



Image: Recommended Treatments, Hearth Gallery, September 2019

A Brief History of Healing

12 July- 5 October 2019

Llandough Hospital and ArcadeCampfa, Cardiff

Lead Artist and coordinator

Gail Howard

Contributing artists

Georgia Twigg, Sarah Featherstone, Alex Goodman, Shaun James, Lee Cutter

Funded by

Arts Council Wales, ArcadeCampfa, Cardiff & Vale UHB, Oakdale Trust

Photo credits

Clare Charles, Sarah Featherstone, Melanie Wotton, Gail Howard

Index

Summary & background - pages 2,3

Stakeholders & venues - page 3, 4

Evaluation, planning, marketing - pages 4, 5

Delivery of the project - pages 5, 6

Responses to the project - pages 7, 8

Suggestions / improvements - pages 9, 10

Funding, stakeholder feedback - pages 10-13

Appendix - pages 13-19

Summary

A Brief History of Healing delivered a total of thirty creatively engaging arts-based workshops. A cross-site exhibition was curated of all the artwork created and exhibited at ArcadeCampfa and the Hearth. The exhibition at the Hearth attracted over 600 visitors, and at ArcadeCampfa over 400. The project involved patients, staff and visitors in creative activity and in a debate about health and wellbeing and the therapeutic value of making art particularly in relation to mental wellbeing. The six commissioned artists utilised the art cart (a repurposed drugs trolley) to take art to patients and facilitated workshops on hospital wards, in waiting rooms and in public spaces. Over 350 people participated in the workshops, the highest engagement numbers a project of this nature at Llandough has ever achieved. The overwhelming response was that it had been a positive one as evidenced by participant comments about sessions and the sense of pride engendered by having artworks created and displayed in a public gallery. 296 alternative prescriptions were collected during the project, highlighting ways that their health and environment could be improved, which can be used to inform a further project of this nature. This was a pilot project and for that reason was recorded from planning through to completion using a variety of methods, much of which forms the basis of this report.



Image: Get Well Cart, ArcadeCampfa

Background and aims of the project

The aims of A Brief History of Healing were to deliver therapeutic arts-based activities to participants who generally have limited access to the arts and exposure to contemporary art practice. The workshops were planned to happen within the main hospital site and the adjacent mental health unit, both in shared public spaces and - where possible - in a ward setting. A redundant drugs trolley was repurposed to create the Art Cart, which meant activities could be taken to participants so they could easily engage in artistic activity on the ward and experience how it effects their mood. Using the 'kitchen table' method, the making environment was intended to provide a forum for the public/participants to engage in conversation and share ideas about what makes a therapeutic environment. The focus of the discussions would be to gather ideas from the participants as to what constitutes a therapeutic space to them and how the practice of social prescribing might feature in this area. Throughout the project and at the exhibitions, participants who had taken part in the workshops were invited to write 'alternative prescriptions' (PIC front cover), which asked the question 'what would you change in relation to the environment of the hospital?' From August in the Campfa exhibition, the prescription, hand screen-printed by Shaun James and based on the NHS curtain design for Cardiff and Vale, asked 'What treatment would you recommend?' and gallery visitors were invited to write their recommendations onto the 'wallpaper' to become part of the exhibition.

Gail Howard's previous experience of working with Clare Charles at ArcadeCampfa led them to develop the idea and approach Cardiff & Vale University Health Board to discuss piloting A Brief History of Healing within the mental health unit. Of particular interest to ArcadeCampfa was raising the patient voice within the gallery space (through the artwork) and supporting artists to make new work within healthcare settings. Having worked with Gail previously, through madeinroath and seeing her work with g39, and because of a belief in the importance of art within public and healthcare settings, Clare at ArcadeCampfa wanted to support the project including submitting the fundraising bid to Arts Council Wales. Through this project ArcadeCampfa also wanted to pilot working in partnership within a healthcare setting.

The project was led by artist Gail Howard. A practising artist for over 20 years, Gail focuses on acts of collaboration and social engagement as well as maintaining a studio-based art practice. Since 1997 Gail has worked as an artist/facilitator with vulnerable groups, including those with mental ill health, those experiencing homelessness, elderly people and those seeking asylum in the UK. Using contemporary art practice as a way of thinking about personal and social issues connected to our mental and physical health, Gail seeks to give people a platform to express, be heard and be listened to. Diagnosed over 25 years ago with manic depression, Gail has been an inpatient at both Whitchurch Hospital and, more recently, at the new build Hafan y Coed unit. Her experience as an inpatient in Hafan y Coed, with no access to any artistic outlets, led to the development of A Brief History of Healing (BHoH). It was an attempt to address the gap between patient needs for artistic outlets and permitted access to artistic opportunities, which in her experience were limited to meaningless activities with no therapeutic value. To gain access to the art therapist, inpatients had to request a referral through their psychiatrist, something which was a challenge in itself, and which many patients were unaware of.

For the pilot stage of BHoH, six artists including Gail were commissioned to provide meaningful creative activities for patients by introducing a variety of methods for artistic expression including basket weaving, creative writing, music, sewing, soap carving, knitting, crochet and cross stitch and life drawing. The art cart enabled activities to be mobile and flexible, and delivered wherever interest was expressed, including visiting rooms, waiting areas, the wards and public spaces. The social creative space facilitated by the artists was designed to encourage participants to express their own ideas around what would assist and support them in their care plan in terms of therapeutic care as well as considering what constitutes a therapeutic environment.



