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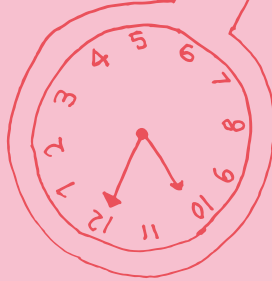
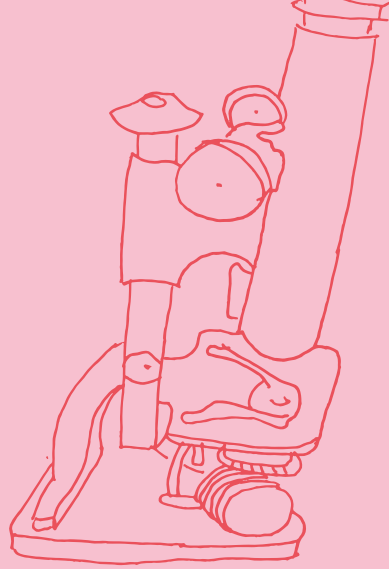
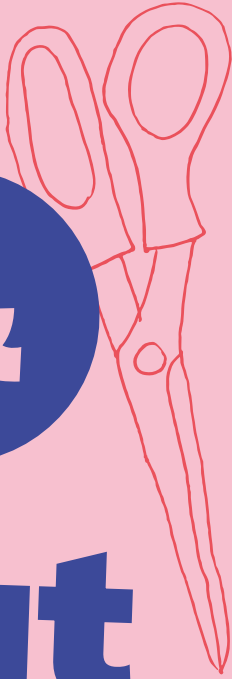
&

Out

of

Hospital

A creative intervention programme by Arts in Health
for patients & staff at Sheffield Teaching Hospitals



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Introduction

The In & Out of Hospital arts programme was conceived in 2016 to expand the provision of more in-depth and longer-term creative interventions for specific patient groups.

Arts in Health provide regular art and crafts sessions on wards, led by trained ward activity volunteers. We also run a monthly music programme with professional musicians on 21 wards. Our programme of work reaches an average of 7,000 patients per year and most of the work we do takes place in the areas of our hospital with short-stay in-patient groups. The data we collect from the sessions predominantly looks at improvement in mood and socialisation.

The In & Out of Hospitals arts programme was never intended to replace our less intensive creative sessions, but instead wanted to focus on delivering tailored, longer-term creative interventions to long-stay inpatients, as well as outpatients who often have a life-long medical condition and relationship with Sheffield Teaching Hospitals. We wanted to measure the deeper impact of high-quality interventions delivered by professional artists. The focus for the programme was to measure the impact of bespoke arts interventions on:

- Mood and general wellbeing
- Social interaction
- Bond with family/friends
- Self-confidence and self-pride
- Creative, mental and/or physical skills development
- General experience of being a patient in our hospital

Arts in Health, together with relevant members of staff in hospital departments with longer-stay patients, set out to select experienced artists to develop and deliver hands-on and tailored creative skills workshops for specific patient groups. We also wanted to ensure that the work would be made public, thereby creating a greater awareness of the Arts in Health work that takes place at Sheffield Teaching Hospital NHS Foundation Trust and the work of Sheffield Hospitals Charity.

We worked closely with the volunteer services department as well as four hospital departments and three external project partners.



Partners in the Project

The programme was funded by Sheffield Hospitals Charity and Arts Council England with financial contributions from University of Sheffield and a private donor, as well as in-kind support from Sheffield Museums and Yorkshire Artspace Society.

We worked with four departments within Sheffield Teaching Hospital NHS Foundation Trust:

- Spinal Cord Injuries
- Palliative Care
- Hearing Impairment
- Stroke Patients

As well as internal partners, we were keen to build closer links with partners outside the Trust to create more awareness about the work the Arts in Health team were doing within the local NHS. For this first programme we worked with:

- University of Sheffield, Department of Music - Psychology of Music
- University of Sheffield, School of Nursing & Midwifery - Oral History Project
- Sheffield Museums

Selection of Patient Groups & Creative Practitioners

Although the programme of work would impact minimally on the workload of the staff, we did make it clear that we did need their input to help us with:

- *Designing an artist brief* in order for us to attract the most appropriate and experienced artist to deliver the creative intervention for a specific patient group
- *Shortlisting and interviewing the candidates* to ensure staff were aware of what to expect and engaged with the project taking place with their patient group
- *Support the artist(s)* in the departments or ward areas, by providing a welcome and safe space where the creative interventions could take place, help with the induction process on the ward as well offer some support during the sessions if possible
- *Evaluating the project* so that we could share success and learning from project

The arts coordinator began each project with meeting relevant staff in the department to gain a full understanding of the needs and abilities of the different patient groups. For each project a comprehensive artist brief was put



together that provided an overview of the department. On a practical level we needed to understand the layout of the ward, the spaces available for group sessions, options for one-to-one sessions at bedsides when needed, catering facilities we had access to, any assistance available. On a personal level we needed to know the challenges faced by people in the different patient groups and how the clinical treatment and care provided supports their condition or recovery.

We long-listed and short-listed potential candidates based on clear criteria:

- Artistic quality, ambition and responsiveness to the needs of the patient group and (if appropriate) their relatives/carers
- Methods for inclusion/access - bearing in mind the nature of a disability, access for bed- and/or wheelchair bound patients, other mobility or motor-skills and balance issues, difficulties with attention span, complications with speech, hearing or the variety of cognitive challenges
- Previous experience / track record and outcomes of this work

- Ability to actively engage and encourage patients (and their visitors) to take part and make suggestions or adaptations
- Technical feasibility based on a track record and health and safety on wards
- Budget time - can the project be delivered with resources available?

For each project Arts in Health shortlisted six artists who were then interviewed by the arts coordinator and relevant members of staff of the department. Staff were asked to consider, on behalf of their specific patient group, the relevance and appropriateness of each project proposal and working methodologies, as well as the materials and tools used by the artists. Occasionally it was also possible to have a patient representative in the interview process.



We selected a total of eight artists for the first programme:

- A collaborative group of three artists for the Spinal Cord Injuries patients with a focus on different craft skills
- A collaborative group of two artists for the Palliative Care patient group who came from a socially engaged context
- Two musicians/composers for the Hearing Impairment patient group
- One visual artist for the Stroke patient group

Vision, Aims & Objectives

“The practice of medicine is an art, based on science.”

– Sir William Osler, Canadian Physician and ‘father of modern medicine’ in his essay *Aequanimitas*.

‘*Ars Longa Vita Brevis*’ is the slogan carved in the wall of the Medical Education Centre at The Royal Hallamshire Hospital, one of the 5 hospitals that form part of Sheffield Teaching Hospitals NHS Foundation Trust (STH). It alludes to the length of time it takes for a student of the medical arts to become proficient in their knowledge and an expert in their field, not just by studying books but also by working directly with their patients and by working in close partnership with researchers, technicians, scientists and care teams to find new ways of improving the health and wellbeing of all people.

It takes artists just as long to become proficient and knowledgeable in their field of expertise. The experience of working directly with people informs and improves an artist’s knowledge and creative practice. They often work in partnership with other professionals to develop and create their work and share the outcomes widely and publicly. Arts in Health strongly believes that the creative arts and medical arts can support each other by providing a more holistic approach to health. The definition of health according to The World Health Organisation is ‘a state of complete physical, mental and social



wellbeing and not merely the absence of disease or infirmity’ and in Arts in Health fully embrace this description.

The vision for this pilot programme was thus:

“With the In & Out of Hospital arts programme we will embed high-quality creative interventions for in- and outpatients as part of the care services provided by Sheffield Teaching Hospitals.”

Not all activities took place on the actual patients’ wards, the music activity for people with hearing impairments took place at the University of Sheffield’s Department of Music where the participants had access to a wide range of instruments and professional rehearsal rooms.

The creative interventions were predominantly focused on engaging patients, however in the palliative care group, the visitors, carers and relatives, as well as staff on the wards, were all invited to participate.



Examples from the postcard feedback methodology with questions from the question bank, responding to general and social learning outcomes

Examples of an emoji postcard answer

Methodology for Data Gathering and Evaluation

In this first programme, the big question we focussed on was *what change takes place in people who take part*, using the prompts from the Generic Social- and Generic Learning Outcomes published on the Arts Council England website and their Question Bank to measure the impact of our work on participants and in particular on their:

- Mood and general wellbeing
- Social interaction
- Bond with family/friends (palliative care project)
- Self-confidence and self-pride
- Creative, mental and/or physical skills development
- The impact of the project on the hospital experience as a service user

As the four projects and patient groups were all very different, it meant that we had to adapt each evaluation process slightly to ensure that we gathered comparable data for analysis.

We also had to remain sensitive to the different needs and abilities of each patient group. For three projects we

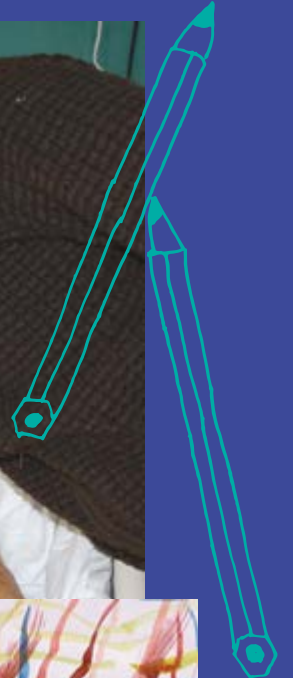
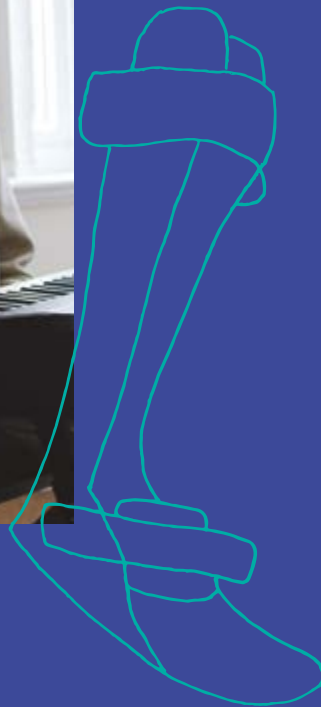
used a ‘postcard’ feedback system with simple questions that could either be answered with a ‘yes’ or ‘no’ (and option to make comments) or where a ‘rating’ was applied. We had support from the volunteers who helped patients to complete the cards. We also had an emoji (before and after) postcard for people with aphasia, a language disorder caused by damage in a particular area of the brain that controls language expression and comprehension, or people who preferred to draw their answers.

We felt that the postcard system could not be used with the Palliative Care patient cohort who participated in activities that were often very short and could elicit very emotional reactions that required a sensitive and person centred response. The artists in this project collated only anecdotal feedback from these sessions but we feel that the comments do compare well with the reactions from the more formal evaluation method.

Part

1

May 2017 – November 2019



Spinal Cord Injuries



In May 2017 we selected a trio of Sheffield based artists to work with the Spinal Cord Injuries patient group at the Princes Royal Spinal Cord Injuries Centre located at the Northern General Hospital.

Lead artist Coralie Turpin (mosaics), fellow artists Jason Thomson (copper embossing) and Seiko Kinoshita (textile weaving), worked in rotation to deliver a total of 40 weekly creative workshop sessions.

The artworks created by the patients formed part of the final artwork and is now permanently installed in the Centre. The artists themselves also made accompanying pieces for this artwork, inspired by their individual experience of working with these patients and the stories they shared.

