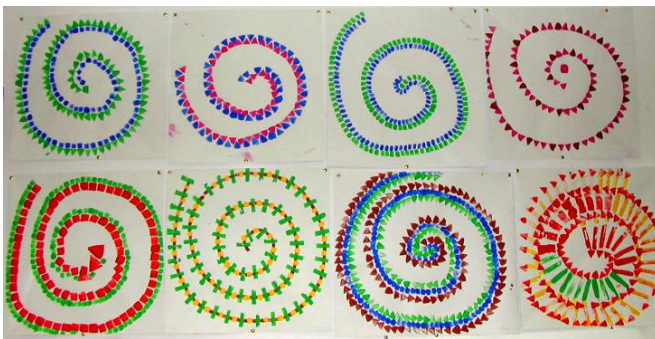


BRISTOL REACH

Internal Evaluation Report Arts for wellbeing clubs

June 2010



Spiral prints and Just Food book created during Bristol Reach



A participant of the Dhek Bhal workshops

CONTENTS

1.0	Acknowledgments	3
2.0	Dissemination List.....	4
3.0	Introduction.....	5
4.0	Evaluation Findings.....	14
5.0	The ‘unmet need’ – assumptions and conclusions.....	15
6.0	Critical success factors for engaging with and meeting the needs of BME elders to improve their emotional wellbeing	21
7.0	Recommendations for the future	29
8.0	Appendices	30

1.0 Acknowledgements

This project involved partnership working between statutory health providers and Arts agencies and could not have been completed without the interest and engagement of the voluntary organisations who hosted the delivery of the arts activities to participants, the participants themselves and the skill of the artists recruited. From the point of invitation to make the initial expression of interest to become a project partner, through the planning and fund raising process to the delivery and evaluation of the project, dedication and persistence has been required and forthcoming from the following people, to whom sincere thanks and acknowledgement is deserved and detailed below.

- Participants; to preserve privacy, names supplied by permission via host groups. These individuals gave their trust and willingness to step into the unknown and, in doing so, taught us much as well as showing us that the approach was worthwhile.
- Artists: Hannah Cox, Barbara Disney & Karen Hayes for their skills and ability to share their joy of what they do.
- Translators Amy Mak, Somui Cheung & Shameem Sajid whose contribution to language support was more than could possibly have been anticipated.
- Host group staff: Angela Tang, Amy Mak, Rosa Hui (Bristol & Avon Chinese Women's Group); Zehra Haq, Naheed Kausar, Rehana Lodhi (Dhek Bhal) for being the conduits through which participants were reached and for remaining positive throughout.
- Avon and Wiltshire Mental Health Partnership NHS Trust (AWP) staff: Hollie Grant, Occupational Therapy assistant & Dionne Grant, Assessment and Review Co-ordinator for their commitment, perspectives and flexibility
- Partners and steering group members: Willis Newson (Joanna Espiner & Jane Willis), for project management and guidance, AWP Bristol (Sarah Morris) for seeing the possibilities, NHS Bristol (Marvin Rees & Clive Gray) for links to wider opportunities, Bristol City Council Neighbourhood Arts (Debbie Thomas) for advice, Professor Norma Daykin, University of the West of England (UWE) for advising on the evaluation process, Ruth Williams (Community Services Team Leader, AWP) for mapping the network and making essential community links, Alex Coulter (Arts in Healthcare projects) for leadership in the regional REACH project.
- Unsung heroes: St Agnes' Church and Barton Hill Settlement for providing the venues for the Arts for Emotional Well-being clubs.

1.1 Acknowledgments to funders

- **Arts Council England**
- **AWP Charitable funds**
- **NHS Bristol Public Health**

2.0 Dissemination list

2.1 This report will be disseminated as follows:

- Reach dissemination event – July 2010
- Step Ahead
- Bristol Reach Steering Group members
 - 1..1 Debbie Thomas, Bristol City Council
 - 1..2 Clive Gray, NHS Bristol
 - 1..3 Alex Coulter, Reach
 - 1..4 Professor Norma Daykin
 - 1..5 Zehra Haq, Dhek Bhal
 - 1..6 Angela Tang, Bristol and Avon Chinese Women's Group
 - 1..7 Ruth Williams, AWP
 - 1..8 Sarah Morris, AWP
 - 1..9 Joanna Espiner, Willis Newson
- Artist – Barbara Disney
- Artist – Hannah Cox
- Artist – Karen Hayes
- AWP staff supporting the project
 - 1..1 Hollie Grant & Dionne Smart
- Funders
 - 1..1 AWP Charitable Funds
 - 1..2 Christina Gray at NHS Bristol
- Willis Newson – Director, Jane Willis
- Arts Council England South West – Alex Coulter
- Arts and Health South West – Alex Coulter

3.0 Introduction

3.1 Introduction to the evaluation report

This report sets out to answer the question posed by the evaluation of the Bristol Reach project: “What is the unmet need and are we reaching it?”

The Bristol Reach project was part of a wider, regional arts and health project, Reach which was about encouraging health providers to work in partnership with arts organisations. Reach grew out of the assumption that the arts can help deliver health benefits by giving people opportunities to be creative, increase self-esteem and communication skills, help improve wellbeing and confidence. In 2006, Arts Council South West seed funded four partnership projects in Bristol, Devon, Dorset and Somerset. Six organisations and 11 health providers were involved in the Reach initiative.

The Bristol Reach project is the subject of this evaluation report.

This evaluation explored the impact of a series of arts activity workshops, known as arts for wellbeing clubs, which were held in third sector voluntary groups serving the BME community, specifically older adults, in deprived areas of Bristol.

The project partners were Avon and Wiltshire Mental Health Partnership NHS Trust (AWP), NHS Bristol and Willis Newson (WN). The project was overseen by a steering group comprising AWP, WN, NHS Bristol, Bristol City Council, UWE Faculty of Health and Life Sciences and representatives from the two third sector voluntary groups.

The funding for the project was made up of contributions from Arts Council England South West, charitable funds and in-kind support from AWP and public health grants from NHS Bristol.

The project started in July 2009 and was complete in March 2010.

3.2 Project summary

The project, Bristol Reach Arts for Wellbeing Clubs, was an Artist-in-residence project where artists worked in partnership with two third sector groups, supported by health professionals and language support workers. Third sector groups, known to AWP through its black and minority ethnic (BME) network, were invited to apply to host the artist residencies and artists were invited to apply to take part through an open call in the south west. A selection day was held where the host groups and artists were selected and partnered with each other.

The Bristol and Avon Chinese Women's Group (BACWG) was partnered with artists Barbara Disney and Karen Hayes and Dhek Bhal was partnered with Hannah Cox. Willis Newson facilitated the selection day, the recruitment, and appointment of artists.

The project built on the close working relationship already developed by AWP with third sector groups over the past three years. Together with BACWG and Dhek Bhal, AWP, NHS Bristol and the artists developed and delivered a series of Arts for Wellbeing Clubs, aimed at BME and hard-to-reach older people. The artists used the facilities available through the third sector groups and third sector group staff supported the projects in promoting and publicising the arts programme to their local communities. The workshops culminated in a showcase event to celebrate participants' achievements which was attended by participants, support staff and members of the public. In addition the artists created legacy artworks for the host groups which were created in response to their own experience and participants' experiences of the workshops.

The reports given by host groups, artists and health professionals, who were members of the project steering group, all concur that the project was highly beneficial and the host groups are now keen to continue with this kind of activity.

Project aims

The vision for Bristol Reach was to develop arts/creative activities to successfully engage BME and hard-to-reach older people in known areas of health & disability/income deprivation affecting older people in areas of deprivation in Bristol (Ashley, Easton & Lawrence Hill) (Bristol City Council 2007) to improve their emotional wellbeing. The aims were to:

- **Improve social inclusion and wellbeing of BME and hard-to-reach older people**
 - By devising and delivering creative activities which are non-threatening and inclusive
 - Introducing creative evaluation to explore attendance and draw out the quality of the experience for participants
- **Improve the take-up of AWP services by BME and hard-to-reach older people**
 - By signposting¹ AWP and NHS Bristol services through enhanced communication and the engagement of a health worker in the activities
 - By devising creative activities to enable older people to give voice to health issues they might be experiencing
- **Contribute to the development of culturally sensitive services for AWP**
 - By improving engagement and partnership working between AWP and third sector and voluntary groups
 - By identifying gaps and cultural barriers in what is currently provided

¹ The process for referring individuals with health issues to relevant bodies for specialist services

- **Ensure sustainability of access to arts activity for BME and hard-to reach older people**
 - By embedding awareness of the evidence and good practice for working with artists within AWP and NHS Bristol
 - By evaluating the project to demonstrate the benefits, capture learning and generate good practice guidelines
 - By creating a case study for the project as part of the evaluation
 - Working with local artists to extend their practice in working with BME and hard-to-reach older people in the community who may have mental health issues
 - Supporting AWP and NHS Bristol to champion working with artists as a route to mental health wellbeing

Project model

The arts for wellbeing clubs were held in two third sector voluntary host groups. The clubs took place at the host groups' own venues and consisted of 12 weekly sessions leading up to showcase event at the end.

The showcase event brought both groups together in one venue and included a display of work generated through both clubs and a banquet with food made by both groups.

The clubs started in November 2009 and finished in February 2010. There was a half way break at the end of 6 sessions which helped to pace the project. The sessions, which lasted approximately 2 hours took place in the late morning. The sessions were led by an artist (and in the case of one of the groups by a pair of artists), supported by a health care member of staff from AWP, a language support member of staff from the host group and an additional host group staff member. Before the sessions, the artists discussed the plan for the sessions and prepared the space with the host group and health care support staff.

Language support was provided by the host group through interpreters/language support workers fluent in Cantonese, Urdu or Hindi and affiliated to the host group who provide language support services for other host group activities. Transport was provided to enable participants to come to the clubs.

Project evaluation meetings were held between the artists, the host groups and with the steering group at the half way point and at the end of the project. Artist kept reflective journals throughout the project.

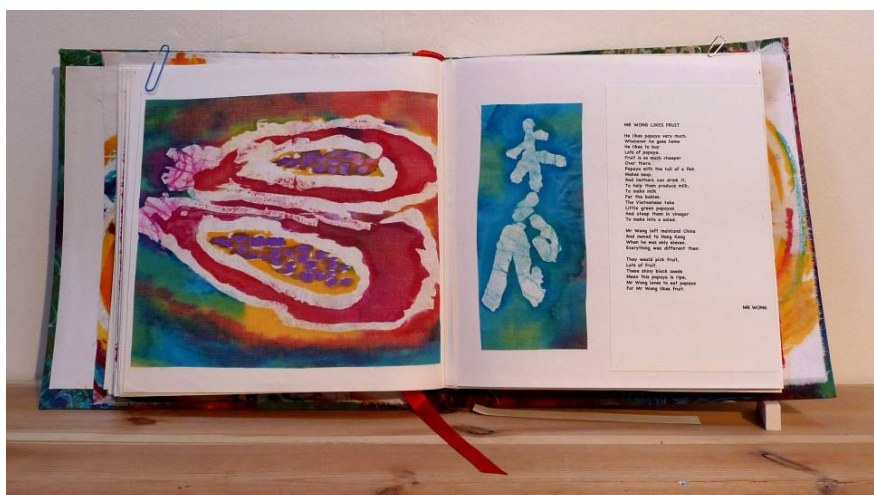
Project outcomes

BACWG

The artists led sessions using a variety of techniques including painting, drawing, calligraphy, batik, concertina bookmaking and focused the sessions around the theme of food. They used group discussions and one to one reminiscence sessions to draw out people's stories and experiences with feasting and cooking central both to storytelling and to sessions themselves.

A hand-made recipe book was compiled by the artists which was displayed at the showcase and presented to the group. This book included everything made during the sessions with each participant's work represented by a chapter. The book JUST

FOOD included recipes, stories, batiks, calligraphy, paintings and drawings. In addition participants created their own individual books on the theme of a journey. As a group they produced a batik screen and a table cloth subsequently using those new skills to deliver a batik workshop at the showcase event. A toolkit booklet recording the workshop techniques was created in collaboration with the Dhek Bhal artist, Hannah Cox. One of the key features of this booklet was the importance of warm ups as a shared activity in the form of a simple exercise regime.



Just Food Book created during the BACWG Workshops

A separate book was created by the artists in response to their work with the BACWG which consisted of a collection of visual and textual pieces made through the same techniques used in the workshops. A copy of this is with the BACWG as a legacy artwork for the project.

Dhek Bhal – The artist led sessions working with painting, drawing, simple printmaking and photography. Using a variety of creative games and activities the participants were facilitated in an exploration of the theme – journeys, physical journeys were used as a metaphor for understanding emotional journeys. Photos and objects from home were used to discuss memories, looking at both personal and shared experiences.

Each Participant created a Spiral Memory Map and Life Path, place and date of birth plotted in the centre, followed by significant events and memories leading out to the present day. The Memory Maps use text, drawing, and photos to illustrate a physical journey, while the Life Paths printed in vibrant colours are an expression of each participant's emotional journey. The Life Spirals were exhibited together as an art work for the showcase to celebrate individual achievement as well as the process of working together as a group.