The selection of contributing artists (Georgia Twigg, Alex Goodman, Sarah Featherstone, Lee Cutter and Shaun James) by Clare Charles and Gail Howard was based on the artists' record of excellence working within arts in health and social engagement and lived experience of mental ill-health and the *medical model*/institutional approach to healing (Gail Howard, Lee Cutter). **Georgia Twigg** has 15 years accumulated knowledge of occupational health care and a reputation as a practicing artist. Working at the Maudsley in London means that she has trained and practiced at the forefront of therapeutic healthcare in the UK, bringing skills, experience and a knowledge of best practice.

Alex Goodman is an experienced socially engaged artist who works with text and printmaking in a participatory context. **Shaun James** is an exceptional screen printmaker and facilitator and has facilitated many workshops for madeinroath and the Trinity Centre working with refugees and asylum seekers. **Sarah Featherstone** has knowledge of the mental health community and existing work at Llandough as an artist. **Lee Cutter** was introduced to the project later, as a result of Gail hearing him talk about his experiences whilst in prison and how this led to him developing his own art practice. Alongside her own practice, **Gail** is co-founder of madeinroath, and continues to run socially engaged, large-scale community art projects both for madeinroath and on a freelance basis. She is also interested in addressing the gap between the contemporary art world and the marginal 'outsider' art world and looking for ways to deliver work of excellence which is also inclusive and representative of a wider demographic than that which is served by the mainstream art world.

The intention from the outset of the project was to produce high quality artworks from both participants and contributing artists to be exhibited across two contemporary art spaces, ArcadeCampfa in Queen's Arcade, Cardiff city centre and the Hearth in Llandough hospital. There were several reasons for this: from a participant point of view, for the sense of pride and feeling of confidence about making artwork of quality; from an audience point of view, to show the value of the project and engage in a debate about the artwork and the suggestions of alternative prescriptions; and from a wider perspective, to attempt to bridge the gap and between arts for health, the contemporary art world and the rest of the gallery and community art sector. Inclusivity and access should not be an 'add on', but embedded in the original premise of any good project proposal within this context.

The Stakeholders

Gail Howard, Clare Charles (Co-director ArcadeCampfa, with a special interest in socially engaging arts projects), Simone Joslyn (Head of Arts and Cardiff & Vale Health Charity, the charitable arm of Cardiff & Vale University Health Board), Melanie Wotton (Arts in Health Project Manager and Curator of the Hearth), Darren Shore (Crisis Team Manager for Mental Health Services), Karen Jones (Head of activities nursing) and Molly Lewis (newly appointed gallery coordinator at the Hearth Space).

The Venues

Llandough is a university hospital in Cardiff Vale. Hafan Y Coed is a secure new build adult mental health unit on the same site.

ArcadeCampfa is an artist-led, contemporary gallery and project space located in a highly visible shop unit in Queen's Arcade shopping centre, Cardiff city centre. It centres on contemporary art practice of all kinds, but Co-Director Clare Charles has a particular interest in socially engaged projects.

The Hearth is a contemporary art gallery set within the hospital grounds at Llandough - one of a kind in Wales. It is open 9am-8pm seven days a week and as such it is highly accessible to staff, patients and visitors to the hospital. Usually presented are group shows of traditional wall-mounted work, accessible, and for sale. However, there have been exceptions to this including sculptural works, digital and participatory arts and health projects.

Evaluation

As ABoH was a pilot project, at the suggestion of Sally Lewis at ACW, Gail put in place methods for recording and evaluating how the project ran with the intention of sharing the findings with stakeholders and other interested parties. The aim of the evaluation was to use that learning to inform future projects of this nature, to consider how this pilot project could be built on for future health and arts projects, and to test how community and healthcare partnerships work in practice.

- Focused observation by the artists/facilitators/ward staff as to how people's moods were affected by participating
- Participants' comments about the way that the activities impacted on their health, which they could write down (see table) or ask the artist to transcribe
- to record the number of participants attending the sessions
- to use the alternate prescription/recommended treatment writing activity to gather information as to what participants thought of as a therapeutic environment and what they felt would contribute to restoring their well-being
- for Gail Howard as project leader to keep a diary of sessions, feedback and locations which worked best
- to invite nursing staff and artists involved to give their reflective feedback of the project
- to record the project visually and in written format. A photographer was employed to document both exhibitions, and Gail Howard and Sarah Featherstone documented workshops themselves.

As far as possible following best practice guidelines and given the vulnerable nature of the participants, the workshops would have two artists facilitators for each session for facilitators and participants' well-being - this was not always possible to maintain due to the split site nature of the hospital and the range of activities on offer. Where possible, two facilitators also enabled one to manage the observation, gathering of comments and diary entries without compromising the making and the engagement in debate.



The project was continuously monitored in terms of uptake, feedback and what was produced throughout the session. GH and SF kept a daily diary and recorded numbers, and recorded information about which locations were more successful/ which activity was preferred/which wards and staff were most receptive to the project.