At the start of this project, conversations with relevant ward staff gave us a thorough understanding of the issues that patients with life changing injuries or illness battle with. Issues such as social isolation, loss of confidence, loss of mobility, feelings of desperation and a general sense of worthlessness, not feeling optimistic about the future. In extreme cases people may have suicidal thoughts or want to self-harm.

The workshops took place in the safe and spacious environment of the Spinal Cord Injuries Centre's dining area where patients could make a mess, learn new skills, move around, meet new people and talk freely. If patients were unable

to leave their bedsides, we offered to deliver the sessions at people's bedsides with the support from volunteers and arts coordinator. Any sharp tools would be counted out at the start and back in at the end of each session.

After each session we asked patients to give us a reaction via the postcard feedback system with the help from our volunteers. The artists provided us with their personal reports after each block of sessions - this made it possible to respond to challenges, make changes where necessary but also be aware of possible outcomes that we had not expected.

Over 40 delivery hours, we had a total of 180 patients participating in the sessions.

The Spinal Cord Injuries artwork made by artists Coralie Turpin, Jason Thomson and Seiko Kinoshita was exhibited at Sheffield Museum's Millennium Galleries. An average of 1000 people wander through the avenue every day. Approximately 90,000 people were able to see the work and read about the project. It is now permanently installed at the Spinal Cord Injuries Centre, where an average footfall of 100 patients, staff and visitors per day.

Project Report by Lead Artist Coralie Turpin

All three of us truly enjoyed working with patients in the Spinal Cord Injuries Centre and have learnt how these creative & social activities can change the patients' mood for the better. We had to adopt different ways to explain the tasks involved. Some of the patients had additional cognitive challenges and needed one to one support which we were able to provide with help from hospital staff and volunteers.

Having a diverse programme of activities and different approaches encouraged conversation, reminiscence, and bursts of creative activity in patients. It was nice to see that some patients wanted to continue beyond the time of the session and, when possible, we gave patients enough materials to continue working in their spare time. The activities were meaningful to the patients as they spoke of their early lives and recounted stories, dreams and fantasies that influenced the final artworks they made.

The project allowed for patients to take complete ownership of what they produced. We supported those that found it difficult to think of ideas. The activities were simple and designed to suit the abilities of the vast majority of patients. Jason made ergonomically suitable tooling for patients who found it difficult to grip. The groups were small (maximum eight) and we had enough volunteers and additional support to ensure that, if patients needed help, they did not need to wait.

Patients commented that the workshops helped them feel relaxed and that they found the activities very therapeutic as well as beneficial for their rehabilitation. We often saw very quiet patients become more talkative by the end of the session, sharing their stories or just chatting and laughing with other patients.



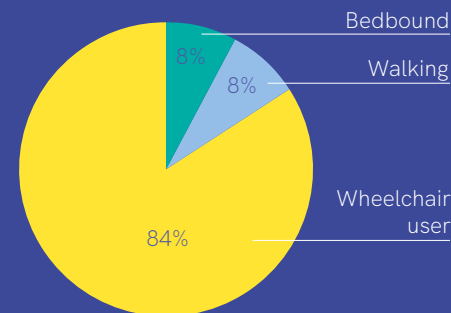
Hospital staff were very helpful and supportive. The sessions were advertised in advance with posters and in ward rounds. Staff helped to transform the dining room area into a 'safe and trusted' space for the workshop sessions. Volunteers were always on time to help prepare the room and tidy up at the end. They became more confident in supporting patients on a one-to-one basis after few sessions. Having such good support from staff and volunteers greatly enriched the experience for patients. It allowed artists to give individuals the attention they needed to build confidence in what they were doing.

100%

of participants agreed with the statements:

- I enjoyed myself today
- This workshop has improved my mood
- This workshop session helps to improve my experience of being in hospital
- This workshop session is helping me to develop friendships with other patients
- This workshop is helping to improve my confidence

Mobility of patient participants



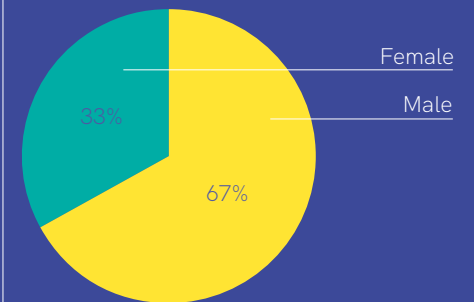
- 15 patients who took part could walk aided with a walking frame or unaided
- 151 of our participants were wheelchair users
- Bedbound patients were also able to take part if they were not dependent on ventilator support. A total of 14 bedbound patients took part

“This workshop is helping me to feel more positive about life”

66.7%

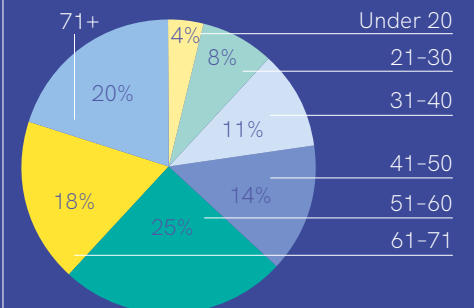
agreed

Gender of patient participants



- A high number of men took part in the workshops and represented 67% of all patient participants (120 in total). 33% of the patients were female (60 in total)
- No patients identified as transgender or non-binary within this group

Age range of all patients





Palliative Care

Artists Jane Forster and Brian Whitmore, known as arts collaborative Redfolio, were selected by Mir Jansen, Arts coordinator, Sam Turner, Senior Sister in Palliative Care and Sam Smith, Oral History Project Manager at the University of Sheffield. The artists proposed to design and deliver a series of crafts activities that would be meaningful and short in duration.

As a starting point Redfolio were given access to the Oral History Archive – part of the University of Sheffield’s Oral History Project introduced to the Palliative Care Unit in 2007 by Dr. Michelle Winslow. The archive contains over 300 recorded stories from former patients of the MacMillan Palliative Care ward. Dr. Winslow selected a number of these recordings for Redfolio to listen to.

The recurring themes from these stories (love, relationships, family and friends, holidays, memories of childhood, place and work, special celebrations) were used to start conversations with the patients on the Unit. The artists encouraged participation in simple craft activities such as mini-book making, pencil rubbings, origami, bookmark making, mono printing, brush painting, mini-paintings with inks and hand printing, ink blowing, poem writing using stamps and the making of ‘gift hearts’.

The initial idea to get a small group of patients together proved difficult as most patients were too poorly to be away from their bedsides. Redfolio therefore worked with patients and their visitors at bedsides. They worked very sensitively and after a few weeks they became a valued part of the care giving team.

The work created by patients, relatives/ friends and staff have been displayed on the ward, often instigating conversations. It also brightened up the ward environment.

The hand printing with patients and their loved-ones proved to be popular. This was turned into a weekly ritual on the wards with many families requesting their hand-print to be taken. Friends or relatives were able to take these home with them to keep as a special memory.

Redfolio used the hand-prints and fragments of stories collated from patients, visitors and staff during the creative workshops as their inspiration for a new artwork, now displayed on the ward after having been showcased at the 2018 Festival of the Mind exhibition at Millennium Galleries 2018.

Evaluation

The interactions with patients were short, intense and often highly emotional. The artists felt that it was inappropriate to ask patients/relatives to complete a postcard question for feedback. Instead, the artists listened and shared the anecdotes from patients and their visitors in a comments book. They also noted down their own observations and we used these to score against the Generic Social and Learning Outcomes. We then checked this data against our expected outcomes by giving each comment a score if it responded to an outcome, in the same way we did with feedback from the other projects.

A total of 52 comments were received and analysed.

Participation

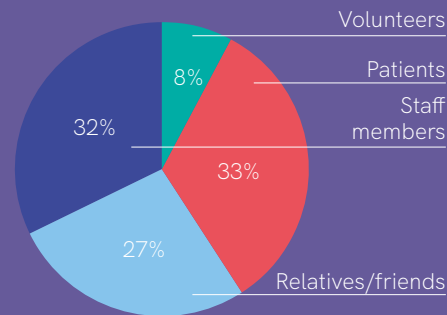
A total of **427**

people have participated in the workshops including:

141 patients

114 relatives & friends

Participants



- As artists settled into the workplace environment and gained the trust of members of staff and as their own confidence grew, they were then able to encourage patients and relatives to take part
- The average time a patient spends on the unit is two weeks. Some weeks there was a patient cohort that seemed relatively well and able to engage in the activities on offer, other weeks the patient cohort was more unwell, less able to take part
- During school holidays we tended to get many more children and grand-children of patients involved in the activities which proved a very positive experience for the whole family



Feedback

"Wonderful. Jane and Brian do a fantastic job bringing families together at this difficult time with arts & crafts. Without their help today doing hand-prints with my mum we wouldn't have had the lovely keepsake prints to frame. A really big thank you to both of them."

"Amazing service when times are at their worst. Thank you for everything and making memories with mum when she was here. Thank you."
- SD

"Such a fabulous idea and experience. The prints will be something I will cherish forever. Thank you so much."
- TS

"I have really enjoyed this experience and I know my partner has as well. It was very special and shows that memories can be saved."
- L, patient's partner

"Fantastic! A joyful fund event when times are sad. A time when family and friends can, momentarily, forget the bad times."
- L, daughter of patient

"These art sessions should stay here for good. It gives patients something to do and take their mind of their problems."
- BB, patient

"Brilliant. Cheered up not only our mum but us, it's given us something nice to do together and something to hold on to. Jane and Brian were lovely and made it enjoyable. Thank you."

"What an absolutely lovely thing they are doing. Really cheered up my children to have their hand-prints taken together with their granddad's. The print will get framed and will take pride of place in our home. Credit to you guys for doing this!

"Thank you to Jane and Brian for allowing us to express our feelings through art work. It's such a big help through very difficult times."
- S and E

Project Report by Redfolio artists Jane Forster & Brian Whitmore

The staff were friendly and accommodating during our weekly visits, some went out of their way to inform us of ongoing developments with patients and life on the ward in general.

This year-long residency allowed us the time we needed to settle into the ward and develop close working relationships with staff and patients.

After the first couple of weeks, we had become confident in working at patients' bedsides and had developed a new skills base and an ability to be sensitive in this particularly difficult setting. We were able to provide a warm and welcoming creative break in the day. We always took great care that medical and care needs had been addressed before we approached a patient.

What we found was that the illness was momentarily forgotten as patients and their families and friends became immersed in the activities. Just chatting and laughing with us became a moment of lightness, distraction, joy. Patients generously shared stories about their lives and memories and more often than not, responded positively, imaginatively and jokingly to our questions.

We also worked closely with the general ward volunteers as well as our own arts and crafts project volunteer Grace, 17 years of age, who worked with us the full year and is now pursuing a career within care. Due to the emotional state of many of our visitors, our little team proved to be a brilliant support network, delivering workshops as well as give individual emotional support when needed.

We found some empty spaces on the ward to display the work made. Unused notice boards were turned into displays of colourful artworks. We realised how important it is for the ward to have spaces that can distract from worry, pain and provide somewhere quiet for reflection. This was taken into consideration for our thinking of a final artwork.

“We feel that the project has enabled us to further develop our abilities to understand people with an open and compassionate approach. We recognise that every person has a story to tell.

As an artist-collaboration we have certainly refined our ability to work to our collective and individual strengths and support each other in what could potentially be a highly charged emotional environment.”

We can sum up our main achievements as follows:

- It improved interaction between patients, staff and visitors
- Engagement with patients worked well because we were able to tailor the craft activities to suit each patient we worked with
- We brought families and friends together and helped to them to make lasting positive memories
- The creation of the final artwork was directly inspired by the suggestions of a family member of a patient

We are very proud that we have done justice to our interaction with all the lovely patients, visitors and staff we have met on our year-long creative journey.



