used as a teaching tool for final year medical students at The University of Sheffield. It was to be performed live and presented as a video. The piece focuses on the story of a man who commits suicide on his 40th birthday, as there is evidence that there is an increase in the suicide rate for men around this age. The video/live performances were then used as the basis of a research project into problem-based learning (PBL) and the effectiveness of different teaching models. The questions the researchers wanted to answer were: 'What is the best way to deliver a problem-based learning scenario?' 'What do we want the students to take home?' 'What do the students learn?' and 'How would students like us to teach?'

The piece itself was based on the story of Alan who, on his 40th birthday, leaves a video diary to his father that reflects back over his life. Significant memories are re-enacted, which revealed a lifetime of living on the margins of society. In each scene there was also a reference to intervention by a health service, social care or educational professional. The suggestion is that although there was potential

for intervention to protect him from childhood abuse and neglect, the signs were always missed, ignored or forgotten. Later, Alan failed to receive appropriate help with his mental health and substance misuse problems.

The piece was presented to seminar groups throughout two consecutive teaching years. In total the project involved 424 students; 215 saw a live performance and 209 saw the video. In each case at the end of the presentation students broke into small groups to discuss their initial thoughts, feelings and their impressions of PBL and to analyse the learning themes.

### Findings and benefits

- 88 per cent of students either 'strongly agreed' or 'agreed' that the drama enhanced their learning experience
- The live performance was regarded as a more effective learning tool than the video
- Both modes of delivery generated many ideas for discussion and themes. Individually, students recognised up to 13 different themes and as a group, 37
- Students agreed that PBL is a useful/enjoyable mode of learning

- Partnership working between the theatre group, the academic unit of general practice and the learning development and media unit allowed for an exchange of knowledge and expertise, but also engendered mutual respect

### Organisations involved

Dead Earnest Theatre; Institute of General Practice & Primary Care and Learning Development and Media Unit; The University of Sheffield

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