Planning

There were a series of planning meetings from April until July with the following briefs:

- to bring the stakeholders together to create a working partnership
- to identify patients most in need of this project
- to ensure all logistical procedures were in place before the project began
- to introduce staff, art therapists from HyC and the OT department to the art cart
- to ensure participants safety.
- to engage the patient community with the project around the hospital.

It was recommended, during the first meeting with Melanie Wotton (MW) and Simone Joslyn (SJ) that the greatest benefit would be felt by inpatients at Hafan y Coed - in the art room, on wards where possible, and in the Cwtch, which is a drop-in space for inpatients to use when they are able to leave the ward. Although the cart had been designed to be mobile and taken onto the wards, access would not be straightforward, and artists would need to forge good relations with staff to ascertain what was possible and when.

Marketing

Illustrator George Manson created a visual image for the project, and designed a series of posters and flyers with GH and CC. These were used to advertise the project at the launch in July, in ArcadeCampfa and where possible in the wards. For events ArcadeCampfa created Facebook events and Instagram posts, and where appropriate Eventbrite for ticket 'sales' (all events were free). The fliers were distributed whenever the cart was out and about at Llandough, and also left at reception in Hafan y Coed during July and August. Karen Jones at Hafan y Coed printed updated posters with details of scheduled sessions, which were regularly emailed by GH, and circulated them around the mental health wards.

The imagery was also used by MW and ML to advertise the exhibition in the Hearth space.

Delivery of the project

Following a meeting between GH, SF and the OT and activities team, during which there was a very positive response to the possibility of working on the wards, in shared spaces and in the Cwtsh, it was suggested by Helen Thomas, the then senior OT at Hafan y Coed, that the project launched on July 12 at the Hafan y Coed garden party.

The garden party was well attended and the printmaking on the art cart proved a popular, well received activity, with a large number of staff taking part; unfortunately there were not many patients at the event. Visitor comments included 'This (the art cart) is such a brilliant idea'. The response from staff was completely positive with nurses inviting the cart onto their wards.

Following the launch SF and GH planned to run 20 creative sessions on the wards and throughout Hafan y Coed. The first two sessions explored printmaking and creative writing. After those sessions, patients' comments included 'Really glad to do some printmaking, nothing to do on the ward, lots of hanging around, would like to do more.' And 'Would love this to come to the ward every day, being creative definitely helps patients to feel better.'

Given the positive response the cart was having at Hafan y Coed, it was unfortunate but understandable that the possibility of ward activities at was shelved by late July. GH received an email from Darren Shore, citing 'too much clinical activity on the wards to allow access' as the reason. MW during follow up has been clear that if there were to be any further developments with BHoH, or similar projects, it would definitely be the case that managerial/departmental meetings would happen in the early stages to give artists a clear 'way in' to the workings of the hospital.



Images: Artwork 'Rest' in Llandough Hospital, outside the Hearth Gallery, and Queen's Arcade Shopping Centre, outside ArcadeCampfa

In August, the project's scope was extended by MW to include the Day Rehabilitation Centre which was very positive, as well as the area outside Aroma cafe and the area outside the Hearth Gallery in the main hospital building as had been initially agreed. Workshops were offered three times a week in the foyer at Hafan y Coed, basket making every Wednesday afternoon in the Cwtch at Hafan y Coed, in the garden and in the main hospital reception area throughout August and the first week of September. The workshops offered within the hospital setting were basket making, creative writing, printmaking, (Gail Howard and Sarah Featherstone) knitting, cross stitch and sewing (Gail Howard and Georgia Twigg).

In early September, the project moved to AracdeCampfa, with Alex Goodman taking over the art cart sessions, and Georgia Twigg undertaking a residency in the Arcade space, following two days of workshops at Hafan y Coed. The exhibition at ArcadeCampfa opened on September 5th, and the exhibition at the Hearth on September 9th.



Image: patient-made prints with cart, HyC garden

Although there was enthusiastic support from all parties during the planning stages, there were inevitable challenges with the logistics of a project of this nature. Despite an initial meeting with all OT staff and activities nurses in the art room, no further access was given to the art room at Hafan y Coed through the life of the project. Again, if BHoH were to develop this would need to be addressed; it remained unclear how access to the art room could be gained, despite assurances in the initial meeting that - when it was not being used by the art therapy department - BHoH would be able to run scheduled sessions from it. GH and MW were both keen for GT to work with staff at Hafan y Coed, but no art therapists or OTs took up the offer of attending the sessions run by GT. The sharing of more than ten years experience of working as a mental health OT at the Maudsley Hospital, a pioneering institution in this field, was a key factor in engaging GT, so this was disappointing but, again, understandable given that services are stretched, and resources massively depleted.

Ongoing issues with key access and storage of the art cart were also encountered for similar reasons. It was initially stored in the emergency/mortuary trolley space, which was not ideal. Eventually it was moved to the OT store which became easier, but there were still occasions when reception staff were not aware of the project and refused to hand over a key to the cupboard.

There was some difficulty in trying to coordinate the marketing for the cross-site exhibition due to the two venues having quite different approaches to publicity. The time lag for the health board to sign off bilingual PR material meant the final gallery text and promotional email for BHoH at the Hearth was not signed off until a week after the show went up. As with the workshops in the hospital, there were similar logistical issues, access to the gallery for installing for example, which perhaps reflect the period of staff transition and the gallery coordinator being new in post.