We are loving the work they are completing. Each project has been imaginative and thoughtful...simply excellent!

Sam Turner - Senior Sister

“I’ve been impressed with Brian and Jane’s work and they’re a pleasure to have around.”

Michelle Winslow - University teacher in Adult Palliative and End of Life Care, Oral History Lead, Sheffield Teaching Hospitals NHS Trust, University of Sheffield

“I think the project is making excellent progress. Both Jane and Brian have been really friendly and creative, thinking of new exciting activities each week. Myself, patients and relatives think the art project is a great idea in helping individuals to relax. It also helps to break up the patients’ day whilst giving them something to look forward too.

It’s a good opportunity for relatives/families to share time together and create something personal and appropriate given the stressful circumstances they may be experiencing. I’m privileged that I get to work with such a great team of people.”

Grace Johnson-Hulton, arts and crafts volunteer



Hearing Impairment

This project was our only outpatient project in this programme. Arts in Health had a number of in-depth conversations with Dr Harriet Crook, Lead Healthcare Scientist for the Trust and Lead Clinical Scientist in Neurotology.

Dr. Crook is a co-ordinator for the Hearing Implant Programme and served as Director of Education Accreditation and CPD for the British Academy of Audiology. She has been active in research in music perception and hearing loss, having been a research fellow for the University of Sheffield's Department of Music and a founder member of the 'Hearing Aids for Music' research group.

In her work she regularly meets patients who find it difficult to come to terms with their hearing impairment and the profound effect this has on their enjoyment of music. As a musician with a hearing impairment herself, she understands and shares these experiences but also believes that playing music can be enjoyed and boosts the confidence of people whose hearing has changed.

Dr Crook was instrumental in helping us to recruit the first group of participants, all regular out-patients of the Hearing Impairment Department. The workshop leaders and arts coordinator received deaf awareness training to prepare and enable them to deliver the project in the best possible manner. The participants we recruited presented with a wide range

of hearing impairments from severe tinnitus and mild hearing loss, to Deaf people.

Some of our participants used hearing aids, some had cochlear implants and some choose to live without hearing aids. The loss or lack of hearing also often results in loss or lack of confidence.

A hearing impairment can lead to anxiety and depression, feeling isolated or lonely. Music making with other people can be a distraction from those feelings and also provide a sense of achievement.

The partnership with University of Sheffield and in particular the Department of Music, made it possible to have access to professional rehearsal rooms and use the wide range of instruments available in the Department. Renee Timmers, professor in Psychology of Music at the University, helped us to recruit a number of music students to volunteer in the sessions.

Composer-Musician Thomas Sherman and fellow musician Joe Harrison-Greaves were selected to deliver the workshops.

The workshops consisted of two blocks of five morning and five afternoon sessions with participants signing up to either a two-hour morning or afternoon session.

Block 1 – 4th June to 9th July 2018 (10 sessions)

We recruited six participants for the first block of ten workshops that we ran over five weeks with two sessions per day. Three people signed up for the morning session and three for the afternoon. Almost all the participants needed individual support. Initially the confidence levels were low but when participants started sharing their personal experience of living with a hearing impairment, their confidence levels increased.

Tom and Joe used two distinct methodologies for engagement:

Graphic Scores With Group A

Tom and Joe asked each participant in group A to quickly draw some spontaneous marks on pieces of card. They then asked the participants to put these pieces of paper in a random order of their choice. Tom demonstrated how he interpreted these 'graphic scores' in sound by playing different notes, soft and loud, fast and slow on his saxophone. He then he asked the participants to interpret one graphic score card each into sound, using an instrument of their choice. He then joined them up and this formed the basis of a first musical composition.

Poems & Pictures With Group B

Tom and Joe asked group B to read and study the poem 'Night Journey', by Theodore Roethke and 'Road with Cypress and Star' a painting by Vincent van Gogh. They then asked the group to find natural sounds and rhythms within these lines of the poem and sections of the painting. Each person was asked to choose a percussion instrument and play the sound of these sections of poem and painting.

Geoffrey, a gentleman in his 80s, was initially reluctant to take part but eventually sat at the piano and started to play. By week two he had written a full musical score with text, rhythm and melody scores for all the other participants.

Block 2 – 17th August to 14th September 2018 (10 sessions)

With some participants joining us for a second time, it really helped the group to feel more confident much faster. As with the first block of sessions, we started with rhythm development. Group A worked with graphic scores, and Group B with a section from a Dylan Thomas poem 'Shall Gods be said to thump the clouds'.

In the B group we had one Deaf person who was supported by a BSL interpreter, one person with a cochlear implant that was fitted seven years ago, one person with severe hearing impairment and hearing aid, three people with mild hearing impairment, some with aids. The group was bigger but some participants were not able to commit to weekly sessions so attendance varied. The sessions seemed a little more drop-in, but some fantastic music was made.

Evaluation

We asked each group to give us feedback on questions that could help us find out whether issues around social isolation, loneliness and lack of confidence could be addressed in these music workshops.

The total number of participants was 15. Although this was less than we had anticipated, most participants needed individual support. We believe that the small group size contributed to the positive experiences. During the rehearsal in January 2019 when we brought the groups together, we received comments that playing music in a big group was difficult, affected their hearing, enjoyment and resulted in increased levels of anxiety.

A total of 15 participants joined the workshops, attending a total of 58 times during the 20 sessions, each lasting two hours each. We received a total of 52 feedback cards.

Feedback from Workshop Sessions

"It has been a pleasure to meet people with a similar interest. Enjoyable participation."

"So great to work with talented Tom and Joe. This has been a fabulous experience."

"Workshops have helped my confidence 100%. Have been looking forward to each workshop. Organisation of workshops is brilliant. Massive amount of knowledge received at each session."

"Really enjoyed this workshop especially with not being a musician. So nice to be able to play a wee part in this!"

"It's brilliant. Would love to do this again in future!"

Feedback From The Live Performance Event at BLOC Project Space

"Very enjoyable. A creative, imaginative and worthwhile project." – Lewis Noble, patient governor at Sheffield Teaching Hospitals

"It was completely different from any musical event I've previously attended."

"An excellent enterprise and very enjoyable." – Patient governor at Sheffield Teaching Hospitals

"Good fun, very engaging. The musicians did a fantastic job in producing such beautiful sounds from a diverse range of talents and getting people to participate in something that they had perhaps not previously been invited to do." – Audience member

"It was really engaging and musical. I had never considered the use of graphics to act as a bridge between hearing and hearing-impaired musicians."

"It's lovely here. I enjoyed feeling the vibrating sounds through the balloon." – Deaf person in audience

"A very interesting and inspiring event. Opened my eyes/awareness that everyone with a hearing impairment can enjoy making music."

"As the event progressed, the music became more exciting and intense. I also enjoyed the fact that everyone in the audience was allowed to get involved with music making."

100%

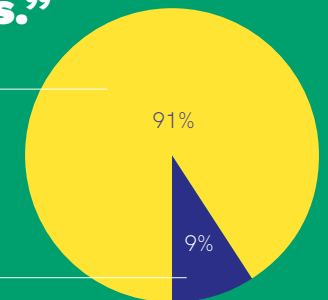
of participants agreed with the statements:

- I have enjoyed meeting new people
- These workshops have helped to improve my confidence
- I have looked forward to these workshops
- I would like to continue making music in future

"I have learned new musical skills."

Yes

No



Project Report by Lead Artist Thomas Sherman

The workshops have been very successful. Initially we thought that the participant numbers were on the low side but every participant required individual support. We also needed to adjust the equipment and technology to ensure that everyone experienced these music workshops as pleasant and audible, rather than as disturbing and noisy.

The rehearsal music rooms and additional instruments we could borrow from the Department of Music have been great.

The most important element of the workshop sessions was always going to be the creative process, which seems to have been rewarding and enjoyable for all. A bonus is that much of the music that was collectively composed has been of a very high quality, many of the participants are themselves musicians, although there were some that had no prior experience.

By focusing on creating new music together, we have been able to encourage participants to develop a new relationship with the music they are making and hearing. At first, many of the participants told of their loss of music in their lives, losing interest as their hearing failed. Although there was one gentleman who had been fitted with a cochlear implant that meant he was experiencing the sounds of the instruments for the first time. Joe and I knew we had to carefully introduce and re-introduce music into lives and we used different methodologies to connect and re-connect people with music.

The social context of the workshops was important. Experimenting with sound and encouraging each other to respond is playful and fun. It enables people to relax, feeling less self-conscious and less anxious. They seemed to feel happy in each other's company and were able to push themselves beyond comfort zones, building confidence as they did so. We believe we enabled participants to



develop a new and positive relationship with the music they play and listen to.

Our second block of workshops followed the same pattern as the first, with an introductory session followed by three sessions of experimentation, composing, rehearsing and developing. We then used the final session to record what we had created as a group.

While some participants were experiencing fairly mild hearing loss, others had much more complex hearing and were sometimes finding it difficult to follow the creative process, especially when there was more discussion. We therefore introduced a BSL interpreter who was present in many of the sessions. By using the method of creating a graphic score, we could provide a visual representation of a possible music score. The piece the group created together was sophisticated and effective, and the creative process was meaningful and rewarding to all who participated.

We also found some technical solutions for one participant who was using a hearing aid with a digital input. We were able to effectively create a monitor mix and route it to the earpiece so that she



could select which instruments of the ensemble to hear and adjust the levels to suit her.

We asked the participants whether they were keen to perform in front of a live audience. Most were apprehensive but also excited. We organised some rehearsal get-together sessions in January 2019, bringing all the participants together to see what we could achieve.

I also proposed that we could create an artwork from the graphic scores that some of the groups had been using to compose their music. We worked with sign-writer / artist Russ Young who translated the graphic scores into two artworks. These were used during the live performance and enabled the audience to participate in music making.

The final rehearsals resulted in the completion of four compositions that were performed in front of a live audience with invited friends, family and special guests.

University of Sheffield's media department recorded a short interview with two of our participants during one of the rehearsal periods. The final public

and participatory event was held at BLOC projects on 21st March and was attended by 47 people.

I introduced the evening, performing my own composition on saxophone, created and inspired by my experience as the artist and workshop leader, accompanied by Joe Harrison-Greaves on electric double bass. The piece is entitled 'Lament for Lost Sound' and I explained that the piece was a response to the many stories shared with us about sadness over the loss of hearing music. We hope that we have managed to change this experience and that their experience of music is now more positive and joyful.

Finally, I just want to say that I learned a lot about the intricacies of working with people with hugely varying levels of hearing. This project has been one of the highlights of my career.

All the compositions are available to listen to on a dedicated SoundCloud page: soundcloud.com/user-751784010

The two artworks made for the event have been permanently installed in the Hearing Services Department at the Royal Hallamshire Hospital.

Feedback From Dr Harriet Crook

It was fantastic to work with the Arts in Health team on this project which is very close to my heart. Over the course of 20 years providing Audiology care I have seen many patients struggle to engage in music and surveys I had undertaken in my research had provided evidence of this across the country. This project was ground-breaking for developing a method and showing how this kind of activity could be delivered successfully to groups with mixed ages, levels of hearing loss and tinnitus, and mixed musical ability making it an effective method for supporting wide patient groups.

We had no facility to offer this kind of support within our existing ENT department due to space, and the specialist expertise required. Working with the Arts in Health Team and University of Sheffield provided everything we could have asked for to deliver something meeting patients' needs. Patients were supported fully at every step of the way to include them in the decision making in sessions and make them feel comfortable, listened to and able to engage fully. Seeing the confidence grow in the participants was really inspiring. This work really complements what we do as a service as we are invested in our patients' long-term care and enabling them to get the most from their hearing in every aspect of their life.