A series of three digital montages were created by the artist -

- 1> Photo montage 1 - Depicts the work in process
- 2> Photog montage 2 - Shows a selection of the participants' photos
- 3> Photo montage 3 - Depicts the session themes

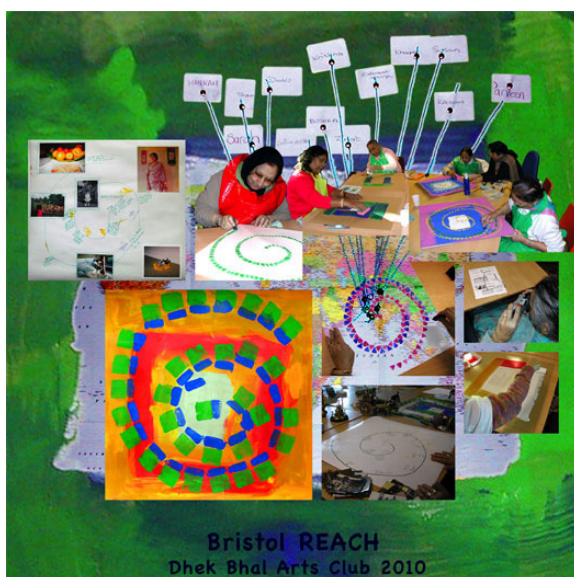


Photo montage 1 by Hannah Cox

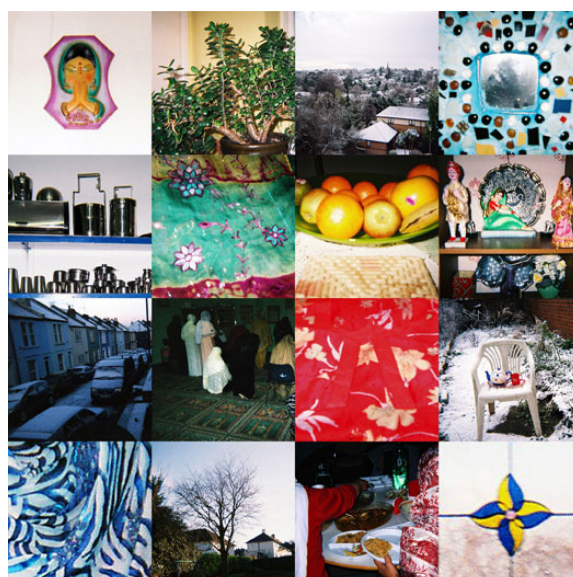


Photo montage 2 by Hannah Cox



Photo montage 3 by Hannah Cox

The canvas mounted digital prints 20x20" were for temporary display at the showcase and permanent display at Dhek Bhal.

A photo booklet was made for each participant and the host group, containing photos of the arts clubs and showcase as well as the Life Spirals and the three digital montages.

A toolkit booklet recording the workshop techniques was created in collaboration with the BACWG artists, Barbara Disney and Karen Hayes.

Bristol REACH - Arts for Wellbeing Clubs 2010



Dhek Bhal - Arts Club
South Asian Voluntary Organisation



B&ACWG - Arts Club
Bristol & Avon Chinese Women's Group

Ideas and Activities For Arts Clubs for Elders

Front cover of the toolkit booklet



Show case event held in St Agnes Church

The showcase event brought both groups together in one venue and included a display of work generated through both clubs and a banquet with food made by both groups.

3.3 Evaluation summary

The evaluation framework

The project steering group agreed the evaluation framework for Bristol Reach at the start of the project.

Professor Norma Daykin was invited onto the project steering group by the project partners to take on a facilitation, advisory and mentoring role. Professor Daykin advised on the evaluation framework and methodology and facilitated feedback discussions through participating in project steering group meetings, artist and host group meetings. Professor Daykin advised on this report.

The evaluation is a service evaluation and not a research project and its scope was limited to investigating whether the project was meeting its objectives, in particular, whether it addressed the specific needs of the 'hard to reach' target population. Hence the key question guiding the evaluation was:

"What is the 'unmet need' and are we reaching it?"

Methodology

- In order to monitor initial take up of the activity by the target population, statistical information was gathered about participants' backgrounds including age, gender, ethnicity and postcode at recruitment using registration forms²
- In order to monitor ongoing participation attendance at workshops was regularly monitored through a register³
- Participants' accounts and perceptions were captured through creative outputs generated by artist led activity at the end of each series of workshops. In addition artists kept reflective accounts⁴ of the project to support process evaluation
- Process evaluation was further supported by feedback from members of the host groups⁵, artists⁶, and other stakeholders, captured through discussion at steering group and at meetings.

Data collection and analysis

A protocol⁷ for data collection and analysis was drawn up and agreed by the project steering group. Registration forms were used to record information on participant age, gender, employment status, marital status, place of residence and ethnicity. An attendance list (register) was kept to record numbers of participants attending the sessions. Notes were taken at the half-way and end-point meetings between artists and between host groups. Artists kept reflective accounts of the workshops. A creative evaluation exercise was devised by the artists to gather participants' experiences of the arts for wellbeing clubs at the end of the project. The registration and attendance data were analysed and captured in a summary report⁸. The notes

² See Appendix 6 – Registration pro forma

³ See –Appendix 1 – Analysis of registration forms

⁴ See appendix 3 - Thematic summary

⁵ See appendix 7 - Summary notes to host group meetings

⁶ See appendix 8 - Summary notes to artist meetings

⁷ See appendix 2 – Protocol for data collection and analysis

⁸ See appendix 1 – Analysis of registration forms

taken at the artists and host group meetings together with the artists' reflective accounts were analysed and captured in a thematic summary⁹. The outcomes of the creative evaluation¹⁰ exercises were discussed and captured in the artist meeting notes.

⁹ See appendix 3 – Thematic summary

¹⁰ See appendices 4 & 5 – Creative evaluation exercises

4.0 Evaluation findings

The project steering group identified an unmet need which was to improve the emotional wellbeing of older, hard-to-reach BME adults in deprived areas of Bristol. A creative project was devised and delivered to meet this need.

The evaluation shows that the unmet need was met by the project to the extent that it improved the emotional wellbeing of certain participants.

The evaluation identified a number of critical success factors required to ensure meeting the needs of older BME participants which could be employed in meeting the needs of harder-to-reach older BME participants in the future:

- Workshop approach
- Providing safety and support (including language support and transport)
- Partnership working & networking
- Project management
- Project duration
- Showcasing achievement

A combination of factors prevented reaching those who were hardest to reach:

- Enabling networking at the start
- Host group capacity and resources
- Project duration

The evaluation suggests the following recommendations for enabling future success of similar projects:

- Commit to outreach development work and work in partnership to engage hard-to-reach members of the community
- Ensure time at the start for networking and community outreach work to ensure a good take-up to maximise resources and funding
- Make provision for healthcare support/advice/information to provide sign-posting for participants
- Advocate for the benefits of the arts within the NHS community and social services' departments
- To design research and/or evaluation so that participants' accounts can be captured directly

5.0 The ‘unmet need’ – assumptions and conclusions

This section details the data collected through the evaluation process and reflects on them to answer the question about the ‘unmet’ need.

5.1 The assumed ‘unmet’ need

The project steering group identified the ‘unmet’ need during development of the project outline as the need to improve the emotional wellbeing of BME and hard-to-reach older people in known areas of deprivation in Bristol.

Bristol Reach aims to ...develop arts/creative activities which successfully engage BME and hard-to-reach older people....to improve their emotional wellbeing (Project summary revE)

The project steering group assumed that BME and hard-to-reach older people in known areas of deprivation in terms of health, disability or income in the Ashley, Easton and Lawrence Hill areas¹¹ of Bristol were not experiencing emotional wellbeing as a result of individual health issues, which they are unable to voice or resolve. It was assumed that this group of people do not know how or where to get the right support to enable them to resolve the health issues they are experiencing.

Improve the take-up of AWP¹² services by BME and hard-to-reach older people by devising creative activities to enable older people to give voice to health issues they might be experiencing (Bristol Reach Aims – Project summary RevE)

This participation will enable staff to gain insight into how arts activities can be used to enhance communication and draw out any health issues participants are experiencing. (benefits for stakeholders/partners – project summary revE)

In addition the project steering group perceived that skills’ building was required on two levels. For host group¹³ staff working closely with this group of people, building skills or appropriate links into the health community, to be able to provide health support and sign-posting was required. For host group staff and healthcare support staff working with artists, skills’ building was required in how to support arts activities in order to enable emotional wellbeing.

The structure of the project will build skills in partnership-working and build cultural bridges between AWP staff, NHS Bristol staff and third sector group staff. This will enable AWP staff to access BME older people, who may have unresolved or newly presenting health issues, to support them in finding the services they need. (Benefits for stakeholders/partners – Project summary revE).

¹¹ Areas of deprivation in Bristol – Bristol City Council 2007

¹² Avon and Wiltshire Mental Health Partnership NHS Trust

¹³ Voluntary third sector organisations

5.2 Conclusion – did we meet the assumed unmet need?

The project improved the emotional wellbeing of BME elders in areas of deprivation in inner city Bristol. The project reached BME elders already attending voluntary third sector groups.

We know this from the attendance record¹⁴ kept during the clubs, the reflective accounts kept by artists, reports given at host group and artist meetings and the creative evaluation exercises devised and delivered by the artists at the end of the workshops.

How the project helped to improve emotional wellbeing

Being involved in creative activities enabled a sense of achievement, greater sense of identity, self-worth and confidence in participants.

“it was great to see how proud people were of what they had done, wanting to make sure their names were on the work..this is ..an example of the rewards of engaging in the creative process, feeling a sense of ownership....increasing self-confidence and improving wellbeing” (A2/11/09-03/10)

Being creative together, enabled a shared experience which contributed to participants’ wellbeing and comfort.

“everyone spreads their pictures out in front of them and it’s a nice activity the pleasure of seeing their own pictures as well as looking at each other’s” A1/5/3/10)

Being engaged in creative activity, absorbed and distracted from other concerns generated feelings of happiness. Artists and host groups reported that participants had described that taking part in the activities and being with the group helped them to feel happier than they did at home.

An artist reported that:

“they tell us how happy they are and how they will miss us and how they are already looking forward to the rest (of the sessions). D tells us that she has been coming to this group for 7 years and that this is the first time that she has felt truly happy here. (A2/11/09-03/10)

An artist reported that a participant had said that:

*“she really enjoyed the session even though she wasn’t feeling very well, her time went by very happily”
A1/5/3/10)*

An artist reported that a participant had said that a specific creative activity:

“was good exercise for her fingers and occupied her mind” A1/5/3/10)

Attendances and requests for continuation from the participants has resulted in both groups making funding available for both sets of artists to return to deliver a limited number of sessions.

¹⁴ See appendix 1 – analysis of registration forms

How the project enabled voicing and observing of health issues

The model of the arts for wellbeing clubs enabled people to voice health issues, provided opportunities for 'sign-posting'¹⁵ and helped people to feel happier through providing safe, sociable, enjoyable, creative activities. The model was supportive, engaging, friendly and safe.

"...they are beginning to trust us and to see us as friends, as equals and that therefore these very private matters are able to be confided to us." (A2/11/09-03/10)

The clubs involved the artists leading the activity with support from healthcare staff and host group language assistants. This combination of support enabled participants to feel safe and supported and allowed participants to become engaged, absorbed and distracted. Participants were then able to confide in support staff about any external difficulties. Healthcare staff were able to monitor participants' responses to the activity and identify issues affecting engagement including external difficulties or issues and mental health needs. "There was one lady who has mental health problems indicated by her limited ability to concentrate". Health needs requiring 'sign-posting'¹⁶ were not as significant as anticipated. However, participants did experience an increase in emotional wellbeing through taking part. Being engaged in creative activity generated feelings of happiness and participants reported feeling happier than they did at home. "they tell us how happy they are and how they will miss us and how they are already looking forward to the rest (of the sessions). D tells us that she has been coming to the group for 7 years and this is the first time that she has felt truly happy here." "I really enjoyed the session even though i wasn't feeling very well, my time went by happily."

Artists' creative evaluation exercises

These were held during the last sessions and show clearly how participants migrated from feeling apprehensive, unsure and anxious at the start to feeling happier, uplifted and confident by the end.

Creative evaluation exercise for BACWG – Participants were asked to create a concertina book¹⁷ (like those created during the sessions) which focused on their journey through the process of the arts for wellbeing clubs. They contain graphic self-portraits showing signs of apprehension at the start, followed by subsequent pages of the book with drawings of food, people doing exercises etc, ending in another self-portrait which displays smiling faces.

Creative evaluation exercise for Dhek Bhal – A participatory evaluation game was used enabling participants to make comments about their experience of the arts clubs, the rest of the group then respond to the views expressed indicating on a sliding scale whether they agree or disagree. The activity also generated related discussion which was documented along with the outcomes of the game.

¹⁵ The process for referring individuals with health issues to relevant bodies for specialist services

¹⁶ The process for referring individuals with health issues to relevant bodies for specialist services

¹⁷ See Appendix 4 – Creative evaluation exercise – BACWG

How many we reached - attendance¹⁸

The groups¹⁹ of people reached were attendees of two third sector (voluntary sector) organisations, providing a range of services to their community such as advice, practical help and day services for the isolated. The organisations were the Bristol and Avon Chinese Women's Group (B&ACWG) and Dhek Bhal.

The aims and vision of the B&ACWG are:-.

- To relieve sickness, hardship and distress by supporting and empowering Chinese women and their families
- To promote health and wellbeing education amongst the Chinese community
- To offer a culturally appropriate service that is sensitive to the needs of the Chinese community

B&ACWG provide a range of services and activities for the Chinese community including Carers Service, Advice and Information, health workshops, cultural celebrative events and leisure activities.