Despite these problems the overall delivery of the project exceeded expectations in terms of the number of people engaged, the wealth of material created and the response to the exhibition, and everyone involved in the delivery - staff and artists - were hugely generous with their time.

Responses to the project



Image: Shaun James, Alternative Prescriptions, ArcadeCampfa, September 2019

Patients expressed an improvement in mood following every session in the Cwtch. Participants expressed a sense of pride in the work they created. An increase in confidence in participants who attended regularly was also noted by nursing staff at Hafan y Coed following basket making sessions.

The workshops were social events, and participants expressed an enjoyment of this element of the project. The opportunity to talk, get to know patients from other wards, and meet people outside of a clinical environment enabled positive connections to be made.

An introduction to contemporary art practice for those without an art background was achieved, as was a raising of public awareness about the lack of access to creative activity currently experienced by mental health inpatients. Gail Howard had several conversations both at Llandough and at ArcadeCampfa about the situation at Hafan y Coed (locked art room, lack of access to activity) with current hospital staff at Llandough and ex-staff from Whitchurch. Many were unaware of just how poor the access is to any kind of creativity.

Individual recommended treatments totalled 296; 180 were collected during the workshop stage and 116 during the exhibition. All of them were exhibited - blank screen prints were pasted in among the completed ones so that people visiting the galleries at both ArcadeCampfa and Hearth could add their voice. Many expressed a need for an improvement in access to arts activity for patients. The printmaking activity also encouraged people to voice their ideas about what constitutes good practice within a health care setting - **'listen', 'ask how I am', 'show compassion, kindness, respect, empathy', 'art heals'** were recurrent themes. A selection of alternative prescriptions and recommended treatments have been collated thematically and can be found in the appendix.

Encounters with the visiting public were also profound. Several participants expressed gratitude at encountering the cart and making a print, it took their mind off the reason they were there, they could make something to take to a member of staff they were grateful to, it made them think about the hospital environment in a new way and question accepted practices within the institutional framework.

The basket making with Gail received positive feedback, probably the most 'challenging' activity to learn, and the most time consuming, but also deeply satisfying for participants, a functional, aesthetically pleasing artefact made by hand, engendering a strong sense of pride and accomplishment. The sessions provided a space for conversation as well as for making, patients expressed a desire for more sessions and also to learn to make new things using the skills they had learnt. There was also the chance to build relationships and trust, with some patients coming back specifically to weave, each week. Other activities introduced by Georgia Twigg were knitting, crochet, cross stitch and music making.

Georgia's sessions in ArcadeCampfa were also well received, the life drawing attracted a number of new visitors to the space, and the 'reconnecting with your creativity' session was well received - *'I've had a really creative afternoon, it was a great session'. 'I spend a lot of time working alone, it was really inspiring working with Georgia'*



There were profound exchanges with patients sharing ideas and views about their own care and how it could be improved. Recurring subjects were:

- the lack of meaningful activity available both on and off the ward,
- lack of access to creative activity - particularly art making,
- lack of social engagement,
- lack of being listened to and heard.

Recurrent themes of the prescriptions were:

- The importance of access to green spaces within a health care setting
- Access to meaningful activity, promoting self care and access to art and art making
- Healthy living/diet/holistic approach to healthcare, and within mental health particularly to move away from treatment within a strictly medical model.

The launch night with GT/AG at Queen's Arcade was very successful with 76 attending and very positive feedback to the work and the participatory sessions (music making and painting via OHP with GT, printmaking/colour mixing via the cart with AG, sewing via GH).

Lee Cutter's soap carving workshop and talk had the highest uptake for any scheduled session, with 23 participants, almost double the size of the workshop take up at Hafan y Coed. This could have been due to the specific additional marketing by GH and AC, targeting students, the prison OT dept and academics, outside of the usual social media plugs on Instagram and Facebook through ArcadeCampfa .

Overall, both exhibitions were really successful, at ArcadeCampfa and the Hearth. Having an ad hoc activity (slippers and mask making) for visitors to take part in at both galleries worked really well.

Artwork created in collaboration with the public at Queen's Arcade included a colour mixing exercise with AG via the cart, with visitors being invited to mix a new colour and add to a collective artwork. GT took a group to Poundland and encouraged them to use this as a starting point for a sculpture, she also used a pair

of overhead projectors for visitors to paint on transparencies which were projected through the space in response to a live music session. Overall the work was well received, with visitors also using the Museum of Healing as a resource to research the subject of therapeutic care via the material loaned from Glenside and Whitchurch Hospital archives, including the 2014 exhibition at Pool Arts Furiously Mad, original artwork by Denis Reed, and a series of historical texts from Glenside Hospital.

What could be improved if the project was delivered again or scaled up

The positive responses to the project from both participants and stakeholders have led to discussion between GH and MW for the project to be run again, possibly with more access to wards and possibly also working with recently discharged patients. The initial premise of the project was particularly aimed at the mental health unit and extended to the main hospital. The following suggestions might improve its delivery within the mental health unit.