It was inspiring to see the improvements in confidence that can be achieved through such a short programme and to show other audiology services the benefits of thinking outside the box and working with their Arts Co-ordinators and funders. For many services this might seem outside their remit, but it shows what we can do by working together and really does capture holistic healthcare we aim to keep at the heart of our NHS.



Stroke Project



The final project in this first programme took place at the Stroke Pathway Assessment & Rehabilitation Centre (SPARC), based in the Norfolk Park area of Sheffield. The Centre was established to provide specialist rehabilitation support to patients who have suffered a stroke.

Conversations had started a year before the project commenced with Amanda Jones, specialist nurse consultant and Dr. Caroline Haw, head of stroke therapy services. Both were really keen to have creative workshops as part of the rehabilitation and felt this could add an extra dimension to the therapeutic work done by the activities coordinators on the ward. We presented the proposal at the Stroke Carers Group consisting of family members/carers of stroke survivors. Their feedback and suggestions were used in the design of the artist brief.

We selected Manchester based visual artist Elisa Artesero. Elisa had experience of working with the Stroke Association and stroke survivors in Manchester and had a full understanding of the different and often complex issues faced by people in recovery from their stroke.

Hand-motor skills and speech and language skills are often severely affected by a stroke and Elisa proposed to focus her weekly sessions on drawing, writing, cutting and sticking, using a range of different tools and materials, to encourage the use of hands. She also proposed to work with words to get the participants thinking and inspire them to make sentences or short poems.

The tasks set by Elisa were varied. She usually started with an easy exercise using different tools and materials, slowly introducing different levels of complexity. Elisa was able to communicate well with the patients, encouraged them to try different ways of drawing and writing.

Many participants commented on how much they enjoyed being part of the session. The majority of participants needed one to one support and encouragement. On a few occasions patients became very emotional and needed reassuring.

The issue with the feedback cards we used is that some patients find it difficult to understand the questions even though the questions seemed simple.

Dysphasia/Aphasia is a common occurrence in Stroke patients and some patients who found it difficult to understand what we asked them to do as the tasks were 'word' or 'concept' based. For example, asking patients to draw a 'jagged' or 'confident' line proved difficult to understand.

Participation

64 people took part in the first block of sessions. 56 people took part in the second 12 sessions and 47 people took part in the final block of sessions. A total of 167 patients took part in the workshops.



Evaluation

For the Stroke patient group we used the same postcard feedback system that we used for the Spinal Cord patient group. In addition to 'tick boxes' and 'rating charts', we also captured anecdotal feedback and noted down our observations.

Participants get very engrossed in their individual tasks. It takes a lot of effort to stay focused on the tasks they were asked to carry out. Participants therefore didn't interact much with one another. The involvement of artist, volunteers, activities coordinator and arts coordinator ensured that there was plenty of banter with patients and the atmosphere in the sessions was generally very happy and positive.

During the project we collected 85 postcards with feedback on the sessions.

167

patients took part in the workshops

"This workshop is improving my experience of being in hospital."

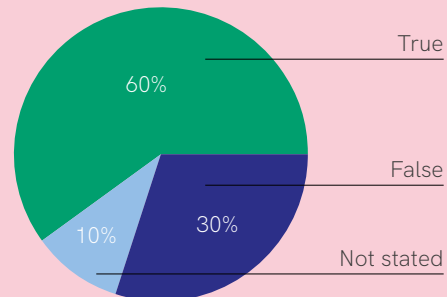
Agree **85%**

"This workshop is helping me to feel more positive about life."

100%

agree

"This workshop is helping to improve my confidence."



Feedback

We used the anecdotal feedback from patients and scored these against the objectives we set out to achieve. We had 91 responses back from patients.

"I found it all difficult, I'm not any good. But people thought it was good and I used different tools."

"Playing with words - I enjoyed that."

"I've enjoyed it. It's something different. Can't do any harm. Improves your brain. It's a change."

"It was enjoyable, I didn't find anything difficult. My memory gets better with drawing."

"Can't believe I've done this. Absolutely brilliant. Best therapy I have had since I've been here."

"I'm enjoying this. I never thought I could do this. I surprised myself."

"It has been good to coordinate the brain."

"I like this, I'm coming every week, I didn't think I could do this."

"I've enjoyed myself. It's nice and everyone seems friendly. It's nice to talk to someone and be answered. I only came to watch but did it all."

"I found it difficult thinking what to draw but I learned that it is not important how good it turns out but trying my best."

"I found everything difficult today but I learned a lot and want to come again tomorrow."

"I feel brighter."

"I have enjoyed everything. I would like more. Nice to get people together."

"I have achieved signing my name and doing some joined up writing."

"I felt better for doing something dexterous."

"I have enjoyed mixing with other people."

"I enjoyed using my imagination and socialising."

"I enjoyed the session, it's been very calm."

"I found it hard but I will come again."

"This workshop is helping me to improve my confidence quite a bit actually."

"You meet people. Helps you to make yourself more creative. Helps me to use my hands even better and it makes you use your mind. I think more creatively and I can use scissors."

Project Report by Elisa Artesero

For a lot of stroke patients concentrating on tasks can prove difficult and takes effort. In addition, a stroke can also cause confusion and this would require one on one support from myself, the volunteer and activities coordinator. Patients' turnover is high and patients are discharged from the centre each week. This made it more difficult to develop the social bonds that would more naturally form with a consistent group of the same people each week for an extended time. Patients who were there for several weeks would become more confident, both in the tasks and in communicating with others.

Feeling confused, disorientated and a change in personality are common symptoms after a stroke. I knew this from working with stroke survivors as part of the Stroke Association Project I worked on in Manchester. This participant group was at an earlier stage in the rehabilitation process and needed more time to understand the tasks and different ways of explaining the tasks.

Even though I had worked with stroke survivors in a previous project, I had never worked in a clinical setting and so understanding the setup of the centre, the needs of patients at the early stage of rehabilitation, and the manner in which different members of staff interacted with me as the artist was a new experience for me. I think I adapted to this setting well. It encouraged me to be adaptable and quickly respond to different patient's needs.

I have thoroughly enjoyed working on this project. It has been a rich and rewarding experience in which I have learned so much more about the effects of a stroke, working with patients in the clinical environment and engaging in a longer-term project. Seeing patients learn, improve, and achieve developmental milestones through the workshops has been rewarding in itself.



It was also an honour to be given the opportunity to develop an artwork for SPARC and I hope it will improve the patient experience and create a warm and welcoming atmosphere for patients, staff and visitors.

I have seen consistently positive results on patients by engaging in creative interventions and believe that this type of work should be part of any clinical setting to support people in their recovery or help them learn to live well with a disability.

Comments From Regular Volunteer Meriel McGabhann

As a volunteer, it is lovely to see when patients are able to articulate their feelings about their situation. Throughout the workshop sessions many patients have responded to the 'flower as a metaphor' for their journey to acceptance of their condition- suggesting hope, change and growth.

Their actual words - even if just a small sentence - have proved very powerful in helping one another during the workshops. These words would provide ongoing meaning and strength to new patients.



Several patients have mentioned they enjoy sitting by the window in the unit, as it provides them with a chance to see the world outside. Importantly it is also a meeting point, where they have the opportunity to meet others. The window then seems a perfect setting for the final piece created by the artist.

Unveiling Event at SPARC

On 16th October we held a small unveiling event at SPARC with Stroke Nurse Consultant Amanda Jones and artist Elisa Artesero.

Part 2

March 2020 – February 2024



Introduction

In February 2020 we were granted £106,721 from Sheffield Hospitals Charity and Arts Council England, to continue the In and Out of Hospital Arts programme for three new staff and patient engagement projects:

1. Staff Art Club to help improve staff wellbeing through a series of six different creative skills courses
2. Singing project for people with voice problems in collaboration with Speech & Language Therapy
3. Creativity Café for young people with long term health conditions, who are required to move from services provided by Sheffield Childrens Hospital to our Sheffield Teaching Hospitals' adult services

The Covid-19 pandemic and subsequent lockdowns and restrictions meant that most of the projects needed to be adapted and delivered online using the MS Teams platform. We also had to select and train professional artists who were able to adapt their teaching methodologies to online delivery, with specialist arts and crafts packs being sent out to all the people taking part.

After a six month delay, we launched our Staff Art Club in September 2020. The first four blocks of creative skills workshops were delivered online. The last two planned Staff Art Club skills workshops were delivered in-person at Millennium Gallery, part of Sheffield Museums, our partner organisation.

We were granted three extensions to

complete the programme due to repeated waves of Covid infection outbreaks that interrupted the revised time schedule. This, as well as changes in staff with whom we had planned to work, increasing workloads and continued restrictions around working with specific, clinically vulnerable patient groups made it difficult to carry out the projects as we had originally planned.

Despite the difficulties encountered in the second part of this programme, we did receive some excellent results and were able to build on the partnerships we built during the first programme

For example:

- We secured additional funding from University of Sheffield through the Knowledge Exchange funding programme and Festival of the Mind project
- This enabled us to attach MA research student Emily Cooper, to the ILO project, overseen by supervisor and collaborator Professor Renee Timmers
- This funding also provided us with much needed technical support to help with online delivery and recording of vocal sounds
- A further successful application to Festival of the Mind helped us secure funds to share the outcomes, promote the work of Arts in Health, offer a participatory workshop for the audience and share the soundscape developed by sound artist Chris Bevan

Adapting the creativity café project for the young patients in transition of care



between service of Sheffield Childrens' Hospital and our adult Sheffield Teaching Hospital services proved very challenging.

Instead of the planned three blocks of sessions, we managed to run it only once for a small group of young people, online via MS Teams with craft making kits sent to their homes. The young people who took part appreciated the time they had with us, learning new skills, meeting others online, sharing their experiences and creating their own bespoke wearable badge. Some expressed a wish that they would welcome a visiting artist to assist with their creative projects at home.

Because of the many changes in the workplace during and after the Covid-19 pandemic, we felt that we needed to test a new way of working with the remainder of the budget. We were granted permission to test an Arts on Referral project, giving patients access to creative interventions to benefit their health and wellbeing within their local communities. This is something we are very keen to explore and develop in future and responds to the Trust's strategic objectives of building links with external local community partners to support people's health and wellbeing in the city.

We trialled:

- Singing for Lung Health for people living with long Covid at Sharrow Community

Forum in the Sharrow Community of Sheffield, with singing for lung health facilitator Helen Lyle

- Mindfulness Drawing for people living with Long Covid at Millennium Gallery, part of Sheffield Museums with artist Donna Brewins-Cook
- Printmaking session for people living with facial disfigurement following cancer treatment at Burton Street Community Centre in the Hillsborough area of Sheffield delivered by the Arts in Health team
- Movement to Music sessions for people who are rehabilitating from a stroke and based at SPARC (Stroke Pathway Assessment Rehabilitation Centre) in the Norfolk Park area in Sheffield. These sessions were led by workshop leader and qualified 'falls prevention dance tutor' Charlotte Armitage
- A final Staff Art Club as part of Our National Health Stories to celebrate 75 years of the NHS for staff who wanted to express themselves in a variety of creative opportunities. The project would be a first nationwide, collaborative project with 18 other NHS Trusts, initiated by the National Arts in Hospitals Network



Staff Art Club

We adapted the Staff Art Club to start as an online creative skills workshop programme delivered via Microsoft Teams starting in September 2020. Yorkshire Artspace Society and Sheffield Museums were our partner organisations in the project.

The first four online courses were delivered by mosaic artist Coralie Turpin, illustrator/printmaker Jamie Mills and ceramicist Jenny Chan and writer/poet Genevieve Carver between September 2020 and December 2021.