The objectives of Dhek Bhal are:-

- to promote the health and well-being of South Asian people in Bristol and South Gloucestershire through a range of services which include respite and day-care for elderly Men and Women.
- The services Dhek Bhal provide are:
- Short breaks in the home for adult carers looking after Asian elders (disabled and able bodied) through a sitting service.
- A day care service for older frail disabled women.
- A day care service of older frail and disabled men
- A carers support group for both male and female carers and to address their social, health, educational and training needs.

Both organisations provide services for elders in the black and minority ethnic community. The arts for wellbeing clubs were targeted at the older members of these groups.

Overall the clubs were attended by 22 participants. 12 participants registered for Dhek Bhal and an average of 6 attended. 10 participants registered for the BACWG and an average of 8 attended. Generally these participants had not taken part in any other similar activities delivered by the host groups before other than one-off events or short courses.

Types of people we supported²⁰

All participants were elders over the age of 60. The majority were aged between 66 and 70. 6 were aged over 76. Most participants were resident in the inner city areas of Bristol. The participants of both groups were mostly women with 1 male participant in the BACWG. 3 men expressed an interest to registered for Dhek Bhal but chose not to participate because of family circumstances. During the workshops, Dhek Bhal participants were more confident with speaking and understanding English than BACWG. Mother tongue languages were Urdu/Punjabi, Hindi and Cantonese.

¹⁸ Appendix 1 – Analysis of registration forms

¹⁹ Appendix 1 – Analysis of registration forms

²⁰ Appendix 1 – Analysis of registration forms

Health issues/problems were reported by participants in both groups at the start of the project. These were higher in the Dhek Bhal group. Mobility difficulties because of arthritis or stroke and diabetes were the most prevalent and meant that Dhek Bhal participants relied on taxi transport to the arts for wellbeing clubs and on a lift at the venue to facilitate access. Visual and hearing impairment was also reported as well as breathing problems and raised blood pressure.

Other issues impacting on wellbeing included social isolation, which was subjectively reported by participants, especially those with limited personal relationships in their neighbourhoods and tension linked to strained relationships with caregivers. Dhek Bhal participants were generally cared for by relatives and BACWG received support from relatives.

How we reached them²¹

Participation was invited through publicity generated by the host groups and word of mouth at the day centre or social club. This was followed up with a flier to act as a further prompt. The BACWG flier was produced in Cantonese to facilitate uptake.

5.3 Where were we unable to reach people who had unmet needs? (ie the discovered 'unmet' need)

The project did not meet the needs of people with health issues who were not yet engaged with host groups. The project was unable to support or reach BME elders who were more isolated, less networked and who would benefit from attending the third sector voluntary groups to improve emotional wellbeing. This was due to a combination of factors:

- **Enabling networking at the start**
- **Host group capacity and resources**
- **Duration of the project**

The project lasted 12 weeks which was not long enough to build relationships and trust with 'harder to reach' members of the community to encourage them to participate.

Enabling networking at the project start

The project had a swift start with not much time for the host groups to network within the community or raise awareness of the activities through generating publicity. The experience of working with artists was new to them and the project did not allow enough time for both parties to familiarise themselves with the project processes and potential outcomes. The host groups needed to understand the benefits and impact of the activities first hand. It was only through experiencing the activities and through seeing the project progress, that they were able to start to identify the more isolated 'hard to reach' BME elders in their communities who they might engage and to identify the resources and infrastructure needed to support them. Local reputation of the groups amongst the community was a key factor influencing participation and the ability of the groups to project to 'hard to reach' members of the respective communities. This process takes time.

²¹ Appendix 1 – Analysis of registration forms

Host group capacity and resources

As the project developed and the host groups experienced the benefits of the clubs, learning about what was involved in delivering the clubs and the support required, and becoming more skilled at partnership working, they were able to consider who else in their communities might benefit from joining the clubs and how they might enable their involvement.

“new group members have been identified through the project although these did not attend the workshops, the host group have subsequently been able to engage with them and it is expected that they will be included in future activity” HG23/3/10

The project model enabled host groups to see the tangible benefits of participating in creative activities, and has encouraged them to continue to support more creative sessions and to introduce similar activities as part of their ongoing activities programme.

“people now want other opportunities – to learn dancing through the arts club; to learn English through the Arts club and to explore new projects to helping people with dementia” BACWG 23/3/10

The project raised the host groups' awareness of participants' support needs and who else might benefit from the activity. The partnership working which took place as part of the project, bringing health care staff together with the host groups, enabled host groups to consider outreach community development work to connect with and engage other community members not yet participating.

“new links between AWP and other community organisations, such as the Somali community, have been established. Overall all parties felt that the project would contribute to successful inter-agency working in the future.” HG24/3/10

Duration of the project

Combined with the need for time to publicise the project to 'bring people in' was the need for a longer project, so that the 'word of mouth' aspect could continue to work and 'bring people in'. The project duration was 12 weeks and it was felt that if it had been longer there would have been more opportunity to engage more 'hard to reach' members of the host group communities.

“in order to involve the more 'outer edge/hard to reach individuals the project needs to be longer” AM2/3/10

6.0 Critical success factors for engaging with and meeting the needs of BME elders to improve their emotional wellbeing

This section deals with what proved successful in the planning and delivery of the arts for wellbeing clubs.

How the project was managed and how the workshop sessions were prepared, introduced and delivered affected participation and engagement with these particular participants. Success relied on establishing trust, engendering feelings of safety and providing the right kind of support. The following themes emerged as critical to the success of the workshops/project model:

- **Workshop approach and consent**
- **Providing safety and support (including language support and transport)**
- **Partnership working & networking**
- **Project management**
- **Project duration**
- **Showcasing achievement**

6.1 Workshop approach

Preparation

Allowing time in advance of each session to prepare the space, arranging furniture and equipment was key to enabling a punctual start to the session. This enabled artists to feel prepared and in control of the sessions and for participants to feel relaxed and in 'safe' hands.

Providing routine

Participation was enhanced where a routine was introduced to the sessions eg exercises at the start and reflection on achievement and next steps at the end.

There was value in putting people at ease at the start of the project and each session so that they felt comfortable about engaging. This also helped to 'bond' the group, break down barriers, feel relaxed enough to try new things and over time to deepen their creativity.

One artist reported that:

"when the participants became more familiar with each other, they did not feel shy when asked to do a catwalk or even sang while drawing" BACWG 24/3/10

A simple exercise routine introduced at the start of each session for one of the groups was found to be a successful way of loosening people up, getting them moving and generating an atmosphere which was fun and not intimidating. It helped participants to relax, bond as a group, to laugh and to break down barriers. As the sessions progressed, participants felt more confident and mobile and engaged more enthusiastically.

Themed activities

Working with themes and finding good triggers which engage people and get them talking, then building on those which are positively received.

“One group has developed the theme of ‘food’ in relation to their artwork and this has led to much storytelling and reminiscence.”(AM21/12/09)

Types of activities

Working with a mix of materials and techniques and choice of activities enabled engagement of participants with a variety of needs and skills.

“the artists described how they are using a mixture of materials and techniques, adapting these to participants’ responses, needs and skills.”(AM21/12/09)

Hands-on activities were able to rise above issues of language and keeping activities simple enabled engagement in the early stages of the project.

“Difficulties with literacy were overcome by engaging in creating vibrant, non-text-based work” AM2/3/10

“A’s batik-making was a perfect joy and hit exactly the right note: instant results and a very engaging process with their drawn images in wax translated onto the cloth through their vibrant choice of dyes” (A2/11/09-03/10)

Activities which encouraging the learning of new skills generated a sense of achievement enabling artists to build on the skills and introduce more challenging activities as the project progressed.

One artist reported that

“one participant acknowledges that she is learning new skills: ‘painting is like lifting things straight from the heart onto the paper’ – amazing.”(A1/5/3/10)

“..some activities, such as drawing, were too complex and difficult at the beginning and this might have discouraged participation. It took time for participants to develop technique” (HG24/3/10)

Culturally sensitive activities

Activities which are inclusive and sensitive to cultural differences will help to bond the group and encourage involvement.

“for example in using a camera some of the women made some barbed comments to a muslim woman – there is friction within the group and friction in the day centre” HG17/12/09

Delivery of sessions

The artists needed to be spontaneous, responsive to events, participants’ abilities and cultural differences. A friendly approach helped to build trust. Building trust enabled participants to feel safe enough to voice any concerns. Artists assessed activities as they progressed and adapted them as appropriate to meet participants’ needs.

“I have no idea how the dynamic of the group will work, how many people to expect, what ages and physical abilities they might be. We will have to assess all this as we go along. For now it is an improvisation.” (A2/11/09-03/10)

*One artist reported that a participant had said that:
“the artists are very friendly. The artists also inspired the participants’ confidence in drawing and painting and have successfully encouraged them to open up to talk about their own life stories in the past” BACWG 24/3/10*

This included consideration of the speed of developing the activities (moving from one activity to another), whether repetition would be beneficial, whether there was physical difficulty with the activities and when it was important to be challenging and encouraging.

One artist reported the experience of developing activities:
“I am aware of the importance of tailoring activities so that they meet individual needs....Facilitating the group to work together and within that allowing people to work at different speeds and in different ways”(A1/5/3/10)

“Instead of playing catch with the ball, i arranged the tables so that we could roll the ball to each other as several members of the group are less agile and use a stick to walk”(A1/5/3/10)

One artist reported the statement made by a language report worker that
“the Chinese are more reserved and less adventurous in some respect. Try not to push them too hard or they may feel embarrassed when they cannot do what is expected...give more encouragement but be gentle” BACWG 23/3/10

There was benefit in demonstrating techniques, to show what can be possible was found to inspire, encourage, surprise and motivate as well as banish fear of the unknown or a remembered concern eg not being able to draw.

Facilitation skills /managing the group

Where two artists were working together, there was a high level of facilitation. One artist could act as the ‘spokesperson’ leading and motivating, opening and closing the session whilst the other was in control of the processes and activities.

Sessions were run so that there was group activity together with individual support through one-to-one conversations. Artists, health care and host group support staff provided this support in turn. This helped to enable different abilities and rates of participation – those who needed help could get assistance whilst other members of the group could continue working. This also allowed a deepening of trust and each participant to feel ‘special’.

One artist reported that:
“while some were able to get stuck in, one to one time was given to assist others” ”(A1/5/3/10)

Where low literacy levels and lack of arts experience were exposed by certain activities, careful support and reassurance was required from artists and support staff to turn these feelings around.

“the ladies are easily rattled and you sense that beneath their new-found confidence the old insecurities linger. They worry that they will not be able to write or draw well enough” (A2/11/09-03/10)

However, enabling each participant to have individual support during the session required careful management in order to avoid delays and frustrations.
“the one to one sessions are great but there is a sense of competitive hierarchy developing over who should be seen when and in what order” (A2/11/09-03/10)

There was also a need for weighting in terms of attendance between participants and artist session leaders and support staff. Where there were more staff than participants, this led to a lack of focus and concentration and generated frustration.

One artist reported that:

“...to be sure that the structure of each workshop is both loose enough and firm enough to maintain and develop that trust.....need to ensure that support staffdo not take over the process” (A2/11/09-03/10)

There was a perceived requirement for any supporting staff to maintain an open approach, allowing the session to unfold under the responsibility of the artist

Artist reflection

Artists kept reflective journals of each of the sessions. They also spent time before each session discussing the workshop plan and debriefing with support staff. This enabled them to assess the successes and weaknesses of the sessions, to develop and learn from these and explore what to adapt to meet the needs of the participants. This helped in the development of activities towards the final pieces and the showcase and for artists to reflect on their own practice.

One artist reported that:

“i realise that the process of taking the pictures is a good way of extending the benefits of the art club into their everyday life, and at the same time brings aspects of their life into the art club” (A1/5/3/10)

6.2 Providing safety, support and consent

Participation was affected by how comfortable, welcome and safe the participants felt. The venue and environment, provision of language and transport support, how well the participants knew each other affected participation.

One artist reported that:

“one of our elders has had a fall face bruised and hand in a bandage, her choice to come to the art club...mainly for the atmosphere and company is a positive indication that we have created a safe and supportive atmosphere” A1/5/3/10)

Consent

A consent procedure was seen as an essential element of the engagement process in order to ensure participants' individual preferences were recorded and that this was given in an informed manner. This was particularly important in the use of photography where some participants had strong cultural as well as personal reasons for not wishing their faces to be in photographs or other recordings. The majority of participants were happy for their work to be used for display. By breaking down aspects of how work was to be used, individuals were able to decide and agree or disagree. The consent procedure was ongoing and involved talking about how the project aspired to display work produced (Showcase event, legacy materials, local and regional evaluations and publicity) and was formalised with the use of a consent form (See appendix 9)

Venue & environment

Familiarity with the venue helped participants to feel safe and able to participate. Artists felt able to work well where the space was conducive and warm, less well where the venue was too hot and confined and with little storage.

Weather and distance had an impact. The snow adversely affected attendance and participation.

One artist reported on the impact of weather conditions:

"Very frustrating. More snow and several phonecalls announcing cancellations. All our plans for today go adrift. I attempt to persuade them to start a little book each but my explanations don't work and there is no sense of focus. XX and YY are outnumbered by us and nobody can concentrate." (A2/11/09-03/10)

Having food available at the sessions was important as it provided comfort and familiarity and enabled participants to feel secure.

A host group representative reported on the importance of food:

"The host group members explained the importance of food given that some elderly participants were managing chronic conditions such as diabetes and would be hungry by lunchtime. The food was also an important social element and people looked forward to it as part of the workshop experience." (HG23/3/10)

Language support

Language support was a key factor in building trust and enhancing communication. English was a second language for all participants and many had issues with literacy both in their own mother tongue languages as well as English.