- To have an onsite designated arts in health coordinator at Hafan y Coed who would be able to liaise with ward managers so that staff are aware of any future similar initiatives happening, which would benefit patients. The creation of this post would also give freelance individual artists and groups a smoother 'way in' to the unit, something which does not currently exist in any form. It was an isolating experience working at Hafan y Coed, apart from the notable exception of Karen Jones and her team and some of the more sympathetic receptionists.
- Having someone in post at Hafan y Coed would also allow for patient consultation and involvement in planning a future project - what do patients want? We gathered during the BHoH project that patients want to talk about their experiences, they want to be occupied and they need meaningful activity outside of the ward routine of meals, medication and smoking/watching tv.
- Regular meetings between the coordinator and visiting artist(s) while a project is underway would mean outcomes could be significantly improved, looking at the reach BHoH achieved without this in place clearly demonstrates just how effective this kind of work would be with the appropriate support.
- No training or familiarisation sessions took place for artists to be acquainted with health and safety procedure, general running of the hospital - parking/visiting times/best practice when engaging with patients etc. An early meeting to pin these things down before a project starts would be a huge help to artists; again MW has been clear that this was due to the pilot nature of the project and is not the norm.
- In the case of service-user/lived experience led projects like BHoH, ideally there would be a support system in place for the artist/service user who is leading, and also for any contributors to check back with where necessary. Gail's first meeting, in early 2019, with the arts in health coordinator at Llandough was the first time she had returned to the hospital since being discharged in 2016, following a 6-week stay in Hafan y Coed. This was a challenging situation, and there were also, on occasion, incidents during delivery of workshops which could have acted as triggers and which should possibly have been avoided from a personal point of view.
- The overall stress of managing the project was significant. In hindsight, these should all have been considerations prior to the start of the project, and any available additional support, e.g. a PA, could have been factored into the funding bid.
- Gail recently met with Sara Beer at Disability Arts Cymru, who said that it is possible for artists who identify as disabled to apply for funding to cover this kind of support. This information was not made available at the time of making the grant application but could be borne in mind for the future.

Georgia Twigg's time at Hafan y Coed was a wasted opportunity. Georgia offered to run a staff-only session on top of the scheduled sessions for patients but no space was available and there was an overall lack of interest. On the second day, both patient sessions were virtually unattended as they clashed with a football session; this happened despite giving the unit the four-week notice as requested and asking that sessions be programmed to ensure there were no clashes.

GH and SF were at Hafan y Coed a minimum of three times a week for the duration of the project, and in that time, the art room/group activities room and woodwork room was always locked and empty. Perhaps it is a lack of staff that prevent escort being available for patients, but if the therapeutic value of these activities was understood/acknowledged, perhaps this would be addressed. If staff numbers is an issue then it makes the case for taking the art cart to the patient seem more compelling than ever. If the project were to run again having a consultant be part of the stakeholder group might help, there was an overall sense that, as artists, we didn't have the 'clout' to open doors, but that ward managers were happy to do so if some one 'from above' had sanctioned the activity. MW initially recommended that GH meet with senior members of staff, both management and clinical; but despite some very positive correspondence and meetings it was not possible to maintain contact with any senior staff.

Funding

The project cost £7,000 to deliver. Arts Council Wales gave an organisational grant of £5,000 to ArcadeCampfa (the application was written and submitted by CC and GH) to deliver the workshops, cover project management and deliver the exhibition. The Oakdale trust gave £1,000 to enable a redundant drugs trolley to become the art cart. ArcadeCampfa granted £500 and Cardiff & Vale UHB granted £500 towards supporting the project, paying artists fees and the production of an evaluation report. An application to the Millennium Stadium Trust for first aid training was unsuccessful.

Stakeholder Feedback

Clare Charles - ArcadeCampfa Co-Director

Across the organisation we were really keen to work on this project with Gail and Cardiff & Vale UHB. Over the past year in the gallery we have been presenting work that has a public or social impact - working to provide a supportive space for artists to develop creative projects outside of a usual gallery context.

Although we found there were some communication issues - particularly around how the project was marketed and communicated in the differing spaces - we were really happy with the results of the project and were thrilled to work with the Hearth Gallery on the cross site exhibition. It has had a big impact on the understanding of working in health based surroundings - and we had a lot of support from the WAHWN network, in finding professional development opportunities and acting as a sounding board for the project.

We are very interested in working in this way again - however we would need to be aware of our capacity as a very small organisation.

Sarah Featherstone - Contributing artist BHoH

Working on A Brief History of Healing with Gail has been a rich and illuminating experience. Having worked both as a nurse and a community artist/writer, I knew that attempting to introduce an independent creative project into the NHS was going to be challenging. I expected that institutional rules and hierarchies and pressures on staff would be barriers that would have to be overcome in gaining access and acceptance.

During meetings with staff and managers that I attended, Gail was able to assuage concerns and negotiate permission to deliver the pop-up creative sessions in Hafan y Coed and other relevant areas. She attempted to make connections with staff who were already involved in therapeutic creative activities within the hospital, such as OTs, the lead activities nurse in Hafan y Coed, and the co-ordinators of the hospital gallery.