We asked staff who wanted to participate in the Staff Art Club if they felt that the learning of new creative skills would support their wellbeing during the difficulties of working throughout the Covid-19 pandemic.

Here are some of their responses:

"I'm currently working on the Covid unit and feel it would help distract me from work stress and anxiety."

"I have been suffering from some post-Covid fatigue having tested positive in April and this is starting to get me down a bit at the moment. This will be something to help lift my spirits."

"These workshops would support my health and well-being as an opportunity to do something completely different to my work as a doctor. I often work late and end up going home too tired to eat and sleep properly. I find little time for myself."

"I am struggling with my anxiety at the moment, but I am having CBT and am

getting support from my manager. My usual art course was cancelled due to Covid and I'm not getting the "escape" that I need to help me relax."

"I now work from home full time and there are no plans to change this at present as my office is now used for staff who have to work in the hospital and therefore need the space so they can socially distance. This has been a big change and left many voids so I would welcome the social interaction."

"Like everyone else at STH, I have worked throughout the Covid 19 pandemic and have supported my staff, patients and support services as much as I possibly can. I have attended lots of mindful-based sessions but find that I benefit more when I am able to 'focus' on creating something."

For the first three Staff Art Clubs, the visual arts curator at our partner organisation Sheffield Museums introduced each block of sessions with a presentation of artwork held in their collection. She used the theme chosen by the artist workshop leader, selected corresponding works of art that provided both inspiration and context as well as some learning about the artists and their work in our city's galleries.

"Art can be used as a way to reflect on how you feel, what you experience and making art can be therapeutic, a form of self-care to support yourself during a stressful time."

- Liz Waring, visual arts curator for Sheffield Museums

The Workshop Sessions

The Staff Art Club participants in the first three online workshops received a professional craft kit and each group benefited from weekly one-hour sessions over six weeks. Each artist workshop leader was an expert in a different arts discipline, and able to demonstrate and explain the techniques, tools and materials to ensure the participants were able to create finished objects they would want to exhibit.

Each course had its own online discussion group where participants were able to share work in progress, ask questions, swap materials and motivate each other. The groups were very popular and complemented the weekly online workshop sessions.

The Mosaic and Ceramic Masks were exhibited in the Millennium Galleries' Avenue between September and December 2021 where approximately 90,000 people saw the work created by our staff.

The mosaics and prints were exhibited in the Seven Hills Gallery at the Northern General Hospital. At the time, there were still many restrictions on the number of visitors allowed in hospital, as well as strict guidelines around staff meeting in person. Footfall for the gallery space was quite low.

In October 2021 we started our Staff Art Club in Creative Writing, delivered by workshop facilitator, poet, song writer and novelist Genevieve Carver. We delivered eight online sessions, including some shorter lunch-time sessions and longer evening sessions. Each session focussed on a different method of writing, and participants were given the option to drop in and not feel obliged to take the whole course. Some sessions were shorter 30-minute lunch-time sessions and others longer evening sessions. We produced an anthology of all the poems and distributed these to 500 members of staff.

The final two Staff Art Clubs took place in person. Our first one ran in May 2022 when 15 members of staff benefited from a metalwork and jewellery workshop led by jewellery designer and metalworker Fiona McAlear. We delivered two blocks of two-full day sessions, introduced by Emma Paragreen, curator and expert in metalwork and design for the Millennium Gallery's Metalwork Collection. The gallery has one of the finest collections of metalwork in the country. Emma provided the participants with a tour of the gallery and talked about the variety of metalworking techniques on display.

Fiona taught the group two different metalworking skills. Some of the participants chose to make a ring and others made a pendant for a necklace. The techniques were practised on copper before the participants were given their own piece of sterling silver.

The last planned Staff Art Club took place in October 2022 with artist/printmaker Rezwana Farin Sarkar. This time we ran four short one-hour sessions, to teach the skill of gel block mono printing. It is very simple technique to learn, often with unexpected but stunning results. The best pieces that the staff created were selected for an exhibition in the Seven Hills Gallery at the Northern General and Five Rivers Gallery at the Royal Hallamshire.

The gel block mono printing sessions were held over a Saturday and Sunday. Children of staff, aged 5+ to 12 were able to join their parent.

60 people participated and the feedback received was incredibly positive with many commenting that they enjoyed learning a creative skill with their children and meeting other NHS staff from different departments.

Feedback From Staff Art Club Workshop Leaders

"I am really proud of what they achieved. I didn't really think most of them looked like beginners by the end of the course."

"I loved the way they shared the materials between them and organised themselves to do this. There are some really fantastic pieces".

- Mosaics workshop leader Coralie Turpin

"I felt well supported in the development and running of the sessions throughout. Feedback from participants has been positive, and I'm pleased to have been able to offer a tiny bit of respite during a tumultuous time for many."

- Printmaking workshop leader Jamie Mills

"The staff at the Millennium Gallery were great and the room was useful, having its own sink and plenty of space. Everyone worked well. I did demos to the group as a whole but there was plenty of time to give everyone the one-to-one attention they needed to complete their own piece of jewellery. It was important to me that everyone felt they had made their ring or pendant themselves from start to finish."

- Jewellery and metalwork workshop leader Fiona Maclear

A total of 175 staff and volunteers took part in our Staff Art Club and we received 98 evaluation forms back. Below is a summary of the data collected throughout all six staff art clubs.

Did taking part in the Staff Art Club improve your mood?

99%
agreed

Did you enjoy the learning and making process in the staff art club you attended?

100%
agreed

Would you recommend the Staff Art Club to colleagues at Sheffield Teaching Hospitals?

99%
agreed

Did taking part in the workshops help you to socialise with colleagues, either by attending the workshops or through the associated WhatsApp groups?

90%
agreed

Did the workshops make you feel more valued as a member of staff of Sheffield Teaching Hospitals NHS Foundation Trust?

87%
agreed



ILO Voice Works

In January 2019, Speech & Language Therapist Karen Esposito at ENT Department approached Arts in Health with a proposal of using a creative voice/singing intervention to support a patient group with a chronic condition that affected the use of their voice.

Dr. Michael Bonshor, a professional singer and vocal coach, singing teacher and music psychologist with a special interest in singing for wellbeing, was selected to deliver this project.

Inducible Laryngeal Obstruction (ILO) is a condition that is often misdiagnosed as asthma. A patient presents with a narrowing of the laryngeal airway at the vocal fold. On the in-breath, it affects a person's ability to breathe or use their voice comfortably. Approximately 40% of patients with ILO also suffer with asthma. Stress and anxiety can trigger the condition, as can irritants, dramatic changes in temperature and intensive exercise. Over 80% of people diagnosed with the condition are female.

We had to adapt the first block of ten sessions to be delivered online via the MS Teams platform and this started in February 2022.

The delayed start had given us a longer time to prepare and work more closely the University of Sheffield's Professor Renee Timmers, Professor in Music Psychology, proposed to use the project as a case study for research on the benefit of singing for health and wellbeing.

With her support we managed to access additional Knowledge Exchange Funding from University of Sheffield to:

- Provide speech and language therapist, Karen Esposito, with extra time to interview and recruit participants
- Select and work with MA student Emily Cooper to conduct research and write her dissertation on the benefit of singing for people with this chronic respiratory condition
- Commission composer and sound engineer Chris Bevan to provide technical support as well as create a soundscape of the voices of the participants over the 10 sessions

We were also successful in obtaining funding from University of Sheffield's Festival of the Mind. This biannual festival brings academics and creatives together to conduct innovative research and work on collaborative projects. This offered us the chance to showcase the project at the Festival of the Mind event at the Spiegeltent in Sheffield City Centre in September 2022.

The Sessions

18 patients attended a total of 20 sessions. All participants were female.

Participants were taught breathing and posture techniques to help them use their full body, relax their facial muscles and use diaphragmatic breathing to help create resonance when using their voice.



This helped participants project sound more effectively, reducing stress on their vocal cords.

The first block of sessions were delivered online whilst the second block were adapted into a hybrid model with online and in-person options. Whilst in person was certainly preferable for both participants and the workshop leader, the option for online attendance allowed greater accessibility for those who could not attend online due to health, work or caring responsibilities.

Feedback

Participants were asked both before (check in) and after (reflection) each session how they were feeling, if they had been able to practice some of the skills and techniques and how confident they felt speaking and singing.

Block 1 of 10 Sessions (Online Delivery Only)

We measured the confidence levels in speaking and singing, both before each session and at the end of each session over the whole period of 10 weeks. We asked participants to rate their levels of confidence from zero (not at all confident) to five (totally confident).

Confidence rating in speaking

1.7 → **4.1**
Before After

↑ **46%**
Increase

Confidence rating in singing

0.8 → **3.4**
Before After

↑ **48%**
Increase

Anecdotal feedback from the participants told us that the sessions helped them to project their voice, either for speaking or singing.

Most people also reported feeling more confident in themselves and enjoying the sessions. They explained that they



often felt isolated and that the condition could be irritating to those around them. They valued having the opportunity to share their experiences of living with ILO with those who in similar circumstances. Participants were grateful that the team behind these workshop sessions had given them the chance to try out something new that they enjoyed.

Feedback

"I have learned that by changing the vowel sounds I can sing clearer. I now understand where my voice resonates from and how I can make the sounds stronger and longer."

"When I now use my voice I pay more attention to resonance in my chest and face and other parts of the body. Makes me feel better even if my vocal cords are not fully working."

"It has given me a better understanding of how to calm myself and by breathing slower and deeper from my tummy area. It has helped with speaking without running out of breath for longer. My throat feels less dry."

"I find the techniques can help me relax and focus into my breathing especially in nervous situations, answering the phone or during moments when I feel tense."

"Being part of the workshops helped to remind me of the benefits of these techniques and to practice them and reap the benefits."

"Resonance and how to use/generate it has been very helpful to me in 'resetting' my speech when my throat gets sore."

"Breathing from the belly area and sitting more upright has been a life changing experience."

"The workshops have given me not only confidence in my voice but in my singing voice and in myself personally. Without them I would have remained separated at home after shielding."

"It has been a life changing experience. Understanding the breathing techniques is amazing and calming."

"It hasn't 'cured' me but speaking to others going through the same issues was really helpful and focused me to be the best I can be with this long term illness."

"The course was great fun, I wish it was continuous, and available as a drop-in workshop. I think people with a range of respiratory/speech and language issues would benefit."

Final Evaluation Block 1

After all sessions were delivered, we asked the participants to complete a final evaluation questionnaire. This was completed by five regular attendees.

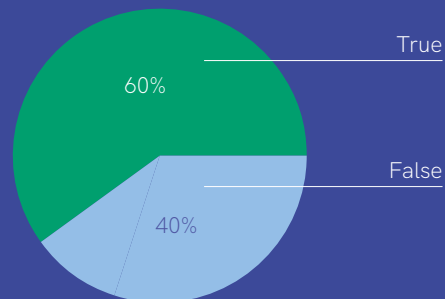
The ILO Voice Works project was set up as a creative intervention to see if breathing posture and singing related techniques could have a positive effect on people living with ILO.

100%

of participants agreed with the statements:

- The workshops made me more confident about using my voice
- The workshops taught me how to breathe more comfortably
- The workshops made me feel more confident speaking in public
- The workshops enabled me to socialise and share with other people living with ILO
- The workshops have made me feel more optimistic about myself and my voice

“The workshops made me feel more confident about singing”



Compared to before 'Voice Works' sessions, have you noticed any improvements in the following aspects of your everyday?