One artist reported that:

"some people who can't write are helped by those who can. There are several languages spoken in the group, although not everybody is literate in their spoken language, everyone can speak some English but only a few can read and write in it" (A1/5/3/10)

The language support worker in each group provided a 'friend' on both sides – explaining, reassuring, celebrating and affirming what was taking place.

One artist reported that:

"the translator tells them that their drawings make them learn from the heart and not to worry about the results. Her...gentle enthusiasm allows them to forget their fears." (A2/11/09-03/10)

The language support worker in each group already had a relationship with the participants, knew them and was trusted by them so was able to 'broker' and 'bring in' the artists so that they were not seen as 'strangers'. During the sessions, the language support workers assisted in encouraging participation.

A host group representative reported that:

"The language support worker was more than a translator but acted as a co-facilitator, eliciting engagement and encouraging participation" (HG24/3/10)

"Having the translator present was useful as she was able to pick up on comments, helping people to stay engaged" (HG24/3/10)

This had an empowering effect. Participants enjoyed the opportunity of being able to practise English.

Trust between participants

Participation was enhanced where the group members already knew and trusted each other.

One artist reported that:

“the group already know each other as a group – they aren’t complete strangers – this is an advantage” (A2/11/09-03/10)

This became a barrier to participation when newcomers attended a group.

A host group representative reported that:

“..some people who were new to (the group) didn’t attend the workshops, perhaps perceiving that the participants were part of well-formed group” (HG24/3/10)

Transport provision

Enabling participants with physical difficulties to get to the venue through provision of transport was a key success factor.

6.3 Partnership working and networking

Partnership working between the host groups, artists, healthcare support staff and transport support agencies was critical to building the support infrastructure. Host group networking increased participant attendance through raising awareness and generating publicity about the clubs. Partnership working strengthened understanding between the organisations and encouraged new links to be made.

At the final host group meeting it was reported that:

“new links between AWP and other community organisations, such as the Somali community, have been established. Overall all parties felt that the project would contribute to successful inter-agency working in the future! HG24/3/10

6.4 Project management

The project manager needs to ensure clarity of roles and responsibilities of support staff members through an adequate briefing of all parties at the start of the project. Time needs to be allowed for partnership working and familiarisation with the project and partners at the outset.

Project briefing

A project briefing was held before the first session started. It was attended by artists and host group representatives and health support staff. The project briefing covered:

- the background, context and funding for the project
- the roles and responsibilities of all parties
- the project delivery and overall timetable
- the evaluation of the project

Subsequent individual meetings between the host groups and the artists would have been beneficial in order to strengthen understanding on both sides, for artists to get to know the host groups and their participants, discuss how the sessions might be developed and delivered and hopes, fears and possible outcomes of the project.

Clarity of roles and responsibilities

Clarity of roles and responsibilities where several different partners are involved is a key factor in allowing the sessions to 'flow', promoting confidence in the artist leading the session and avoiding confusion, tension and frustration.

One artist reported that:

"clarity of support required by the artist during the sessions would have helped to reduce tension about the success of the activities" AM2/3/10

The project manager needs to define the role of any co-facilitator (whether another artist or a health/support worker) and ensure understanding of this by all parties at the outset to ensure successful delivery.

Clarity of support required by the artist during the sessions would have helped sessions to run more smoothly and reduce tension.

Advanced networking time/project familiarisation

Adequate time allowed for meetings between artists and host groups ensures two-way understanding to devise activities to maximise participation and which are sensitive to cultural differences. It also ensures a full understanding on both sides of project delivery and expected outcomes.

6.5 Project duration

Where a project such as this is short and limited (one-off) planning the structure is important so that timescales are managed and the project can be contained within its duration (in this case 12 weeks). This is important so as not to raise expectations about the continuation of a project when the sustainability of it is unknown. Consideration was given to creating sessions which maximised the timeframe, giving those involved (artists and participants alike) a sense of achievement and enjoyment in the process while it lasted. A half-way break allowed review and reshaping of the remaining project towards the end goal.

Consideration to the timing of sessions and time of year should be given to maximise attendance.

At the first host group meeting it was reported that:

"one muslim woman was told at the day centre that she shouldn't attend the arts club because she should be praying at lunchtime" HG17/12/09

6.6 Showcasing achievement

At the end of the project a showcase was held bringing both groups together for a banquet and display of each others' work. Members of the public were invited to view the display. Artists also produced artworks to leave with the host groups as legacies of the project.

Working towards a showcase gave a purpose and focus to the sessions and encouraged a process of sifting, selecting and editing to achieve a goal. Care was taken to avoid the adverse effects of this of pressure of time.

Producing legacy artworks enabled artists to respond to the experience of leading the groups and the resulting achievements.

One legacy artwork was the artists' response to the experience of leading the sessions and achievements of the participants whilst also using the same techniques. The other was an illustrated toolkit of how to deliver the workshops to enable host groups to continue the arts for wellbeing clubs.

7.0 Recommendations for the future

The evaluation has identified key points of learning to take forward with a similar project model into the future. These are:

- Be aware of potential participants who might benefit from the activity and work in partnership to engage these people
- Commit to outreach development work through a development worker – linking statutory organisations with third sector groups
- Be aware of the funding necessary to resource future projects, knowing where to find funding in order to sustain the resources
- Understand the cultural sensitivities of participants
- Be aware of the optimum duration of a project to maximise attendance and impact
- Be aware of when ‘sign-posting’ is required and having the tools or support to enable this
- Be aware of raising expectations beyond the project when the sustainability of a project is unknown
- Continue partnership working
- Advocate around the benefits of the arts within the NHS community and social services departments
- Enable research and evaluation using participant accounts

At the final host group meeting, it was reported that:

“new group members have been identified through the project although these did not attend the workshops, the host group have subsequently been able to engage with them and it is expected that they will be included in future activity” HG23/3/10

One artist reported that:

“in order to involve the more ‘outer edge/hard to reach individuals the project needs to be longer” AM2/3/10

One artist reported that:

“there was a perception that ‘sign-posting’ participants to health services could be integrated into the sessions through having information available to artists...” AM2/3/10

One artist reported that:

“where the projects are short and limited (ie on e off) it is important to structure them carefully so that timescales are managed and the project can be contained within its duration” AM2/3/10

8.0 Appendices

1. Analysis of registration forms
2. Protocol for data collection and analysis
3. Thematic summary
4. BACWG creative evaluation exercise
5. Dhek Bhal creative evaluation exercise
6. Registration pro forma
7. Host group meeting notes
8. Artist meeting notes
9. Consent pro forma

8.1 Analysis of registration forms

Attendance

Bristol REACH Arts for Emotional Well-being Clubs							Analysis of Attendance						
Number Registered	Date of sessions Term 1						Date of sessions Term 2						Total
	12.11.09	19.11.09	26.11.09	03.12.09	10.12.09	17.12.09	13.01.10	20.01.10	27.01.10	03.02.10	10.02.10	17.02.10	
Dhek Bhal = 12	9	8	10	7	6	6	Cancelled	4	7	5	5	7	74 (max 144)
B&ACWG = 10	7	9	9	10	9	10	because of snow	2	9	10	9	9	93 (max 120)
Total 22	16	17	19	17	15	16	0	6	16	15	14	16	167 (max 264)

Reasons for non-attendance							
	Appoint't	Not well	Holiday	Funeral	Transp't	Weather	Other*
Dhek Bhal	6	8	4	2	1	12	37
B&ACWG	0	4	2	0	0	18	3

Of the 12 registered participants, 4 dropped out.

Of the 10 registered participants, none dropped out.

The Dhek Bhal group experienced the greater drop-out rate and non-attendance than the B&ACWG group. Reasons for this were:-

1. Comparatively poorer health status & associated health appointments
2. Group dynamics & non-engagement in the activity

Each group's attendance was affected by severe weather conditions (snow & ice) in January 2010

*Some participants joined late

Demographics

Age range	45-55	56-60	61-65	66-70	71-75	76-80	81-85	> 86	Total
Dhek Bhal	0	0	2	8	1	0	1	0	12
B&ACWG	0	0	2	2	1	4	0	1	10

There were no participants under the age of 60

The majority of participants were aged 66-70

The B&ACWG had a higher number of participants over the age of 71 (6/2)

Sex	M	F	Other	Total
Dhek Bhal	0	12	0	12
B&ACWG	1	9	0	10

Dhek Bhal identified 3 men as potential participants who did not engage.

B&ACWG had one male participant who was the husband of another participant.

Marital Status	Single	Divorced/separated	Widow/widower	Not known	Total
Dhek Bhal			5	7	12
B&ACWG		1		9	10

Data is incomplete because prompt was omitted from the registration form

Employment status	Retired	Empl p/t	Empl f/t	Self-empl	Total
Dhek Bhal	0	12	0	0	12
B&ACWG	0	10	0	0	10

All participants defined themselves as 'retired'.

Residency	BS2	BS3	BS5	BS6	BS9	BS14	BS15	BS16	Total
Dhek Bhal	0	4	5	0	1	1	1	0	12
B&ACWG	5	0	1	2	0	0	1	1	10

BS2, BS3 & BS6 are inner city areas from where the majority of participants reside. Social isolation was subjectively reported by participants, especially those with low cultural connections in their neighbourhoods.

Ethnicity	Chinese	Pakistani	Indian	Other	Total
Dhek Bhal	0	8	4	0	12
B&ACWG	10	0	0	0	10

Equal Opportunities

Disability support needs			
Health problem	Dhek Bhal	B&ACWG	Total
Mobility difficulties because of arthritis/stroke	10	1	11
Diabetes	8	1	9
Heart & lungs; including asthma/breathing probs	3	0	3
Raised blood pressure	2	1	3
Pain	2	0	2
Digestive probs	1	0	1
Visual/hearing impairment	2	2	4
Other	2	0	2

The Dhek Bhal participants reported a higher degree of health problems than the B&ACWG.

Mobility difficulties and diabetes was most prevalent.

The venue for the Dhek Bhal arts club had a lift facilitating access.

Hearing impairment was the most socially excluding health problem for 2 B&ACWG participants.

Carer/cared for status			
	Dhek Bhal	B&ACWG	Total
Carer	4	0	4
Cared for	10	3	13
Not answered	0	0	0

2 Dhek Bhal participants cared for relatives as well as receiving care for their own needs.

4 Dhek Bhal participants reported strained relationships with caregivers

1 B&ACWG participant lived in Sheltered housing. 2 received help from relatives.

Communication & language support			
Degree of confidence in speaking and understanding English			
	Dhek Bhal	B&ACWG	Generally, the Dhek Bhal participants were more confident in the English language than the B&ACWG.
Not at all confident	2	6	
Occasionally confident	3	2	
Fairly confident	2	2	
Very confident	5	0	
Total	12	10	

Mother tongue languages were:- Urdu/Punjabi (11) Hindi (1) Cantonese (10)

Transport & the environment			
Method of transportation to REACH Arts Club			
	Dhek Bhal	B&ACWG	Total
Taxi-solo	3	0	3
Taxi-shared	9	0	9
Supported transport	0	1	1
Public transport-bus	0	4	4
Drives self	0	3	3
Driven by another	0	1	1
Walk/bicycle	0	1	1
Total	12	10	22

The use of taxis by the Dhek Bhal participants reflects their health problems. The B&ACWG were more independent with one using supported transport.

Motivation

Method of publicity through which knowledge of REACH Arts for emotional well-being was achieved			
	Dhek Bhal	B&ACWG	Word of mouth was the most effective publicity with a flyer as follow-up. NB: The B&ACWG flyer was produced in Cantonese
Word of mouth	8	3	
Flyer	4	7	
Media	0	1	
Other	0	0	
Total	12	10	

Past engagement in similar activity			
Activities participated in before	Dhek Bhal	B&ACWG	Generally, only a few participants reported taking part in activities other than on-off events or short courses.
Glass painting	1	0	
Arts & crafts	4	0	
Flower arranging	1	1	
Mosaic	1	0	
Computer course	0	1	
None	5	8	
Not answered	0	1	

Participation was invited wholly through publicity given out by the host groups, either by word-of-mouth at day centre/social club with a flyer to act as further prompt.

8.2 Protocol for data collection and final report – as agreed on 5th January 2010 (SG meeting)

NB – All documents to be anonymised.