It was initially discussed that we would have access to some wards in Hafan y Coed, which was promising, as Gail wanted as many patients, staff and visitors as possible to engage with the project in accordance with the aim of highlighting the value of art in relation to health. However, we found that access to the wards was limited. In the later stages of the project, I was able to access one day room, and the reception and smoking areas of a few wards for a very brief time to try and engage with whoever was available/well enough at that time. The majority of interactions took place in the reception area of Hafan y Coed where I could engage staff, visitors and patients in the project. This worked especially well with the creative writing aspect, as the alternative prescriptions were easy to explain and fill out even if participants were just passing through. I was able to gather a lot of these from staff and visitors and some patients. On a few occasions, patients came because they had heard about the trolley and wanted to do some printing. We were limited by space in the reception area, but patients managed to get a few prints done. On other occasions, they printed in the Cwtch area.

The gallery coordinator, Mel, was really helpful in encouraging me to visit other areas of the hospital, and I had a good response from the day hospital patients and staff, and many interesting conversations with patients who were waiting for appointments. It was very empowering for patients and staff especially to be asked their opinion of what has helped them, or what they would like changed. This often opened up interesting and therapeutic conversations about wellbeing.

It would have been helpful if there had been a designated co-ordinator to work with us for the duration of the project, as following the initial meetings, it was unclear who we should contact with queries about access etc.



It was also a shame that we didn't get to meet the art therapists during the whole project, despite there being a well-equipped art room that we didn't have access to and seemed to be rarely used.

Overall, I felt like the pilot project was a success, giving patients, staff and visitors an opportunity to express themselves in different creative ways. It introduced people to new creative forms, and many people said that it was relaxing and helped to take their mind off their worries and intrusive thoughts. Patients and staff said that being able to express themselves was beneficial and empowering. During the exhibitions at the end of the project, there was an opportunity to read all the prescriptions. It was interesting to note re-occurring concerns such as a need for connection, access to nature, more support and creative activities, suggestions for improved environment to aid recovery.
Image: Lee Cutter workshop, ArcadeCampfa

I feel that there is great potential for more pop-up art-making sessions in many areas of the hospital, and that once the idea has been widely explained, promoted and established, that it would introduce a very beneficial service to patients, staff and visitors. I am sure that in time, a project such as this one would improve outcomes and experiences for people, their

families and carers, achieving more value from the system, and helping to relieve pressure on staff.

I really enjoyed being able to combine my creative skills with therapeutic skills gained from nursing, youth work, and my current role running creative wellbeing sessions for adults with additional health needs. I felt privileged to be able to engage with so many people who were open and curious about the project, and willing to share their personal experiences.

Karen Jones - Nursing Activities Team Manager, Hafan y Coed

As the Activities Team Manager in Hafan y Coed I was approached several months ago by the Hospital Arts department and subsequently invited along to a meeting that had been arranged with Gail and some of her team members, to look at options and involvement from our perspective with Gail and the Brief History of Healing exhibition she was planning.

Initially unsure of the expectations but following the meeting it was something that we as the activities team could help support some sessions during the few months prior to the exhibition. After a number of emails it was arranged for some sessions to be held in the Cwtch with our client group and staff doing basket weaving, sign printing, music sessions, art and crafts.

We had excellent feedback from our clients of how much they enjoyed the sessions we had been involved in. Staff felt that the engagement from our clients and their enjoyment was displayed verbally during and following the sessions, the expressions and body language during the sessions and the engagement by those who often visit but are reluctant to try something different.

During the sessions we had clients that have never knitted, or printed on fabric, the basket weaving was definitely the most popular session along with the music and art and craft.

We as an Activities Team enjoyed the sessions we and our clients were involved in and thank Gail and her team for the opportunity to be part of the exhibition. It was really lovely to see the items on display well done to Gail and her team.

Melanie Wotton - Arts in Health Coordinator, Llandough Hospital

As part of Cardiff and Vale University Health Board's Arts for Health and Wellbeing strategy, we were delighted to be able to offer support through Cardiff & Vale Health Charity for an innovative project by Gail Howard and Clare Charles, ArcadeCampfa, and a team of artists which explored the provision for participation in creative arts activities and making for patients, visitors and staff members at University Hospital Llandough. We were able to provide funding through Cardiff & Vale Health Charity to provide exhibition space, the assistance of staff members, materials and equipment and to support in kind.

Initial meetings helped to scope out the project, and to define activities and identify the areas of the hospital where these could take place. Further staff contacts were suggested as the project developed, an important method of working for our Arts Team at a large university hospital where different wards and departments have varying needs and any arts activity can be directed appropriately.

We assisted in providing decommissioned textiles and equipment which was reconditioned as part of the project, and planned a Hearth Gallery Exhibition for the project in September 2019, as part of the cross-site exhibition with ArcadeCampfa.

*Image: Sarah Featherstone
with patient-made artwork,
HyC foyer, July 2019*



We were interested in exploring the responses to a pop-up art activity in a number of hospital locations, and exploring the outcome for patients, visitors and staff. The results were interesting, unexpected to a degree, and very useful to us for future projects.

The variety of hospital areas accessed included The Hearth Gallery, main hospital foyer, Plaza Exhibition Space, patient waiting rooms, Hafan y Coed reception, the Cwtch activities room, and the Day Rehabilitation Centre, the café area and the café garden. The project ran for over 2 months and the results show an impressive level of participation across our site, with over 500 people involved in a variety of activities including writing, printmaking and basket weaving craft.

At Hafan y Coed, the Adult Mental Health Unit at University Hospital Llandough, an activities nurse was able to supervise craft-making sessions for patients in the Cwtch, but for a majority of public areas there was no permanent supervision.