Comfort breathing	100% noticed improvement
Confidence speaking	
Feeling of throat	
Confidence singing	60% noticed improvement
Enjoyment in using voice	80% noticed improvement
Confidence in social interaction	



Block 2 - 27th May Until 29th July (Hybrid Online & In-person Delivery)

As in block 1, we asked participants to rate their levels of confidence from zero (not at all confident) to five (totally confident).

Confidence rating in speaking

2.5 → **3.1**
Before After

↑ **12%**
Increase

Confidence rating in singing

2.8 → **4.0**
Before After

↑ **24%**
Increase

Final Evaluation Block 2

As with block 1, after all sessions were delivered, we asked the participants to complete a final evaluation questionnaire. This was completed by five regular attenders.

100%

of participants agreed with the statements:

- The workshops taught me how to breathe more comfortably
- The workshops made me feel more confident speaking in public
- The workshops made me feel more confident about singing
- The workshops enabled me to socialise and share with other people living with ILO
- The workshops have made me feel more optimistic about myself and my voice

Please explain briefly how the workshops have benefited you, or why this was not the case.

"I feel a lot more optimistic about using my voice. I love to sing and it's a gift that's been returned to me! Even if I'm not winning any Grammys any time soon."

"It's helped me feel more confident and give me techniques to help me breath and speak."

100%

of participants found these aspects of the sessions useful:

- Exercises with movement and posture
- Exercises with long notes
- Using words but not for communication (eg. foreign words and singing)
- Breathing exercises
- Having a laugh and positive energy

Compared to before 'Voice Works' sessions, have you noticed any improvements in the following aspects of your everyday?

Confidence speaking

Confidence singing

Enjoyment in using voice

Comfort breathing

Confidence is social interaction

100%

noticed improvement

60%

noticed improvement

Festival of The Mind – Event in The Spiegeltent

We were invited to present the project findings in a 45 minute event at the Spiegeltent venue to celebrate the end of the project.

The event served several purposes:

- One participant joined us on stage to share her very personal experiences of living with ILO and talk to the audience about how our sessions had benefited her
- Speech and language therapist, Karen Esposito explained how ILO impacts on the normal physiology of the vocal cords and how patients experience living with ILO
- MA student Emily Cooper shared her findings from the research, observations and interviews with participants
- Arts in Health coordinator Mir Jansen explained how the Arts in Health team at Sheffield Teaching Hospitals support both patients and staff through creative interventions, not as a cure or therapy, but as social activity that is enjoyable, relaxing as well as therapeutic
- Professor of Music Psychology, Renee Timmers explained why it was important for the Department of Music to focus on and conduct research into music and wellbeing
- Workshop leader, Dr. Michael Bonshor talked about the positive effects of singing socially. He then led a practical session with the audience
- Christopher Bevan shared his soundscape *In Love Onwards*. He recorded and used vocal sounds from the participants that were woven into a composition, played over eight speakers, set up in a circle surrounding the audience. It was a moving, immersive, and relaxing experience. The 18 minute long soundscape can be heard here: soundcloud.com/chrisbevanmusic/in-love-onwards

Sharing Sessions – October & December

Michael Bonshor, Emily Cooper and Mir Jansen ran two information sharing and short participatory singing sessions for two different therapist groups. The first one was with a group of twelve respiratory physio therapists. The session took place in a training room at the Northern General Hospital.

All were given an opportunity to provide feedback.

What did you learn in this Voice Works session?

- How singing impacts on wellbeing
- How breathing and posture techniques help the lungs and the whole body and can reduce anxiety around breathing difficulties
- The condition of ILO and the effects that singing techniques can have
- Breathing techniques and posture
- How peer support in such sessions can be of great benefit to participants

Do you believe that singing techniques could be part of Respiratory Physiotherapy/Speech and Language Therapy practice and treatment of your patients groups. (if yes, how and who might benefit?)

100% of respondents agreed that singing techniques could be part of the therapy they offered. They reported that:

- ILO patients could benefit, but also many others who struggle with breathing control, upper respiratory difficulties or a weak voice
- The techniques provide relaxation, confidence and distraction which are all beneficial for those with breathing problems
- Singing could be a useful tool for those who don't engage with, or lack the confidence for, conventional breathing exercises

- Techniques could be taught at outpatient clinics and offer patients increased awareness of their own anatomy which can be beneficial
- It offers the possibility of making onward referrals for patients to continue singing activities
- The techniques could also be useful for Long Covid rehabilitation, patients with Dementia, Dysfluency and Dysphonia as well as Stroke and Neuro rehabilitation and head and neck patients who need to safely exercise their anatomy in this area of the body
- Relieving upper airway tension may help with swallowing as well as breathing

Presentation at Culture and Health Symposium 10th November 2022

Arts in Health were asked to present a case study and talk about Arts in Health at a recent symposium held at the Millennium Gallery in Sheffield.

This symposium formed the starting point for establishing a steering group for Creative Health Sheffield to develop the five year plan and embed creative health into the strategy of the South Yorkshire Integrated Care Partnership (SYICP).

Ongoing Relationship With The Department of Music

In September 2023, the Department of Music started a project for three Ph.D. students at University of Sheffield, University of York and University of Leeds to conduct research into the effect of music on health and wellbeing, supported by the White Rose College of the Arts & Humanities, a doctoral training partnership supported by the Arts and Humanities Research Council. Emily Cooper was selected for a Ph.D at University of Sheffield. She will continue the work we started with the ILO patients as well as the Long Covid patient group.

Making the case to include and embed creative arts intervention into medical practice remains an ongoing ambition.

Exploring links between hospital departments with specialist medical knowledge on the one hand, and creative organisations/freelance artists on the other, could offer a more holistic approach to health and wellbeing in our communities.

"I have hugely enjoyed working with Arts in Health and the different artists over the years in helping to realise the ambition of Arts in Health to support patients with diverse conditions through creative arts and music workshops. This book is an excellent showcase and legacy of the projects over the years, and offers an evidence base for future developments in creative practices that support health and wellbeing."

Professor Renee Timmers,
Professor of Psychology of Music,
University of Sheffield



sessions



participants



patients



audience



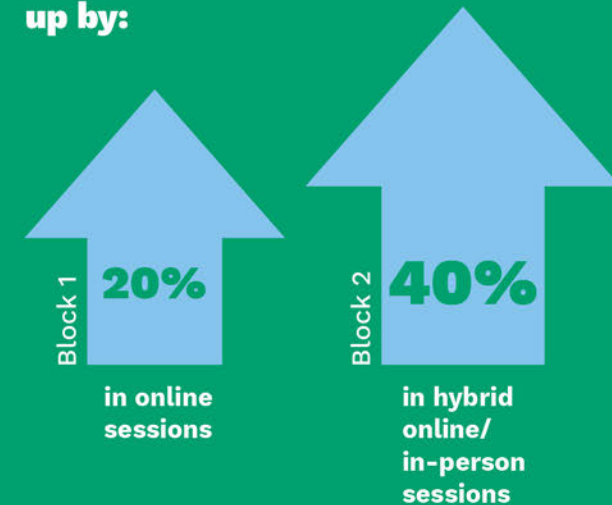
speech & language therapists



physio-therapists



Singing confidence up by:



Singing For Lung Health For People With Long Covid

Following the success of the ILO project, we were given an extra year to run additional projects to test if the work we had undertaken with patients with ILO would benefit patients with Long Covid, a new condition that affects approximately 1.8 million people in the UK (source: Office for National Statistics, March 2023).

The Sheffield Post Covid Rehabilitation Hub was set up in January 2021 by Sheffield Teaching Hospitals NHS Foundation Trust and the NHS Sheffield Clinical Commissioning Group to support and treat patients with symptoms of Long Covid. It received over 1,000 referrals in its first year of opening.

We worked closely with the Long Covid Team, led by Iolanthe Fowler, Clinical Director for Integrated Community Care. We also met with the lead for the Breathe programme at DARTS (Doncaster Arts), a creative intervention project especially designed for people with Long Covid and supported by the Rotherham, Doncaster & South Yorkshire NHS Foundation Trust.

People with Long Covid often report feelings of increased isolation, and not being believed or listened to. Return to work programmes tend to be progressive but Long Covid doesn't behave like that. People living with the illness talk of energy budgets, pacing techniques, spoon servings to ensure they take the period of rest needed to recover from a physical or mental activity.

We wanted to see if supporting people living with Long Covid symptoms would help them to share experiences with one another but also offer an alternative, enjoyable, social activities that will help them to live better with the condition they have.

The Long Covid Support Team helped us to recruit a total of 20 patients for the Singing for Lung Health sessions held at Sharrow Community Forum and led by Helen Lyle, a choir leader with over 30 years of experience. She is also a qualified singing for lung health practitioner.

Initially Helen used the techniques she learned in the Sing for Lung Health training but we listened to the needs of the participant group and adapted the sessions to sitting only (unless standing was preferable) and focus on breathing, posture techniques and singing harmonies. We introduced a five minute 'silent break' in the middle of the session to enable our participants to recover, take a break or get a drink. We also introduced a longer relaxation period at the end, consisting of a mixture of meditation and visualisation exercises.

We compared the first block results with that of the second block to see if an emphasis from Singing for Lung Health (SfLH) to Relaxation, Breathing and Singing (RBS) had changed anything for the participants.

Feedback

We followed a similar approach to the ILO evaluation process in that we took time to check in with people before and after the sessions to find out how they were feeling on the day and in the preceding week. We asked if they had been able to use any of the techniques, what they had learned, enjoyed or found challenging and how confident they felt about speaking and singing in a group.

As the group got to know each other, they began to share more openly how they were feeling in the week leading up to the session and how they were feeling on the day of the session. Initially people were reporting the better-known symptoms of Long Covid and how fatigue, pain, brain-fog, anxiety and breathlessness, had impacted on their week. As time progressed however, people also started to share more about other symptoms they



were experiencing, and how Long Covid had impacted on their work, social life and relationships.

The overriding feelings expressed in these conversations was often a mix of despair – especially when a flare-up occurred that had set someone back, but also optimism when energy levels had increased or people had felt less pain or anxiety. The trajectory of recovery of the condition of Long Covid is unpredictable. Many are discharged from therapy treatment when a patient's health doesn't improve. People often self medicate or sign up for trials that offer hope but, to date, has offered no cure.

Our sessions provided a safe space to talk and share experiences openly and the exercises Helen provided were gentle, effective and pleasurable – especially the singing of harmonies. Here are some comments to evidence the effect our sessions had on people:

"The gentle singing exercises are well tied in with breathing exercises."

"Really reassuring to meet people in the same position."

"Very supportive group and it's good to discuss shared experiences."

"Loved it! Great people and I have more confidence."

"This has been a supportive environment to meet people in similar circumstances with supportive coordinators to develop good breathing and singing techniques without any pressure."

"I would definitely recommend these workshops for people with Long Covid. It was a welcome event in my week. I found the sessions informal, instructive and intuitive. I was completely involved."

Feedback From Helen Lyle

During the time these workshop were taking place, we had visits by a number of clinical experts from Sheffield Teaching Hospitals NHS Foundation Trust (Long Covid Support Team) and University of Sheffield (Department of Music) to see, first hand, how the workshops were delivered and impacted on the participants diagnosed with Long Covid.