Item	Analysis and who is responsible	Who sees it and what happens to it?
Registration forms	SM to write summary for report using headings as per the form (demographics, date etc)	SM only Destroyed after report agreed Blank form included as appendix
Attendance list (register)	SM – comment on attendance patterns in report	SM as registration forms
½ way artist meeting	ND took notes and wrote up	Notes only to attendees and JE Summary to be included in report
½ way host meeting	Alex Coulter to anonymise notes JE to analyse and write thematic summary	As above
End artist meeting	JE to take notes and write thematic summary	As above
End host group meeting	ND to take notes and write thematic summary	As above
Artist reflective accounts	JE to request from artists anonymised and then write thematic summary	Include a filtered, edited summary in the report
Hannah Cox's log book	Used only by HC to inform her reflective accounts – ensure HC will use this appropriately	HC only – JE/SM/ND to advise HC on appropriate useage
BACWG translator notes	Instigated by SM – ensure translator understands about appropriate useage. Notes not to be used for report – for translator use only. Ensure a comment is made about the role of the language support worker in the report.	For translator use only
Creative evaluation exercise	SM to photograph the exercise taking place and make available to artist end point meeting. Include images in the showcase.	Once photographed, bring original or photographs to showcase and artist end point meeting

Report to include:

- **Acknowledgements**
- **Aims**
- **Methods**
- **Sources**
- **How data has been treated**
- **Summaries of:**
 - **Impact re learning and project objectives**
 - **Critical success factors**
 - **Themes**

8.3 Thematic summaries taken from:

- ½ way artist meeting notes – AM 21/12/09
- Artist reflective accounts – A1/5/3/10 and A2/11/09-03/10
- Final artist meeting notes – AM2/3/10
- ½ way host group notes – HG17/12/09
- Final host group meeting notes – HG24/3/10 and BACWG24/3/10

Theme	Sub-theme		Quote
Participation	Workshop activities	<ul style="list-style-type: none"> • Important to have a mix of materials and techniques to meet with a variety of needs and skills • Working with themes and finding good triggers which engage people and get them talking, then building on those which are positively received • Working with 2 artists enables was found to ease facilitation and managing of the group • Importance of exercise as a way of getting people engaged at the start, it loosens people up, gets them moving and is fun • Importance of setting up time • Hands-on activities were able to rise above issues of language • Putting people at ease so that they feel comfortable about engaging – this is important as part of the ‘introduction’ part of the session and is especially important at the first session – it also helps to ‘bond’ the group • Encouraging the learning of new skills through the type of activity generates a sense of achievement • Learning from what activities which work well and developing these and learning from those which work less well – understanding why • Facilitation of participant self-expression and decision-making by providing choice of activities 	<p>“the artists described how they are using a mixture of materials and techniques, adapting these to participants’ responses, needs and skills.”(AM21/12/09)</p> <p>“One group has developed the theme of ‘food’ in relation to their artwork and this has led to much storytelling and reminiscence.”(AM21/12/09)</p> <p>“A’s batik-making was a perfect joy and hit exactly the right note: instant results and a very engaging process with their drawn images in wax translated onto the cloth through their vibrant choice of dyes” (A2/11/09-03/10)</p> <p>“one person acknowledges that she is learning new skills: ‘painting is like lifting things straight from the heart onto the paper’ – amazing.”(A1/5/3/10)</p> <p>“i realise that the process of taking the pictures is a good way of extending the benefits of the art club into their everyday life, and at the same time brings aspects of their life into the art club” (A1/5/3/10)</p> <p>..”some activities, such as drawing, were too complex and difficult at the beginning and this might have discouraged participation. It took time for participants to develop technique” (HG24/3/10)</p>

		<ul style="list-style-type: none"> • Introducing a routine to the sessions – exercises at the start and reflection on achievement and next steps at the end • Activities which encourage participants to engage with each other • Consideration of activities which are not too complex as this could discourage participation. Sometimes repetition and development is required with certain techniques. 	<p>“Difficulties with literacy were overcome by engaging in creating vibrant, non-text-based work” AM2/3/10</p>
	Adaptability	<ul style="list-style-type: none"> • Being spontaneous, responding to events and keeping other artforms in mind • Responding to needs and skills of participants and adjusting the pace or type of activity • Responding to the physical needs of the participants 	<p>“I am aware of the importance of tailoring activities so that they meet individual needs....Facilitating the group to work together and within that allowing people to work at different speeds and in different ways”(A1/5/3/10)</p> <p>“Instead of playing catch with the ball, i arranged the tables so that we could roll the ball to each other as several members of the group are less agile and use a stick to walk”(A1/5/3/10)</p> <p>“I have no idea how the dynamic of the group will work, how many people to expect, what ages and physical abilities they might be. We will have to assess all this as we go along. For now it is an improvisation.” (A2/11/09-03/10)</p>
	Language support	<ul style="list-style-type: none"> • This had an empowering effect where participants had issues with literacy and education • Through being able to move between the artist and participants, the translator was able to extend the creative dimension through providing the ability to reflect. The translator assisted in encouraging participation. • Participants enjoyed the opportunity of being able to practise English, which was not their first language • Having language support was key to building trust – providing a ‘friend’ on both sides – explaining, reassuring, celebrating. 	<p>“the translator tells them that their drawings make them learn from the heart and not to worry about the results. Her...gentle enthusiasm allows them to forget their fears.” (A2/11/09-03/10)</p> <p>“some people who can’t write are helped by those who can. There are several languages spoken in the group, although not everybody is literate in their spoken language, everyone can speak some English but only a few can read and write in it” (A1/5/3/10)</p>

		<ul style="list-style-type: none"> • The importance of using facial expressions when translating • As an outcome of the language support, one host group has identified a need for literacy classes and these will be offered in the future 	<p>“The language support worker was more than a translator but acted as a co-facilitator, eliciting engagement and encouraging participation” (HG24/3/10)</p> <p>“Having the translator present was useful as she was able to pick up on comments, helping people to stay engaged”(HG24/3/10)</p>
	Gender	<ul style="list-style-type: none"> • There was a perception in one of the groups that the activities were aimed at women which affected participation by men • In one of the groups it was the encouragement of the largely female participants which enabled a male participant to stay and take part 	
	Sensitivity to cultural differences	<ul style="list-style-type: none"> • Awareness of cultural differences in devising activities which are inclusive or not off-putting and which do not underline differences or create friction • Knowing when to be challenging and when to encourage 	<p>“for example in using a camera some of the women made some barbed comments to muslim woman – there is friction within the group and friction in the day centre” HG17/12/09</p> <p>“the Chinese are more reserved and less adventurous in some respect. Try not to push them too hard or they may feel embarrassed when they cannot do what is expected...give more encouragement but be gentle” BACWG 23/3/10</p>
	Focus and distraction	<ul style="list-style-type: none"> • Food often accompanies activities undertaken by these groups at the respective centres. This meant that a fine balancing was required during the art clubs to maintain facilitation of the activity whilst meeting expectations. • Being absorbed in the activities allowed participants to ‘lose’ themselves and forget about any other concerns 	<p>“small confusions arose around where to sit and when tea would arrive but they were easily ironed out and the session became very focused.” (A2/11/09-03/10)</p> <p>“Participants were observed as enjoying themselves and some of the distractions were related to excitement about the activity”(HG24/3/10)</p>
	Venue & environment	<ul style="list-style-type: none"> • Familiarity with the venue helped people to feel safe and able to participate • Artists felt able to work well where the space was conducive and warm, less well where the venue was too hot and confined and with little storage 	<p>“Very frustrating. More snow and several phonecalls announcing cancellations. All our plans for today go adrift. I attempt to persuade them to start a little book each but my explanations don’t work and there is no sense of focus. XX and YY are outnumbered by us and</p>

		<ul style="list-style-type: none"> • Weather and distance can have an impact. The snow adversely affected attendance and participation • Transport was required to get people to one of the groups due to distance and physical difficulties • Lack of the usual number of participants and change in the group affects the group dynamic, causes workshop plans to go adrift and a resulting lack of focus to the sessions 	nobody can concentrate.” (A2/11/09-03/10)
	Trust	<ul style="list-style-type: none"> • Building trust and relationships with the group is important at the start to allow participants to feel relaxed enough to try new things and over time to deepen their creativity • A friendly approach helps to build trust • Building trust enables participants to feel safe enough to voice any concerns • The role of the translator is key to building trust – this person is able to reassure and affirm what is taking place. • The translator already has a relationship with the participants and knows them so is able to ‘broker’ and ‘bring in’ the artists so that they aren’t seen as ‘strangers’ 	<p>“...they are beginning to trust us and to see us as friends, as equals and that therefore these very private matters are able to be confided to us.” (A2/11/09-03/10)</p> <p>“the artists are very friendly. They also inspired the participants’ confidence in drawing and painting and have successfully encouraged them to open up to talk about their own life stories in the past” BACWG 24/3/10</p> <p>“when they became more familiar with each other, they did not feel shy when asked to do a catwalk or even sang while drawing” BACWG 24/3/10</p>
	Group and 121	<ul style="list-style-type: none"> • There is a need for balance between participants and session leaders. If there are more leaders than participants, this leads to a lack of focus and concentration and generates frustration • Working in a group enables themes to be drawn out and a continued building of trust • 121 sessions allow a deepening of trust and each participant to feel ‘special’ • Being able to both facilitate the group and provide 121 support enables different rates of participation – those who need help can get assistance whilst other members of the group can continue working • Enabling each participant to have a 121 during the 	<p>“the one to one sessions are great but there is a sense of competitive hierarchy developing over who should be seen when and in what order” (A2/11/09-03/10)</p> <p>“...to be sure that the structure of each workshop is both loose enough and firm enough to maintain and develop that trust.....need to ensure that support staffdo not take over the process” (A2/11/09-03/10)</p> <p>“while some were able to get stuck in, one to one time was given to assist others” ”(A1/5/3/10)</p>

		session requires careful management to avoid delays and frustrations.	
	Group already knowing each other	<ul style="list-style-type: none"> • Helps participation where the group members already know each other • Could also be perceived as a barrier where some people were new to the host group 	<p>“the group already know each other as a group – they aren’t complete strangers – this is an advantage” (A2/11/09-03/10)</p> <p>“..some people who were new to (the group) didn’t attend the workshops, perhaps perceiving that the participants were part of well-formed group” (HG24/3/10)</p>
	Collaboration	<ul style="list-style-type: none"> • Artist collaboration - Where 2 artists were working together, there was a high level of facilitation. 1 artist could act as the ‘spokesperson’ leading and motivating, opening and closing the session whilst the other was in control of the processes and activities • Artist and group collaboration - developing ideas with the group through reflecting back on achievement and together deciding what to build on and continue with • Translator-group-artist – facilitating participant engagement and involvement and building trust 	
	Reflection	<ul style="list-style-type: none"> • Artists reflect through their journals on the successes and weaknesses of the sessions and where to make changes and on what to work towards for the final pieces and the showcase • Artists also reflect on their own practice 	
	Demonstration	<ul style="list-style-type: none"> • The benefit of showing what can be possible can inspire, encourage, surprise and motivate as well as banish fear of the unknown or a remembered concern eg not being able to draw 	
	End product – sifting and selecting	<ul style="list-style-type: none"> • Importance of working towards something to give a purpose and focus to the sessions – both for each session and for the end of the project • Can lead to pressure of time and concerns on both sides • Encourages a process of sifting, selecting and editing to 	

		<p>achieve the goal</p> <ul style="list-style-type: none"> • There is a need to meet the expectations for the artists to realise their ideas and create something from the process/experience which reflects what has gone on and is a way of experiencing for others what the activity felt like as well as a way of demonstrating achievement • Desire to show work which is true to the group not producing work just for 'an exhibition' or to fulfil project managers' aims for the project 	
Health & wellbeing	Food	<ul style="list-style-type: none"> • Healthy eating and being conscious of this was a feature for one of the groups and was a theme for the arts activity • Having food available at the sessions was important as it provided comfort and familiarity and enabled participants to feel secure 	<p>"they talk about how particular foods bring luck or health or happiness" (A2/11/09-03/10)</p> <p>"The host group members explained the importance of food given that some elderly participants were managing chronic conditions such as diabetes and would be hungry by lunchtime. The food was also an important social element and people looked forward to it as part of the workshop experience." (HG23/3/10)</p> <p>"food became an inherent ingredient of the sessions due to its associations with being 'served and welcomed' AM2/3/10</p>
	Happiness	<ul style="list-style-type: none"> • Being engaged in creative activity, absorbed and distracted from other concerns generated feelings of happiness • Participants reported that taking part in the activities and being with the group helped them to feel happier than they did at home • 121 sessions enabled people to open up and talk about what their feelings and concerns • It is important for the artists to be motivated by the sessions themselves in order to engage participants 	<p>"they tell us how happy they are and how they will miss us and how they are already looking forward to the rest (of the sessions). D tells us that she has been coming to this group for 7 years and that this is the first time that she has felt truly happy here. (A2/11/09-03/10)</p> <p>"i really enjoyed the session even though i wasn't feeling very well, my time went by very happily" A1/5/3/10)</p> <p>"it's good exercise for my fingers and occupied my mind" A1/5/3/10)</p> <p>"it is important for the wellbeing of the artist to feel excited and inspired by the activities and the sessions</p>

			themselves in order to make them engaging for others” (AM2/3/10)
	Health issues, stress and worry	<ul style="list-style-type: none"> • In one of the groups there are lower levels of physical ability and health problems such as diabetes and arthritis and therefore more need of support such as transport • The way in which participants engaged if this was different to the group, became an indicator of external difficulties or issues • Artist concerns regarding the impact on wellbeing of the sessions ceasing • In one group, through the chats at the sessions it is clear that they are well connected with the local health services such as GP surgeries 	“there is one lady who has mental health problems indicated by her limited ability to concentrate” HG17/12/09
	Exercise	<ul style="list-style-type: none"> • This has been introduced as a warm-up routine in one of the groups and has been very well received and enjoyed • The warm-up routine has helped participants to relax, bond as a group and laugh, it breaks down barriers • Confidence and mobility improved eg participants initially sitting down during the warm-up became more enthusiastic about joining in 	
	Lack of confidence	<ul style="list-style-type: none"> • Issues of confidence during the sessions linked to previous experience of the arts or attempting to do complex activities • Low literacy levels and lack of arts experience can be exposed by the activities and require careful support and reassurance to turn these feelings around 	“the ladies are easily rattled and you sense that beneath their new-found confidence the old insecurities linger. They worry that they will not be able to write or draw well enough” (A2/11/09-03/10)
	Isolation	<ul style="list-style-type: none"> • Word of mouth will be an important way of reaching isolated members • Issues of isolation emerged as a result of taking part in the activities –eg one participant not wishing to take part in the same way had an impact on the group and the dynamic of the session and exposed in the artist a concern about how best to deal with this 	“x may need to be carefully nurtured both for x’s own wellbeing and for that of the group” (A2/11/09-03/10)