We were impressed with the creative ideas of the team, their commitment and hard work and in how the Research and Development project progressed.

A number of learning outcomes for us have been very useful, and we are currently developing an artists' tool kit specifically for the University Llandough Hospital site which will be appropriate for all artists working with us based on the outcomes of the project. Some important aims for the arts-in-health projects which we support are that they are meaningful, raise discussion, and give opportunities for self-expression; this project was successful in these ways, and we recognise the potential to develop the project across other healthboard sites and venues.

Appendix

- Gail Howard is a Cardiff-based artist, she is co founder of madeinroath and Milkwood/Milkfloat Projects (now CardiffMADE) and continues to run socially engaged, large-scale community art projects both for madeinroath and on a freelance basis. She is also interested in addressing the gap between the contemporary art world and the marginal 'outsider' art world, and finding ways to deliver work of excellence which is also inclusive and representative of a wider demographic than that which is served by the mainstream art world.
- Record of participants, feedback comments, activity and location

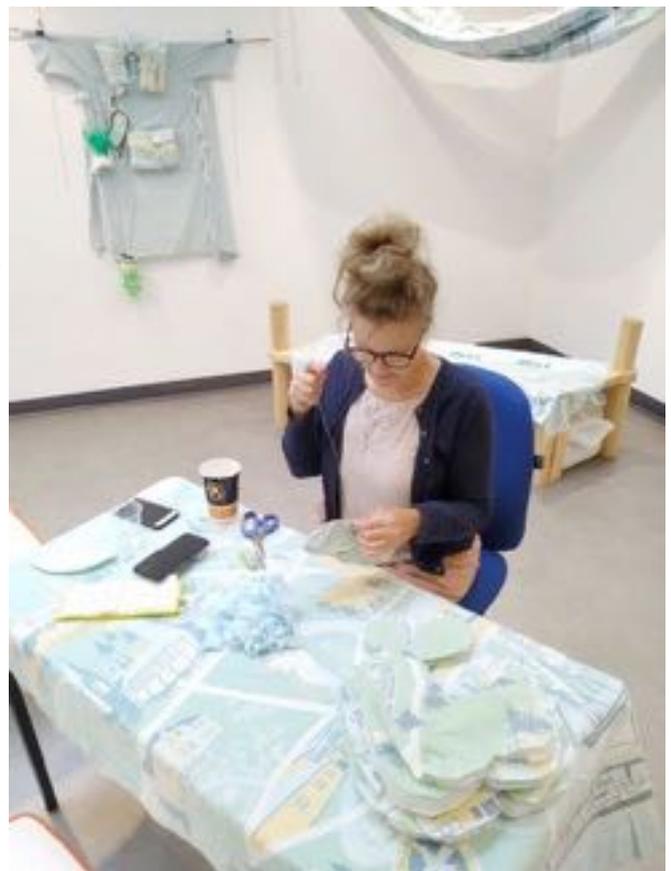


Image: Gail Howard Repurposing NHS curtains into sleep masks, slippers and hammocks and reimagined hospital gown based on patient feedback. Hearth Gallery, Llandough Hospital, September 2019

All sessions delivered by one of more of the following artists: Sarah Featherstone, Alex Goodman, Gail Howard, Georgia Twigg and Lee Cutter.

i

Dates 3 hourly sessions all pm	activity	location	number of participants per session	feedback/ notes
July 12	printmaking	HyC garden party	3 patients 11 staff 6 visitors	'This is such a brilliant idea, I used to work at Whitchurch and the art therapist had a little cart to take on the wards, it was so good for the patients who were on escort' visitor/ex staff
July 17	printmaking creative writing	Cedar Ward HyC	2 patients 3 visitors	'Really glad to try out some printmaking, nothing to do on the ward, lots of hanging about. Would like to do more' patient, Cedar Ward
July 18	creative writing	Cedar Ward HyC	1 patient 1 staff	'Would love this to come to the ward every day, being creative definitely helps patients to feel better' 22/07 email from Darren Shore stating that we would no longer be allowed to access any wards.
July 18	basket weaving	Cwtch HyC	8 patients 4 staff	'I have to make things, it helps me' patient, Cwtch 'It's made me feel better, I'd just be smoking and watching the telly otherwise' patient, Cwtch Jadwiga mentioned that Thursday was good fun and that patients seemed to really enjoy it and keen to do some more so thankyou for coming along to the Catch
July 23	creative writing	HyC reception area	10 patients 10 staff	'It's great to be able to do something off the ward with patients...it would be great if patients on escort could take part while they're on the ward' nurse 'It's helped me take my mind off my problems and being in here' patient
July 24	Creative writing printmaking	HyC reception	6 patients 3 staff 2 visitors	
July 26	Creative writing printmaking	HyC reception/ garden	5 patients 14 staff 2 visitors	'Wonderful project, loved the prescription writing' visitor 'I've been having a bad day, I feel better being able to show how I'm feeling' patient