There were several important things that I noticed and learned:

- I felt that the participants were exceptionally supportive of one another
- Having a moment at the start of each session to 'share' how we were feeling, allowed people to bring themselves to the session. Each week I asked a different question to enable people to start the session with a positive and more open mindset
- It was really important to have 'rest' time before and after the session. It helped the group to bond with each other and not feel that they had to pack up and leave immediately after the session
- It was noticeable that the proportion of men in this group was greater than the proportion of women and that is unusual in a community singing group. This may have helped them to share their vulnerabilities and struggles and were appreciative of each other
- Over time I perfected the balance of relaxation, breathing/posture and singing time. I introduced the 'silent five-minute rest-break' in the middle of each session to allow people to check back in with themselves, get a drink or have a toilet break in silence
- The cool down was an important part of the session and allowed people to recover from the singing activity that had impacted on energy levels

- I brought in some of the other skills I have and have used in different work situations such as visualisation exercises and yoga techniques. This helped people to experience their breathing within movement. I was able to respond to the different needs and abilities in the group not forcing anyone to do things they didn't feel comfortable with

What Next

An application to the University of Sheffield for Knowledge Exchange programme has provided the funds to run an additional 10 sessions for people living with Long Covid. This project will research the impact of singing on health and wellbeing on people with a wider range of respiratory and fatigue symptoms. It will be part of a Ph.D. programme involving three Universities and a number of different singing communities, starting in January 2024. We anticipate that the data gathered and analysed will be published in September 2026.

Mindfulness Drawing & Painting For People With Long Covid

On 27th April 2023 we started our ten-week mindfulness drawing and painting project for people with Long Covid. We worked with artist Donna Brewins-Cook who has been running the Feel Good Art Club for Sheffield Museums since the start of the pandemic. We replicated this model with some adaptations for our Long Covid group.

15 people signed up for the sessions, with an average of six people per session. Total participation was 60 over ten weeks

All participants were given a small art pack consisting of a sketchbook, a box of multi coloured chalk pastels, a box of pencils, sharpener and an eraser.

Participants were given the option to arrive 30 minutes before the start of the sessions to rest, have a drink and a chat. We started the session with a check-in to see how people were feeling on the day and find out if they had used any techniques from the previous session.

After each session we reflected on how much participants had enjoyed what they learned and created. We also checked if levels of confidence were increasing week by week.

Each session began with a five-minute introduction to a theme, illustrated by a chosen artist or artwork, and some of these artworks are part of the collection of Sheffield Museums.

This was followed by a short ten-minute mindfulness relaxation and breathing moment with lights turned down,

sometimes with some background nature sounds or gentle quiet music

Donna proceeded with some easy warm up drawing exercises, asking participants to observe and object and then draw it, either with eyes closed or as dots or dashes or without taking pencil off the paper. This helped with making the participants feel less self-conscious before the longer drawing session that would last for approximately 20 minutes. Participants were given the freedom to experiment with a wide choice of different drawing and painting materials and paper.

The sessions were supported by a Sheffield Teaching Hospitals ward activity volunteer as well as a volunteer from Sheffield Museums. They assisted with setting up the room, making drinks, providing art materials, assisting with evaluation and they helped to clear up.

The session provided a calm safe space where people could share their feelings and experience of living with Long Covid. Often people entered the room with stories of their difficulties and low confidence, but by the end of each session the participants felt more relaxed, often didn't want to leave or stop the drawing and painting. Confidence did grow over time but more importantly, the group bonded and individual friendships were formed. A shared experience is a powerful way to feel understood and less isolated and this was completely enabled by sharing in a creative activity.

Feedback

"Thank you so much for this. I can't tell you how much I have enjoyed the classes. It's been so beneficial for me. In the time that I have been coming to the sessions, I've had a bit of a flare up of my Long Covid symptoms and it's been so comforting to speak to others going through similar and also to be able to do something that provides a creative outlet."

"To know that I don't have to worry about the result of what I'm doing and to just 'let things be' has been really helpful."



"With a condition like Long Covid that is isolating anyway, being able to mix with other people and create together will be very much missed. Even the act of driving myself somewhere and arriving in a friendly and supportive place has been really beneficial and it's enabled me to feel more independent."

"I would like to say a massive thank you to you for making me feel independent and as normal as can be at the moment. It has given me hope for the future."

"Even though our circumstances are all different, knowing you're not alone is invaluable. Thank you too for all the gentleness and kindness you have both shown to all of us. I really hope this can be done again."

"Thank you all so much for helping me on my way to recovery. This entered at a point in my life when I needed reassurance that people cared about my welfare."

Report From Artist Donna Brewins-Cook, Lead Artist

The main aim for the sessions from my perspective was to:

- Create a relaxed, safe environment where participants could feel supported, listened to and included
- Encourage participants into a calm, relaxed and 'in the present moment' feeling
- To help participants connect with one another in a positive way and hopefully take their mind off their symptoms

I have an incurable Autoimmune Disease myself, and one of my main symptoms is chronic fatigue. I openly discussed my experience of living with fatigue with the participants in order to help them connect as a group. I also felt that I could listen to their concerns and understand what they were going through.

Highlights

- I feel the openness and trust I gained from the attendees was one of the best things about the project. Careful planning on my part and ensuring that everything was set up in the activity room prior to the session starting helped participants feel at ease and as relaxed as possible
- Appropriate lighting, a big projection screen, tea and coffee making facilities, snacks and a chill-out area with bean bags, comfy cushions and art-books added to the relaxing mood of the space
- It has really inspired me to see the effect of the sessions, the improvement in levels of confidence, the drawings and paintings created and generally the enthusiasm and enjoyment of the group and the friendships created

Badge Making with Young People in Transition to Adult Services

In Sheffield, the paediatric services are delivered by Sheffield Childrens' Hospital. At the age of 15, the young people in their care need to make the transition to adult services provided by Sheffield Teaching Hospitals. Young people with chronic medical conditions such as diabetes, neurological disorders, musculo-skeletal conditions, cancer or respiratory illnesses often find the transition from childrens' to adult services very challenging.

The teenage years can be a confusing time for most young people. It is even more so for young people who need to manage their medical condition, have regular check-ups, or change their medication or treatment. Initial conversations with the Head of the Transition Team told us that the young people in their care want to have the same experiences as other young people, but drinking alcohol or taking drugs, enjoying late night parties could severely impact on their health and wellbeing. Not attending appointments for check ups and tests can result in delayed treatment. Non-attendance is a common issue.

Our creativity café idea was a partnership project with artist Monika Dutta and ACCESS space. The original idea was that young people would get free transport to attend our digital creative skills sessions in a café-style environment where they could meet other young people with chronic medical conditions and share their experiences, make friends and support each other through a challenging time in their lives. In addition, they would also be able to learn a new creative digital skill that would be enjoyable and

of possible use in the future. The skills would help them to design a badge that would then be made into a limited edition wearable badge.

The pandemic and the fact that ACCESS space had to move out of their building impacted greatly on our intentions. Many of our main contacts in the Transition Team changed, workloads increased and the clinical vulnerability of the young people meant that they were isolated for a longer period than most other young people.

The project eventually was adapted to run as an online craft and design course in badge making, but we believe that it impacted significantly on the number of people we managed to recruit. Schooling was still mostly provided online and offering an evening online course probably didn't appeal to the young people we tried to recruit. In hindsight, and had been possible, we feel that it would have been better to send a specially trained arts activity volunteer to each young person's home and help them in one on one sessions.

ACCESS space had moved to another building in the city where they no longer had access to the digital equipment we were going to use to create the work, designed by the young people. Monika Dutta had to find other ways to get the limited edition badges into production.

In March we managed to sign up six people. Three of the young people were immune-suppressed and were isolating at home. One of them dropped out due to the severe effect of her chemo treatment and another due to the pressure of preparing for school exams.

We ended up working with four regular attenders. The transition age range runs from 15+ to 25 and our cohort was within this ten-year age range. Our workshops ran over a period of eight weeks.

Artist Monika Dutta has a long track record of working with community



groups, including young people in the teenage/adolescent years. Trying to teach digital design skills remotely was not easy. Monika chose to work with free open-source software programmes and every participants managed to install this on their home computer with guidance from Monika.

Every participant received a personal craft kit in the post and we started the first couple of sessions with 'designing-by-hand' using collage, drawing, stencilling, tracing and cutting techniques, demonstrated by Monika. These sessions proved to be very calming and enjoyable and participants slowly started to share how they were feeling and coping. From week three Monika introduced some of

the software programmes that the young people we could use to translate their hand-made designs. The young people were given the option to choose the way their badges were made: laser cutting in wood, 3D printing in acrylic, or digital embroidery.

The badges that were produced were shared between all the participants. Monika and Mir added their creations to the set so all the young people ended up with 6 unique badges, as well as a number of their own badges to give to friends and family members.

Spinal Cord Injuries – Design & Making Badges

Because the project with the young people had been so difficult, we focussed on a different patient group who were cared for in our Spinal Cord Injuries Centre. We had worked with that patients group in the first programme so we had a good understanding of the different abilities in the group and assistance needed to support that group.

Patients spend an average of eight weeks in the centre. We ran the sessions every Thursday afternoon with support from Ruth and Nova, two of our ward activity volunteers. Monika delivered the sessions in person, rather than online, and the volunteers assisted with one-to-one support.

We didn't change much about the process we used with the young people, and started with hand-designing, leading to digital translation on personal laptops and iPads.

We had between four to eight patients every week. Not everyone had the time to develop the digital skills as they were due to be discharged, but they all took part and left their designs with Monika to turn into laser-cut or embroidered badges.

15 people took part over the eight weeks. Some made a badge in a day and seven developed their design skills over a longer period of time to create their badge that was then digitally produced. The cognitive and physical abilities of the group we worked with was varied. We worked with people with severe mobility issues, people who, due to their illness or injury were also experiencing issues with speech or memory.

We did not spend as long on the evaluation of the sessions but the volunteers helped us to get some anecdotal feedback.



Feedback From Patients

We asked our participants what they enjoyed about the sessions:

- Conversations
- Socialising
- Banter
- Laughing
- Humour
- Chatting
- Creating something
- Using my hands

We asked our participants what they found difficult:

- Cutting and using the glue-stick because my hands don't work
- It can be frustrating if you can't use your hands
- Thinking of ideas for your badge

We asked if they met anyone they hadn't met before:

- 100% said yes

Feedback From Volunteers

"Two patients we worked with could not use their hands. They directed us and we enabled them to complete their design. Two patients said how much they appreciated the session."



"A patient I worked with seemed unsure at first. He had no mobility in arms and legs but he soon gained confidence in directing me to create a collage with his design idea. He was ultimately impressed with the image and happy to have spent time away from the ward."

"The patient I spent time with told me she was glad that doing something creative was offered as she likes crafting and was bored with bedside activities

like watching TV and listening to audiobooks."

"Interaction with each other was great. Some were smiling and appreciated the time we gave to them. It was an enjoyable creativity, often patients just dropped in for a session, but there were some we really got to know over time."

- Ruth and Nova

Gel Block Printing With The Head & Neck Support Group

This two-hour workshop at Burton Street Community Centre in Hillsborough, Sheffield was delivered by the Arts in Health team and three of our volunteers, supported by Louise Marley, Head and Neck MacMillan Nurse Specialist.

Louise contacted the Arts in Health team to ask if we could provide a relaxing, fun and creative session for people who had recovered from head and neck cancer surgery. This group of people are often left with facial disfigurement or speech problems that can lead to isolation and feeling lonely. The group meets four times a year. They undertake social activities or listen/take advice from other specialists who can offer further support and care.

This was a big group of about 32 people, not all wanted to participate in the print making, but all were made to feel welcome and were able to watch and socialise. We didn't exclude them from the event.

In total 25 people participated in the session. We had 23 responses back.

Feedback

"Completely absorbing."

"Very enjoyable. We all had a good laugh together. Great."

"This encourages people to come together, join in, laugh and learn together. Wonderful."

"It improved my wellbeing, enjoy socialising at the same time as learning new skills which I can enjoy with my grandchildren."