	Safety & support	<ul style="list-style-type: none"> Participants confided in support staff about their external difficulties and the artist felt reassured that there was a safety net of this support to enable assistance with these difficulties if necessary Safety is perceived through staff being around who participants know, being in a familiar venue, having transport provided so that it's easy to get to the sessions and having language support when needed 'Sign-posting' to health services was enabled through health care support workers and this could be built upon through making specific information available to artists and host groups to pass on to participants The health needs were not as forthcoming as anticipated 	"one of our elders has had a fall face bruised and hand in a bandage, her choice to come to the art club...mainly for the atmosphere and company is a positive indication that we have created a safe and supportive atmosphere" A1/5/3/10)
	Being together	<ul style="list-style-type: none"> Enhanced sociability and enabling a shared experience contributes to people's wellbeing and comfort 	"everyone spreads their pictures out in front of them and it's a nice activity the pleasure of seeing their own pictures as well as looking at each other's" A1/5/3/10)
	Sense of pride, ownership and self-confidence	<ul style="list-style-type: none"> Enabling a sense of achievement through creating artwork at the sessions led to a greater sense of identity, self-worth and confidence in participants 	<p>"it was great to see how proud people were of what they had done, wanting to make sure their names were on the work..this is ..an example of the rewards of engaging in the creative process, feeling a sense of ownership....increasing self-confidence and improving wellbeing" (A2/11/09-03/10)</p> <p>"the participants gain pleasure from accomplishing the task through the visual quality of their work" A1/5/3/10)</p>
Sustainability	Marketing the workshops	<ul style="list-style-type: none"> Various methods were used including leaflets and posters to publicise the workshops. Word of mouth and people bringing friends were the main method of recruitment. Local reputation of the groups is one factor influencing future participation and the ability of the groups to project to 'hard to reach' members of the respective communities. This process takes time. 	
	Impact on wellbeing	<ul style="list-style-type: none"> The benefits of the sessions encourage continuation as the group members actively request more sessions 	

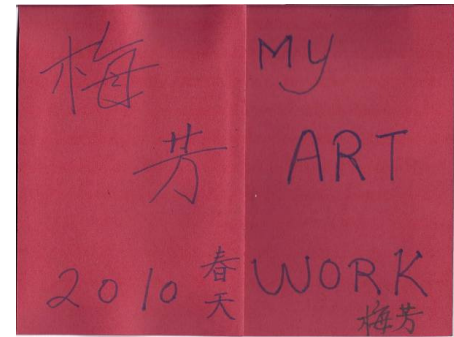
		<ul style="list-style-type: none"> • Negative impact due to lack of sessions as participants become accustomed to this window of wellbeing in their week and then the sessions stop • Breaks trust and wellbeing through not being sustained • Enables the host groups to see participants as individuals and therefore provide additional support where needed 	
	Participant attendance	<ul style="list-style-type: none"> • This varied in one of the groups – the group with more physical difficulties and higher levels of ill health attended less and heavily relied on transport being available • The group where people were used to public transport had a higher attendance • Attendance was affected by family responsibilities where participants were carers or cared for • Attendances and requests for continuation from the participants has resulted in both groups making funding available for both sets of artists to return to deliver a limited number of sessions • Consider introducing a half-way break into the project to allow review and reshaping of remaining project if necessary • Participants like to come with a friend or another family member 	“some participants tend to stick with their friend and come in pairs. So when one is not attending, the other will not attend either” BACWG 23/3/10
	Project duration	<ul style="list-style-type: none"> • Where the projects are short and limited (one-off) it is important to structure them carefully so that timescales are managed and the project can be contained within its duration (in this case 12 weeks). Consideration should be given to creating sessions which maximise this timeframe, giving people involved (artists and participants alike) in this short project a sense of achievement and enjoyment in the process while it lasted. It is important not to raise expectations beyond the project when the sustainability of such a project is unknown. 	

	Cultural awareness	<ul style="list-style-type: none"> Thought about the timing of sessions and time of year (eg if there are cultural holidays which will result in lack of attendance consider when to schedule the sessions) 	“one muslim woman was told at the day centre that she shouldn’t attend the arts club because she should be praying at lunchtime” HG17/12/09
	Impact on host groups	<ul style="list-style-type: none"> Understanding about working with an artist Taking on challenges Cementing relationships Learning new skills Given the right inputs cultural differences need not be a barrier to activity Being engaged in the arts is an emotionally uplifting experience Seeing the possibility and ease in integrating the arts into other initiatives they are delivering Seeing participants in a different light – more as individuals Forming partnerships with other host groups 	
	Partnership working	<ul style="list-style-type: none"> Establishing links and bringing partners together has strengthened understanding between the organisations and encouraged new links to be made Consider the possibility of working with more than one artist and swapping artists with different host groups to allow groups to experience different approaches 	“new links between AWP and other community organisations, such as the Somali community, have been established. Overall all parties felt that the project would contribute to successful inter-agency working in the future! HG24/3/10
	Host group support & engagement (cultural readiness?)	<ul style="list-style-type: none"> Host group support through translation was crucial and the translator has held the key to understanding the impact on the group and what is involved in delivering the sessions Where host groups can now see the tangible benefits of the activity, they are now keen to continue to support sessions and introduce other types of activities Support is required for host groups to be able to submit funding applications Host groups have learned what is involved in hosting an artist and arts workshops Took a while for the host groups to understand the 	“people now want other opportunities – to learn dancing through the arts club; to learn English through the Arts club and to explore new projects to helping people with dementia” BACWG 23/3/10

		<p>project and how it would work due to the swift start-up but this was gained as they were able to see the workshops 'in action'</p> <ul style="list-style-type: none"> One host group was more engaged at the selection and start-up stage than the other group 	
	Identifying need	<ul style="list-style-type: none"> Being aware of who is attending and who might benefit from the activity and working in partnership to engage these people Being aware of the optimum duration of a project to maximise attendance and impact Being aware of when 'sign-posting' is required and having the tools or support to enable this Care taken not to raise expectations beyond the project when the sustainability of a project is unknown Understanding the cultural sensitivities of the participants Committing to outreach development work through a development worker 	<p>"new group members have been identified through the project although these did not attend the workshops, the host group have subsequently been able to engage with them and it is expected that they will be included in future activity" HG23/3/10</p> <p>"in order to involve the more 'outer edge/hard to reach individuals the project needs to be longer" AM2/3/10</p> <p>"there was a perception that 'sign-posting' participants to health services could be integrated into the sessions through having information available to artists..." AM2/3/10</p> <p>"where the projects are short and limited (ie on e off) it is important to structure them carefully so that timescales are managed and the project can be contained within its duration" AM2/3/10</p>
Project management	Project briefing	<ul style="list-style-type: none"> This was considered important and would have been more successful if it had been followed by a separate more in-depth meeting with each of the host groups in order to understand more about their remit, the participant group and their hopes and fears for the project. This would also have helped in host groups understanding more about the artist, how the sessions might work and what the outcomes might be. More preparation time with host groups assists would ensure appropriate activities are developed to maximise participation and respond to the sensitivities of cultural differences 	

		<ul style="list-style-type: none"> The lack of host group meeting resulted in a slowness in partnership building and some difficulties in understanding on both sides. 	
	Clarity of roles and responsibilities	<ul style="list-style-type: none"> Confusion, tension and frustration arose where the health support role crossed over with an overall project management role and a session-facilitation role. This confusion of roles resulted in a lack of 'flow' for the sessions and in one artist, a loss of confidence in the delivery of that session. 	"clarity of support required by the artist during the sessions would have helped to reduce tension about the success of the activities" AM2/3/10
	Staff and management support	<ul style="list-style-type: none"> The role of any co-facilitator (whether another artist or a health/support worker) needs to be devised and worked through by both parties at the outset to ensure successful delivery There was a perceived requirement for any supporting staff to maintain an open approach, allowing the session to unfold under the responsibility of the artist Clarity of support required by the artist during the sessions would have helped sessions to run more smoothly and reduce tension 	

8.4 BACWG creative evaluation exercise



Front and Back Cover



Page 1 & 2



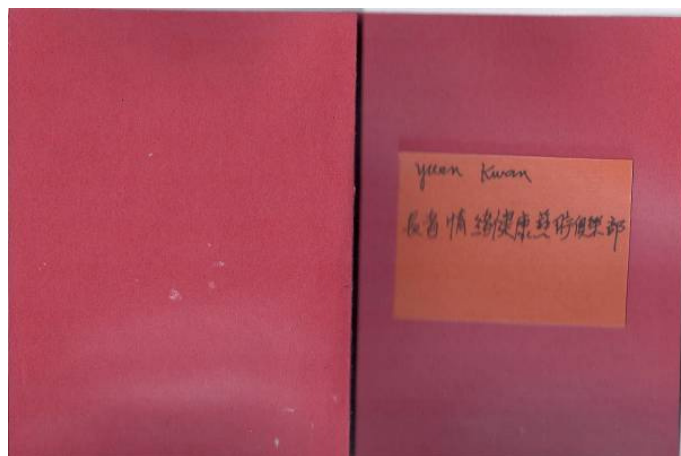
Page 3 & 4



Page 7 & 8



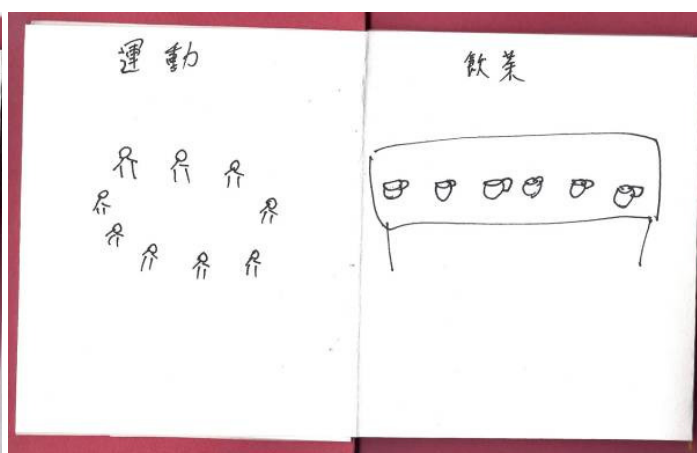
Page 5 & 6



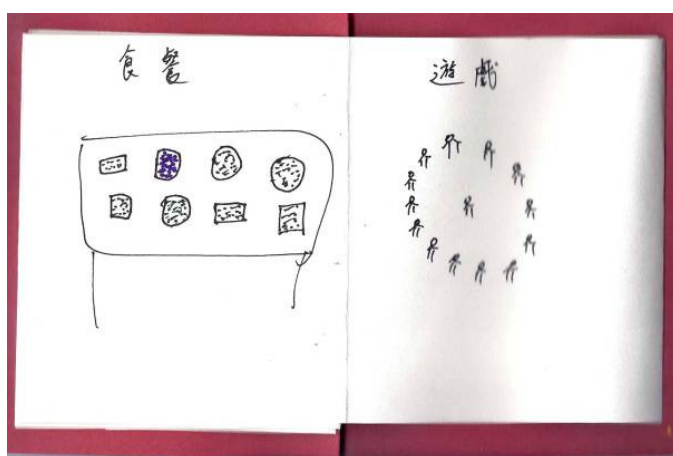
Front and Back Cover



Page 1 & 2



Page 3 & 4



Page 5 & 6



Page 7 & 8

8.5 Dhek Bhal creative evaluation exercise

Bristol REACH -Arts For Wellbeing Clubs

Last Session Evaluation Activity

Hannah Cox^{21th}
June 2010

Evaluation Activity

Place a large sheet of paper on a table which the whole group can sit at.

Divide the sheet in to five sections - Agree in section 1,
2 is agree but not strongly, 3 is neither agree or disagree,
4 is disagree but not strongly and 5 is disagree.

The Elders all chose a marker.

Everyone takes turns to make statements about the Arts Club.

The elders place their markers on the paper to indicate their responses to their own statements and to the statements of others.

1> I enjoyed the printing

2> I liked using the disposable camera

3> Art Club is the first time I have used a camera

4> The instructions were easy

5> I would recommend photography to others

6> I will carry on using a camera

7> looking back on my life has been a positive experience

8> I enjoyed sharing memories and stories with the group

9> I could have come to the club with out a translator

10> I would prefer at least one of the people running it to speak my first language

11> I very much enjoyed the social aspect

12> Art Club is emotionally uplifting

13> I will be glad when the Art Club is finished

Agree

Neither

Disagree

1

2

3

4

5

6	1			
5	1	1		
4				3
7				
7				
7				
7				
7				
5				2
2		5		
7				
7				
				7

Evaluation Activity – Last Session Comments.

Captured by the support workers during the activity. Using paint reminded me of my childhood – I liked that. I haven't used paint since I was a child, it made me happy to be reminded of this.

At first I was very nervous about using the materials, especially as my hand shakes – but now I feel confident as I enjoyed being able to do the activities. Talking about childhood to adult and the journey through life was an enjoyable and positive experience.

Sharing objects that were brought in brought back memories of living in Pakistan, the objects reminded us of things from our childhood. At the start they felt nervous about whether they would be able to do it, but now feel confident as they have enjoyed learning new things. They felt like they could talk about problems in their life, they felt safe and supported by the Art Club.