July 30	Printmaking Creative writing	HyC reception Cedar Ward	7 patients 8 staff 4 visitors	
July 31	Basket weaving	Cwtch HyC	11 patients 5 staff	'Had an amazing time making a basket, really good fun, Gail is really helpful and friendly. Thank you' patient 'Really enjoyed trying to make a basket, please come again' patient 'Making a basket today with Gail has been really relaxing and therapeutic. I think there should be more projects like this where artists with experience of mental health work with patients. Gail is a fab teacher' patient
July 31	Creative writing printmaking	HyC reception HyC garden	5 patients 10 staff 3 visitors	'It's amazing! Every hospital should do this' patient
Aug 2	creative writing, printmaking and basket weaving	HyC reception Outside Aroma cafe	8 patients 5 staff 5 visitors	'We're visiting a lot at the moment as my dad is in. it's nice having something to do and to think about. Love the idea of imaginary prescribing' visitor 'Time goes really slowly and it's so boring here, there's nothing to do and no shops or anything. thanks for helping take my mind off being here',
Aug 5	basket weaving	outside Aroma cafe	1 patient 3 visitors	
Aug 6	basket weaving	HyC garden	1 patient	
Aug 6	creative writing printmaking	HyC reception	4 patients 5 staff 6 visitors	Note from activities nurse ; ' one of the prescriptions made us aware that a patient was suggesting more books be available, I've visited their ward and introduced them to the library'.
Aug 7	creative writing Printmaking basket weaving	HyC reception Cwtch	8 patients 6 staff 1 visitor 6 patients 3 staff	'I think this trolley is a really good idea. It's helping patients to have a voice' patient 'I enjoyed making a print, I'm going to try and do this when I go home' patient 'The printing helped me to take my mind off my irritable leg syndrome. It made me not so paranoid as I was concentrating on what I want to say instead of other people'
Aug 13	basket weaving	HyC outside Aroma cafe	2 patients 1 staff 1 visitor	'I wish there was more creative outlets for patients'
Aug 14	creative writing printmaking	HyC reception	1 patient 3 staff 5 visitors	Keep up the good work, it's progressive Very interesting I love doing art therapy with Sarah, it's helping to find my creative happy self again. Diolch. A great idea! Brilliant for patients Wnes i fwrnhav y project ac tydw i'm meddwi dyla fo durhau!



Aug 15	basket weaving	HyC garden	1 patient	I didn't think I'd be able to do it, it looks really cool, can I plant some salad in it?
Aug 21	basket weaving	Cwtch	8 patients 3 staff	'I feel more relaxed in a creative environment' 'Really proud of what I made today, I find concentrating very hard so I'm pleased I finished it'
Sept 2	knitting crochet and cross stitch	Cwtch (GT)	6 patients 4 staff	
Sept 3	Creative writing	Cwtch (GT)	3 patients 4 staff	





Sept 4	Life drawing	Arcade (GT)	6	
Sept 5	music/live illustration	Arcade (GT)	27	
Sept 5	printmaking	Queens Arcade (AG)	12	
Sept 5	sewing	Campfa	14	

Sept 6	printmaking	Queens Arcade (AG)	14	
Sept 7	printmaking	Campfa (AG)	11	
Sept 25	Printmaking Sewing Creative writing	Hearth (SF&GH)	22	'excellent idea, we're here twice a week at the moment for appointments for his heart, and it's lovely to have something else to think about.'
Sept 26	Soap carving	Arcade (LC)	24	'really interesting talk from Lee, and the soap carving was fun and not too difficult!'
TOTALS			378	

Written Support :

I am a Senior Occupational Therapist and I have worked closely with Art Therapists, artists, Activity Nurses and Adult Education over the years on art and writing projects, and with other Occupational Therapists in groups or individually to deliver treatment with Cardiff and Vale . Art and writing is an excellent tool to deliver therapy and can be a meaningful medium for re-engaging people with the idea of meaningful occupations in self care, productivity and leisure. I have also supported clients in attending arts courses away from a health or social service setting and can vouch for the progress and positive impact attendance has on their recovery from mental health problems. I believe that the Brief History of Healing knits all of this together to aid recovery for those who are receiving treatment in hospital or in community.

It is also invaluable to show and engage people in the idea of social prescribing: engaging in art for wellbeing, whether for joyful engagement of the mind, similar to Mindfulness, when in 'the flow of creating' and scientifically proved improvement to mood. Engaging in an art and writing can encompass physical and mental skills at all levels and reaching across all conditions and ages, adapting the environment to address physical and mental barriers.

Service users have been themselves amazed at the work that they have produced which has helped bridge to other courses and directions in education and employment. It has been invaluable to be invited to use the exhibition space to encourage people to feel they can go to galleries and museums and be socially included.

A Brief History of Healing would serve as a valuable pilot in terms of exploring new ways of delivering arts activities to patients and visitors as well as staff, and it will also be an important adjunct to the therapy and treatments that are essential on the wards, in the Hub, the Cwtch and the Community, and within the Third Sector.

Helen Thomas

Senior Occupational Therapist

Hafan y Coed/ Pendine CMHHT



Images above : HyC foyer, patient-made print with the cart

*patient-made baskets, Whitchurch Pharmacy ladder, repurposed NHS curtains, Campfa,
installation view, Sept 2019*

hammocks and gallery visitors, Campfa, Sept 2019

Museum of Healing, Arcade, Sept 2019

Drawings by Denis Reid circa 1950

courtesy of Glenside Hospital Museum