8.6 Registration pro forma

reach responding to health needs

Arts for Emotional Well-being Club participants registration form

Data protection (Data Protection Act 1998) The information given will not be used other than for the Bristol REACH project. Giving your name is only for health & safety purposes. Your name will not be used in any other documents. What you tell us on this form will help us evaluate who has come to the club. All information is kept securely for up to 2 years whilst the evaluation is completed.

Your Details		
Title	First name	Surname
Your age (circle)	45 – 55 56 – 60 61 – 65 66 – 70 71 – 75 76 – 80 81 – 85 < 86	
Your sex (circle)	Male Female Other	
What is your postcode? (please give just the first 3 letters)	What is your employment status? (circle) Retired Employed F/ t - P/ t Self-employed	
Equal Opportunities REACH is committed to equality of opportunity. To help us monitor progress please complete this ethnicity section and circle the relevant description that applies to you		
Bangladeshi	Indian	Mixed – white+Asian
Black African	Pakistani	Mixed – white+Black African
Black British	Asian - other	Mixed- white+Black Caribbean
Black Caribbean	Chinese	Mixed - Other
Black – other	White British	White Irish
White – other	Prefer not to say	
Disability/support needs Please tell us about any health problems we need to be aware of . Do you consider yourself to have a disability? If yes, please give details: Do you need support for a disability to attend the club? If yes, please give details:		

<p>Do you consider yourself a Carer? (circle)</p> <p>Yes No Prefer not to say</p>	<p>Do you consider yourself a cared-for person? (circle)</p> <p>Yes No Prefer not to say</p>
---	--

Communication We will aim to offer language support.

Please tell us how confident you are in speaking and understanding English (circle)

Not at all confident Occasionally confident Fairly confident Very confident

In order to take part in REACH activities, will you need help from a language support worker? Yes/No

What is your preferred mother tongue? European language (please state).....

Urdu Punjabi Gujarati Hindi Cantonese Mandarin

Other (please state).....

How did you find out about this activity? (circle)

Word of mouth Flyer Media (Radio/TV) Media (newsletter) Media – other

Other (please describe)

Have you taken part in anything like this before? Yes/No

If yes, please describe it.

Transport and the environment Please tell us how you travelled to your REACH Arts for Emotional Well-being Club (Circle all that apply)

Walk Public transport - Bus - Train Supported transport – e.g. Dial-a-ride

Bicycle By Car – Solo – with another By Taxi – Solo – with another

Other

Thank you for agreeing for this information to be gathered

You will be helping towards enabling future activities like this.



Willis Newson
20 Portland Square
Bristol BS2 8SJ

T 0117 924 7617
E info@willisnewson.co.uk
www.willisnewson.co.uk

924 Bristol Reach Evaluation Report Final - Rev G

8.7 Summary notes of host group meetings held mid-way in December 2009 and at the project end-point in March 2010

REACH Bristol

Host Groups midway evaluation meeting

December 17th 2009

Present:

Sarah Morris	SM
Hollie Grant	HG
Angela Tang	AT
Norma Daykin ND	
Alex Coulter	AC

- Unfortunately no Dhek Bhal representative was able to attend but SM was able to bring some feedback to the meeting from Zehra Haq, the Director of Dhek Bhal. She had sat in on one workshop. SM has also talked to the language support worker and has some feedback from her. Dionne has the questionnaire to fill in.

What is going well?

Chinese Women's Group

- The project is going very well and the participants are finding it interesting, it helps with socialising, learning new skills and discovering hidden skills. At first some people were reluctant because they hadn't done art before and some can't write. It gives them a sense of fulfilment and builds confidence.
- Increasing number of participants, the first session was the lowest attendance, with more joining and an average of 9-10. Word of mouth and people bringing friends. The leaflet has been distributed at a local Chinese Elderly People's Club and posters have gone up in Chinese supermarkets, they have used various methods to get messages out.
- Participants began by saying they were no good, but they were not shy to get started – they were open and happy to try something new.
- The group already know each other as a group – they aren't complete strangers – this is an advantage. The sessions are structured and the activity is introduced in a very effective way. The timing of the artist and writer, their clear and slow communication and the way the activity is built up gently and with imagination means that by the time they pick up a brush they are able to achieve instant results. They have chosen simple things and there is a high level of success immediately. The technique is very quick, artists choice of materials is very good. The room is set up well and there is a lovely routine to it now. They start with reflection on what has happened before. There is a lot of affirmation – the poet saying how much she is looking forward to it – the artists are constantly affirming.
- Usually when they attend the Chinese Elderly People's Club the activity is very different – mah-jong or tai chi – the Arts Club brings out a different side – they can share their stories, their past, get more comfortable. When they talk about their family it helps them explore their identity, brings back memories. It is very special because there are not many opportunities for them to share their stories in a comfortable environment – they

are mostly very isolated – usually they can only communicate with Chinese speakers – Chinese culture is very private.

- The artists are critical in this – they make a great effort – how they start the session
- a warm up exercise helps relaxation.
- The topics are safe – choose a food – why do you like it – allows them to say as much or as little as they want – there is no pressure. One participant talked about oysters and it emerged that her family had an oyster farm in China. It is light and engaging.
- Food is the perfect topic – they are passionate about food – it gives people the confidence to talk about their past, their mother's cooking..
- They are building a book with recipes – a combination of images and recipes – an amazing book.
- For example someone who has never been to school is doing homework off her own bat – drawings at home and she has never drawn before.
- Another person says she has never been to anything like this before and dreams about the next session.
- having two artists really helps, they are together a force – with the numbers in the group it takes the pressure off
- There has been an imperceptible development of the end product – the book, very unthreatening

Dhek Bhal

- Smaller number still coming – feedback is positive. There are tensions in the group when aspects of individual's cultural beliefs are discussed. Those that are coming are really valuing and enjoying it. It has taken time to build relationships – they do know each other from the day care centre.
- Numbers have gone down. The physical ability is quite different – there are many more health problems evident than in the CWG – physical problems such as diabetes, arthritis; they are less independent and there is a big difference in the level of ability (with CWG). They seem to be less happy – there are cultural differences. They seem less independent, e.g. CWG participants are travelling to the venue by bus; the DB group are arriving by taxi.
- one of the aims of the project is to identify health needs and to establish links with services
- This has not been addressed directly but indirectly. Some healthcare needs have emerged. In CWG there is one lady who has mental health problems indicated by her limited ability to concentrate.
- Dhek Bhal- 1 lady said she had problems and this is being followed up. As women it is hard for them to stand up for themselves in their culture – the group has a mixture of

cultural differences also which may be hard. For example in using a camera some of the women made some barbed comments to a Muslim woman – there is friction within the group and friction in the day centre. One Muslim woman was told at the day centre that she shouldn't attend the Arts Club because she should be praying at lunchtime.

- 2 ladies dropped out because 1 couldn't attend anymore and so the other didn't want to attend without her friend.
- 1 lady is very active and brings someone with her who is less confident
- 1 lady has dropped out who was quite negative
- Core of 6 who are working well together – have had 12 through the door at one session. It seems to be the more frail, vulnerable women who have dropped out.

What is not going so well?

- CWG had hoped that more people would join who didn't usually come out. The promotion is ongoing – still hoping to recruit – difficult to get people out of the house to join, they are sceptical – not very socialised some have caring responsibilities and are very committed to that role.
- The same is true of Dhek Bhal as well – many have a caring role, they had hoped that people would take advantage of the sitting service which should free up carers. REACH should explore further respite care offers (which can include quality of life) – the project would have benefitted from more outreach work, a development worker – if it were going to continue this would be explored. There is a sustainability issue in that the project is only funded for 12 weeks while the processes being described take time.
- DB The room is very small and that has been a barrier – there is limited storage – it is a room intended for art activities with a sink etc but it is a hot and confined space (Barton Hill Settlement).
- Feedback from Dhek Bhal has been difficult to get. The interpreter hasn't been engaged with the project – doesn't see it as role to fill out the evaluation questionnaire. This half way evaluation has been an opportunity to discuss this. In CWG the interpreter has been writing a report every week –own insights and reflections.

Learning from the project

- There was some discussion about whether having two artist was a benefit.
- The importance of good working relationships, and ensuring time to develop these, was acknowledged.
- It was right to involve the host groups in the selection of the artists – a lot of trust is needed from both sides. The lead in has been too rushed.
- Cultural awareness is very important. They need to look into the issue of not having artists from BME communities. Perhaps this could be addressed by developing a network of BME artists.

- In CWG it has been positive that the artists and the support worker are not from the same cultural background – a positive learning experience for all of them.
- AWP improving services – what is the learning for service delivery? Not really got to that stage – need more time to reflect. They can identify individuals who need more support
- collaborative working – the mix of skills – is good and this has strengthened information exchange. However, information exchange regarding health services has been minimal.
- Participants don't seem to question the presence of health staff – it has been more overt with Dhek Bhal that they are mental health staff – perhaps not necessary or helpful. Dhek Bhal participants are referred via the day care centre – they are already identified as having health needs so maybe not surprised at the presence of AWP
- CWG participants are more self-referral – not referred through mainstream services.
- need to be careful about talking about health roles
- Perhaps it is better to pick people out over time – observing their needs. This kind of work helps the host groups know their people better and it develops their relationship with AWP. Is it the right role for secondary mental health services or should it be the PCT?

What about the future?

- because of the positive response CWG definitely hopes they can continue to organise similar things. Now they have a taster people can witness – word of mouth is very convincing – hopefully if it can be done again more people who were reluctant will join.
- working collaboratively in the community is a good thing – the health partner has supported the project but it isn't part of a strategic plan – hopefully people managing day services will come to the showcase event and it will get them to listen to the host groups. The PCT hasn't engaged with the project very meaningfully.

BRISTOL REACH

Summary of evaluation meeting with host groups, 24th March 2010 at end point of project

Present: Zerha Haz (Dhek Bhal); Shameen Sajid (Dhek Bhal); Dionne Smart (North Bristol CMHT); Sarah Morris (AWP); Norma Daykin (UWE).

Key points

1. It was acknowledged that it was disappointing that no representative from the Chinese Women's Group was able to attend: this skewed the discussion towards the Dhekhbal experience. However, participants in the meeting were able to report on conversations with CWG members who also attended and gave feedback at the half-way meeting.
2. Attendance at the workshops meeting has been recorded and the discussion focused on the reasons for apparent differences in attendance patterns between the two groups. Attendance at the Dhekhbal group has been slightly more erratic than at the CWG and four members of the former group dropped out. A number of reasons were put forward for this including:

Ill health – levels of ill health and impairment were higher among Dhekhbal participants than among CWG members

Holidays – some of the workshops coincided with holiday times and this may have affected attendance

Transport – the Dhekhbal members were more reliant on transport provision whereas the CWG members were noted as being independent and used to using public transport

Many participants are both carers and cared for and family responsibilities may have affected attendance.

Experience of the group: the host groups reported that some people who were new Dhekhbal didn't attend the workshops, perhaps perceiving that the participants were part of a well-formed group.

3. Demographics were discussed. Information about participants' backgrounds has been recorded and this was discussed. It was noted that attendance was from different parts of Bristol with concentration from the BS2 and BS5 postcodes.
Age differences were noted: the average age of CWG members was older than that of the Dhekhbal members.
4. Issues affecting participation were discussed. These were similar to the issues affecting access discussed above. In addition, the health partners noticed that concentration levels were rather low among the Dhekhbal group to start with and that participants were easily distracted. Having the translator present was useful as she was able to pick up on comments, helping people to stay engaged. Participants were observed as enjoying themselves and some of the distractions were related to excitement about the activity.

The serving of food was mentioned as a distraction: activity seemed to stop when the food arrived. The host group members explained the importance of food given that some elderly participants were managing chronic conditions such as diabetes and would be hungry by lunchtime. The food was also an important social element and people looked forward to it as part of the workshop experience.

Issues of culture were discussed. For example, photography was used in the workshops and people responded to this in various ways. Some people did not want images of themselves to be used for complex reasons. One lady was worried about how others might perceive the image, perhaps making judgements about her life. Others didn't mind having their photographs used. It was mentioned that one person was perhaps pressurized and criticized by some of her peers for not wanting her photograph to be taken. It was acknowledged that it is unsafe to assume that because people are from the same ethnic background they will share the same views and responses to arts activity. It was agreed that the issue of photography was sensitively managed and that most people were able to choose whether to have their photograph taken.

The group process was discussed. Even though participants knew each other it took time for them to form a cohesive group.

Communication would have been difficult without the presence of an interpreter. One health partner noted that the language support worker was more than a translator but acted as a co-facilitator, eliciting engagement and encouraging participation.

5. Perceptions about the impact of the workshops on participants were discussed. The isolation and lack of confidence of some women was noticed at the beginning. The health partners commented that some activities, such as drawing, were too complex and difficult at the beginning and that this might have discouraged participation. It took time

for participants to develop technique. This was attributed to the artist 'thinking on her feet' and not having had the benefit of preparation time with the host groups.

The health partners reported that they observed rising levels of self confidence in members of both groups. The host group representatives agreed, noting that enthusiasm picked up after Christmas as the group became rather like a family. Group relationships and teamwork all improved and people also became more focused on the work and were enthusiastic about the prospect of it being shown. When this happened they couldn't believe what they had done. The project outcomes overall were described as brilliant. Overall, participants seemed to find the workshops very beneficial, as things progressed they generated and shared ideas. It was reported that several of those who didn't attend did in fact want to come.

Language issues and the role of the translator were discussed. Members of the Dhekhbal group stated that they wanted to learn English. As an outcome Dhekhbal have now identified a need for literacy classes and these will be offered in future.

New group members have been identified through the project: although some of these did not attend the workshops, the host group have subsequently been able to engage with them and it is expected that they will be included in future activity.

Relationships and understanding between the participant organisations have strengthened and developed and there was excellent team working. New links between AWP and other community organizations, such as the Somali Community, have been established. Overall all parties felt that the project would contribute to successful inter-agency working in the future.

6. Project management issues such as communication issues were reviewed. It was agreed that more time could usefully have been spent doing preparation work at the beginning. The artists had insufficient opportunity to get to know the host groups before the workshops commenced.

Consent issues were discussed. The issue of informed consent was raised right at the beginning with the Dhekhbal group and there was a perception that this may have been too early as some participants needed to experience the project in order to fully understand the consent issues. Hence consent needed to be re-addressed at each stage.

Arts for wellbeing clubs – feedback provided by BACWG at the end of the project to feed into the end point host group meeting (24th March 2010)

Advantages

- built up and improved the relationship among participants;
- developed new interest and skills in arts;
- more open-minded and happier;
- the participants were willing to help each other during the session and encouraged one another in times of frustration;
- participants found it enjoyable and fun in doing the exercises together;
- the artists are very friendly. They also inspired the participants' confidence in drawing and painting;
- the artists have successfully encouraged them to open up to talk about their own life stories in the past;
- when they became more familiar with each other, they did not feel shy when asked to do a catwalk or even sang while drawing; and
- some of the participants brought their home-made food for sharing and discussed methods to improve the taste of food.

- A great alternative to staying at home and something for them to look forward to each week

Points to note

- cultural differences : the Chinese are more reserved and less adventurous in some respect. Try not to push them too hard or they may feel embarrassed when they cannot do what is expected and they might get upset; and
- give more encouragement but be gentle.

What people want in the future?

- opportunities to learn dancing through arts club;
- opportunities to learn English through arts club; and
- explore new projects to helping people with dementia.

Other comments

- some participants tend to stick with their friend and come in pairs. So when one is not attending, the other will not attend either.

8.8 Summary notes of artist meetings held mid-way in December 2009 and at the project end-point in March 2010

BRISTOL REACH

Report on evaluation meeting with artists, 21 December 2009

Present: three artists from two projects; Bristol Reach Project Manager, Bristol Reach
Evaluation Advisor
Apologies: Reach Project Evaluator
Norma Daykin 21.12.09

Key points

The workshops

- These are generally going well, the artists described how they are using a mixture of materials and techniques, adapting these to participants' responses, needs and skills.
- Thematic working seems to be effective. One group has developed the theme of 'food' in relation to their artwork and this has led to much storytelling and reminiscence. They are in the process of producing a recipe book for the showcase and they are very proud of their work. Storytelling and biography work are also key elements of the other project that participants seem to value and enjoy.
- The two artists who are working as a pair have both found this to be very helpful in relation to managing the group process, facilitating, attending to individuals when necessary and managing interaction with participants and other team members including health staff and the translator.

Participation and issues affecting participation

A number of issues may have affected participation including:

- Language issues were discussed. In one project it was noted that while English is adopted for one-to-one discussion with the artist, English is not the language adopted for group discussion. This artist reflected that hands-on activity seems more effective and enjoyable for participants than discussion based work. Language issues may have affected this.
- Literacy and education have been an issue with one group but having a translator present has been empowering for participants
- Working closely with a translator seems to be a significant element. One artist reflected that the role of the translator has turned out to be much more important than was initially thought. One particularly skilled translator has contributed not just to facilitation of a group but has added a creative dimension, interpreting information and reflecting on participants' responses.
- Participants are older adults and few have recent experience of arts activity. Further, in one project levels of physical ill health and impairment are relatively high. These issues might have contributed to initial lack of confidence and difficulties in engaging with certain activities. One artist found that the capacity of individuals in the group was less than initially anticipated: this artist has responded by slowing the pace and simplifying the activities.
- Gender has influenced participation. In one group, four men have been identified as group members but they have not turned up. This may be because of the perception that the groups are for women.

- Expectations of the group have needed to be shaped over time: initially, one group was frequently disrupted, for example, by the arrival of food, which became the focus, distracting somewhat from the artwork. The artist has worked to ensure that participants stay focused on the activity by designating a break time for food.

Health and wellbeing

- Health and wellbeing issues are being raised indirectly, not directly, in the groups. For example, one group is identified as being very health conscious and likes to discuss healthy eating. Other stories have emerged and disclosure taken place: issues of isolation seem to be emerging. One participant said that being at the group was the first time she had felt 'happy' for months. The artists have observed that confidence and mobility seem to have improved, for example, participants who initially sat down during the introductory warm-up are now keen to join in.
- In one group, the baseline level of health and wellbeing is lower than in the other group. In this group, participants have been open about discussing physical health issues and stress. They also seem to be becoming more relaxed as time goes on. From their accounts, it seems apparent that most of them are connected with local health services such as GP surgeries.
- Having a 'safe' space for the group was identified as important. The fact that participants are familiar with the venues where the activities are taking place seems to have encouraged participation.
- Word of mouth is a significant issue. This seems to be the main method of recruitment. It was agreed that the local reputation of the groups is one factor influencing future participation and the ability of the groups to project to 'hard to reach' members of the respective communities. It was also noted that this process takes time.

Project management

- Artist induction was discussed. Although the main induction meeting was helpful, it was suggested that each artist would also have benefited from induction with their own host group and professional team. The fact that this did not happen meant that the first activity session was the first time the teams worked together, making it difficult to explore and clarify some issues such as the artists' style of working and the range of appropriate activities. .
- This lack of lead-in activity may have contributed to some initial difficulties and although these are now in the process of being resolved, future projects need to address the issue of clarity of roles when professionals and artists with overlapping skills and expertise are asked to work together.
- Up and down-brief meetings and support were discussed. The artists have found the process of collaboration with health professionals supportive on the whole. They have used these meetings to discuss a range of issues including impacts on participants as well as team dynamics. It may have been beneficial during the early stages of the project to allow more time for these meetings and to make sure that they happen without interruption (see comment on induction above).
- The role of the host groups was discussed. This has been very engaged and supportive on the whole. One of the host groups has not been able to send representatives to the half-way host group team meetings, leading to an impression being formed that they may not be fully engaged with the project. However, the artist working with this group

reported that on a day to day level, the host group representatives are very engaged and supportive.

- Sustainability was discussed. One host group seems to have recognized the value of focused activity and seem keen to carry on with the arts activity after the project ends. They also clearly have the management skills and resources to make this happen in collaboration with artists. Sustainability issues are less clear for the other group, but it was noted that they have been very supportive and consistent in their 'hosting' role.

Evaluation methods and issues

- The artists are keeping reflective diaries. One artist is eliciting participants' comments through a log book, which she then uses to inform her reflective account. Two of the artists are very familiar with this way of working: for another it was new and there was an initial perception that this might be a chore. In fact, this has not been the case and the artists have found the reflective writing useful. In some instances, the artist has shared her personal reflections on the group with participants. This seems an excellent way of sharing information and encouraging the group to 'own' this as well as encouraging participants' reflection.
- One translator has been asked to keep a reflective diary. This was not identified as an evaluation technique at the start of the project and is only being undertaken in one of the settings. However, this is seen as useful by the artists, it could be considered in relation to future projects.
- The Steering Group needs to make sure that there are clear protocols for the following in relation to all information collected for the project:
 1. Ensuring participants give informed consent to providing information
 2. Ensuring that confidentiality and anonymity are maintained
 3. Ensuring appropriate access, including who reads, interprets and reports information
 4. Data storage: ensuring this is secure and that data are destroyed at an appropriate time at the end of the project.
 5. Dissemination: ensuring an appropriate strategy is in place that takes into account that this is a service evaluation and not research

924 Bristol Reach

Notes to final artist meeting – 2nd March 2010

Joanna Espiner – 2/3/10

Present: Norma Daykin, UWE
Joanna Espiner, Willis Newson
Hannah Cox (artist working with Dhek Bhal)
Barbara Disney (artist working with the Bristol and Avon Chinese Women's Group)
Karen Hayes (artist working with the Bristol and Avon Chinese Women's Group)

Working with a translator

- The translator has a creative influence as a cultural filter, allows expression of the group and acts as a key facilitator and conduit of key information to participants
- In the DB group, participants were keen to use and practise their English, preferring not to use the translator all the time
- The fact that both translators were linked and committed to the host groups meant that they were very engaged in and committed to the project

- The way in which they were sensitive to their own culture, allowing people time and space and having an understanding of these specific groups' needs was crucial to how well the sessions were delivered
- Crucial to building trust with the group and enable them to open up and become more expressive

Workshops and artforms

- Visually based artforms were more successful than others in how they enabled people to work quickly in spite of some trepidation at starting out
- Experimenting with artforms was beneficial in order to find what was most successful and engaging so being prepared to do a number of different activities within a session was important. The notion of introducing exercise (and drama routines) at the start came out of this experimentation and was adopted as a regular part of each session.
- Using a familiar space was important to the CWG
- The levels of literacy were low which impacted on the types of activities which could be carried out and required adaptability on behalf of the artist. Difficulties with literacy were overcome by engaging in creating vibrant, non-text-based work.
- Food became an inherent ingredient of the sessions due to its associations with being 'served and welcomed'. Balancing the sessions between food and activity became finely tuned so that the activity could be prioritised. Gradually the need for food diminished as the interest in being involved and immersed in the activity increased.
- It is important for the wellbeing of the artist to feel excited and inspired by the activities and the sessions themselves in order to make them engaging for others

Project management

- Clarity of support required by the artist during the sessions would have helped to reduce tension about the success of the activities.
- Confusion, tension and frustration arose where the health support role crossed over with an overall project management role and a session-facilitation role. This confusion of roles resulted in a lack of 'flow' for the sessions and in the artist, a loss of confidence in the delivery of that session.
- The role of any co-facilitator (whether another artist or a health/support worker) needs to be devised and worked through by both parties at the outset to ensure successful delivery
- There was a perceived requirement for any supporting staff to maintain an open approach, allowing the session to unfold under the responsibility of the artist

Health and wellbeing

- The role of the health support staff was discussed. Whilst this was considered helpful overall, especially when participants did express issues which required some action, there was a perceived 'cultural' clash in approach between how the artist and the health professional would structure and deliver the sessions. An issue was raised around whether there was too much health support at each session and whether this was a hindrance to the smooth delivery of the sessions.
- The benefit of the health support staff was recognised in their ability to take responsibility for assisting participants in overcoming any expressed health or

external difficulties and allowing the artists to continue with their work in delivering the sessions

- There was a perception that 'sign-posting' participants to health services could be integrated into the sessions through having information available to artists rather than requiring a health professional to be present at the sessions
- In order to involve the more 'outer edge/hard to reach' individuals the project needs to be longer

Sustainability

- Frustration was expressed at the lack of sustainability of these smaller projects and the fact that there are a number of 'pilot' projects like these which are not able to progress due to lack of funding.
- In order to meet the aims of the project in terms of reaching 'hard to reach' individuals, there would need to be a longer sequence of sessions
- Where the projects are short and limited (ie one off) it is important to structure them carefully so that timescales are managed and the project can be contained within its duration (in this case 12 weeks). Consideration should be given to creating sessions which maximise this timeframe, giving people who have been involved in this short project a sense of achievement and enjoyment in the process while it lasted. It is important not to raise expectations beyond the project when the sustainability of such a project is unknown.
- The artists perceived the lasting impact of the project on the groups to be in:
 - understanding about working with an artist
 - taking on challenges
 - cementing relationships
 - learning new skills
 - given the right inputs cultural differences need not be a barrier to activity
 - being engaged in the arts is an emotionally uplifting experience
 - seeing the possibility and ease in integrating the arts into other initiatives they are delivering
 - seeing participants in a different light - more as individuals
 - forming partnerships with other host groups

Recommendations for future similar projects

- For delivery of a project of similar length, eg 12 weeks, focusing on a celebration rather than an end product
- The project benefitted from a half-way break
- Provide the possibility of the artists swapping host groups half way through to allow each host group to experience a different artist approach

8.9 Consent pro forma

reach

CONSENT FORM

We would like to use images and quotes from the work you have produced during the Bristol REACH project. These will contribute to the evaluation of the project by Step Ahead Research (a company based in Exeter) and may be used as part of publicity to promote REACH and to enable us to continue providing similar opportunities for others. **Any images or quotes we use will be anonymous.**

If you are happy for your work to be used in this way please give the course leaders a copy of it and initial the boxes and sign this form.

I agree to images and quotes from my work being used in the way outlined above (please initial box)

☐

We would also like to use photographs of you during the workshops, for publicity for REACH. This might be on a website, such as the Arts and Health South West website or in a newsletter for other arts and health organisations. Although we don't intend to use them in local papers we can't guarantee that this won't happen once images are in the public domain.

I agree to images of me being used in this way (please initial box)

☐

We are making a DVD about all the REACH projects with film and interviews. This will be used to promote REACH at conferences and on the internet.

I would like to take part in the filming for the DVD(please initial this box)

☐

Please sign and date this form:

Name:.....

Signature:.....

Date:.....

1 copy for participant; 1 copy Willis Newson; 1 copy REACH

Version 1 06/11/09