"Fun activity, easy to achieve a good result. An opportunity to chat with others comparing results and sharing materials."

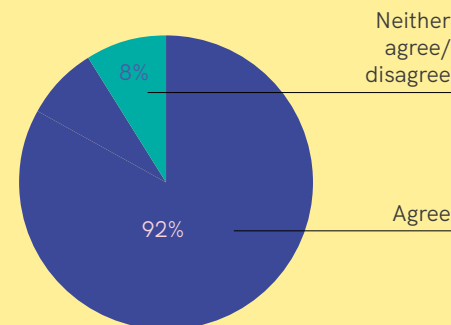
"One of the best experiences presented by a wonderful and helpful day. The anticipation of what was expected surpassed any worries. Most wonderful day with a wonderful team."

"Thoroughly enjoyed this session. I lost myself in this creativity. Thank you."

"I joined the session as a MacMillan professional. There were lots of new patients and the activity really got people engaging, sharing and having fun. Really Excellent."



Helped me to socialise & meet new people:



100%

Improved general mood

Enjoyed learning & making process

Music & Movement Sessions at Stroke Pathway Assessment & Rehabilitation Centre (SPARC)

Charlotte Armitage is an experienced Falls Prevention Dance Tutor who we commissioned to lead these eight sessions in music and movement. We had an initial briefing meeting with Margaret Kelly, activities coordinator and Lucy Moorhouse, activities officer at SPARC.

The risks associated with dance and movement for SPARC patients were identified as:

- Unsteadiness on feet
- Restricted movement in arms, hands and often legs as well
- Cognitive and speech & language problems
- Other, sometimes complex, health conditions not directly related to stroke
- Risk of passing on infections if people shared equipment or would touch one another

Charlotte started on 26th April but due to a Covid outbreak, she was only able to work with a small group of patients. Covid cases had increased in her second week so instead we used her time to train some of the graduate physiotherapists and nurses on the ward. They learned from Charlotte how music and movement can play a role in falls prevention. Charlotte explained her processes of using music that is both recognisable and happy or relaxing to help with easy to learn dance routines that support both a cognitive and a physical work-out.

An average of seven patients joined in each week. Everyone was encouraged to join in. The age of patients varies at SPARC but the majority of people are over 50, with a small contingency of younger patients.

Charlotte would start each session with a warm-up exercise and slowly increase the tempo of the music and dance movements. She would focus on specific areas of the body, starting with toes and slowly involving the whole body. Charlotte explained and demonstrated the dance movements clearly before introducing the music. She talked through the routine as she repeated each movement so patients could follow what she did. She also built in a restful moment halfway through the session so patients could have a drink and relax, catch their breath. Each session would last approximately 45 minutes. Some sessions took place outside in the garden on warmer days and this was something the patients enjoyed.

At the end of each session we managed a little feedback chat with patients as they were waiting to be collected and taken back to their rooms. There were usually two or three people in each group who were able to verbally express themselves but we encouraged those who found speech difficult to give feedback by smiling, nodding, or giving us a thumbs up or down.

Charlotte always responded to requests for specific pieces of music and that encouraged regular attendance. Often people shared memories associated with their chosen piece of music.

Margaret and Lucy were great in supporting patients. They worked directly with patients, helping to mobilise legs, arms and hands. Their support was vital in the sessions. The music seemed to help patients to move their bodies with more ease.

We concluded that the music and movement sessions could add a therapeutic benefit to people on the



Stroke Rehabilitation Ward. It was good for lifting mood, provided mental stimulation, it was fun - people laughed, smiled, sang, moved and reminisced. It provided a physical activity that could complement the occupational and physiotherapy provided at SPARC.

Feedback

What did you enjoy?

"Loved being outside in the garden and sunshine with everyone dancing."

"I loved the relaxation to rain sounds."

"I liked being under the tree."

"I liked hearing the leaves rustling."

"I liked it all, especially the music choices."

"I felt like dancing."

"I loved it because I could get stuck in."

"I love to boogie."

What did you find challenging?

"I have double vision sometimes so it was difficult to follow."

"Sometimes my body doesn't do what I want it to do."

"Lifting my arm up."

44
participants
took part

100%
enjoyed the
sessions

Our National Health Stories Project

This project was an addition to the Staff Art Club to commemorate 75 years of the NHS, as well as celebrating the work of Arts in Health teams at 19 NHS Trusts across England. The project was launched on 5th July 2023, the 75th birthday of the NHS.

We used the funding from Arts Council as well as an additional £10,000 from Sheffield Hospitals Charity to commission four artists to engage staff in a project of 2 phases. Phase 1 of the project of the project focused on gathering drawings, poetry created by staff, and sound recordings from different departments and work environments. Phase 1 of the project was delivered by poet Susan Hunter Downer and visual artist Mir Jansen. 42 staff engaged in this phase of the project.

Phase 2 of the project commenced in September 2023 when the material gathered in phase 1 was handed over to composer Chris Bevan and choreographer Crystal Zillwood. Together we developed a live stage show of music, songs, dance, poetry and animation.

A live performance by twelve members of staff was staged and filmed at Theatre Deli Sheffield on the evening of 30th November in front of an audience of 80 people. The short film of this performance, created by Lucy Smith-Jones, can be watched on our youtube channel: tinyurl.com/48fbttuc.

Our local project formed part of the national performance event developed by a national team headed up by Kwame Kwei-Armah, artistic director of the Young Vic in London. The stories gathered by all 19 Trusts contributed to a finale event, a show-reel of songs, dance,

films and poetry readings created by all 19 participating NHS Trusts. The film was broadcast on 23rd November before the live event of performances by all Trusts at Aviva Studios in Manchester. Eight of our staff took part in that show. More information and link to the show-reel is available on the Our National Health Stories website at ournhstories.org.uk.

Feedback

"Being able to participate in this project not only finally made me feel a connection with the other workers in the NHS, but also made me feel more at peace with the role I am performing within it. It gave me a place to express myself at my work and that is an incredible thing."

"This is what I have been waiting for in my whole 20 year career at the NHS."

"It has cemented my belief that opportunities to express themselves through art and creativity make staff feel valued and appreciated for their talents outside of work, as well as improving their wellbeing."

"Fantastic opportunity to work alongside composers, writers and choreographers. I also enjoyed collaborating with colleagues from different areas of Sheffield Teaching Hospitals. A wonderful supportive group of people who made the experience really exciting and memorable."

"I have found this project uplifting, it has improved my mood and given me a creative outlet, and the chance to connect with other NHS workers outside my usual sphere on a deep level. We have shared our joys and our pain and supported each other. The conversations as well as the movement and song have been therapeutic. I know others in my group have felt the same."

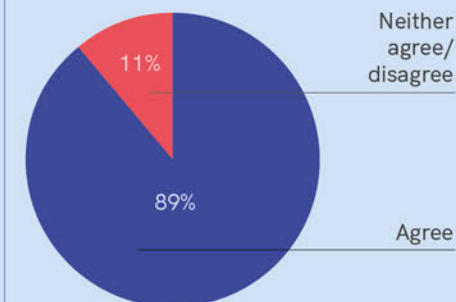
54
staff participated in the project

14
staff took part in our final performance event

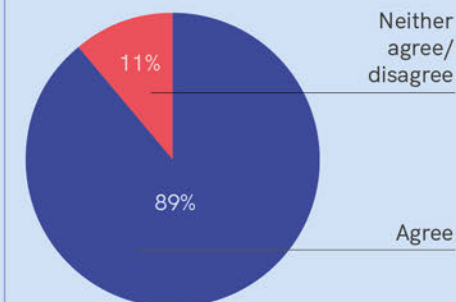
100%
agree that they feel more connected to their colleagues in our Trust

89%
of the performers who took part in the national event in Manchester agreed that they felt more connected to colleagues from other NHS Trusts

Feel more value as a member of staff:



Feel more supported by our Trust:





Made Not Born

by Susan Hunter Downer

The NHS wasn't born, it was pushed on wobbly wheels through corridors of power to a place where optimistic seeds grew in a pocket garden, nurtured by those with the stomach to fight a hopeless cause with the hopes of a nation.

Made from a patchwork of missions and admissions, bleeping machines, and beams of light rising to the top of bubble tubes.

Survival is what you get when you add computer-generated coffee and mid-afternoon sugar hits to overtime smiles, filtered air, and fresh laundry rolled through a hot press like giant sheets of lasagne.

But even in times of pain and grieving, the NHS is more than a hair's breadth threaded through the eye of a storm. More than humidity seeping into hollow bones, punctured by frowning paperclips and battery-farmed teacups that multiply before your very eyes.

It's the hope that you've done enough, made a difference, got it right - this time.

Some days, if you listen carefully you can catch the sound of a gentle breeze whispering through an open window to comfort a weary plant stretching for light. You can hold the quiet notes of optimism singing an ode to the kindness of strangers in the bleakest of times.

The NHS wasn't born on 5 July 1948, it was made by ergonomic mice with tapping fingers running through plant rooms in silver stockings that breathe and beat, beat and breathe.

Breathe.

Somewhere outside, something is shifting. Pushed through 75 years of strictures and structures to cradle the belief that we can make a difference.

Imagine, 67 million pocket gardens teeming with the collective will to become an oasis of community, self-care, compassion. Because the NHS, our NHS, wasn't born, it is being made and remade every second of every minute of every day by every one of us.

This poem was inspired by and created from excerpts of the poetry contributed by:

Penelope Baddeley - ward activity volunteer

Mir Jansen - arts coordinator

Maria Levesley - integrated care team nurse lead and wellbeing champion

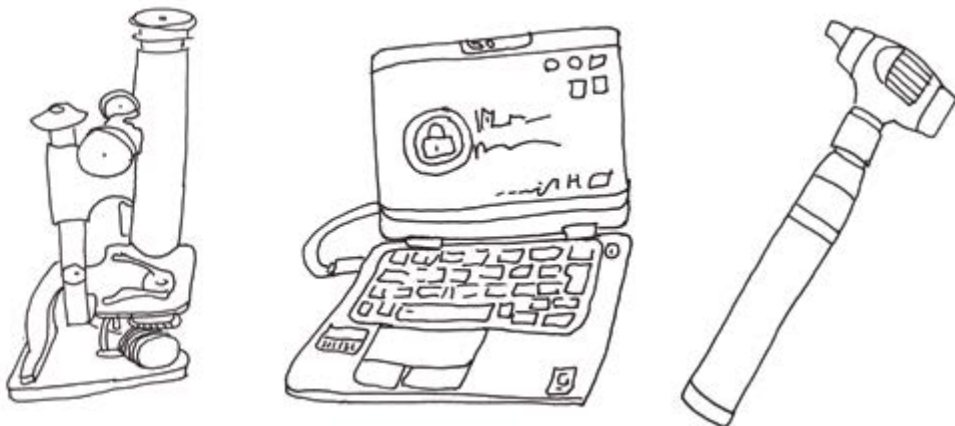
Deborah Ritson - ward clerk

Emma Scott - voluntary services manager

Julie Tuffin - activities coordinator

Zoe Whincupp - staff nurse

and Paige's nan, domestic worker with 55 years of service



Conclusion



The workshops were tailored to each patient group's needs, led by professional experienced artists with an emphasis on 'high quality activities' that were 'meaningful' leading to 'positive change'. As mentioned earlier in this book, the definition of 'health' in the eyes of the World Health Organisation is 'a state of complete physical, mental and social wellbeing and not merely the absence of disease or infirmity' - or in other words: people can be ill or live with a disability, but can still feel happy, enjoy themselves, and experience life as positive.

We witnessed and evidenced this sense of wellbeing and positive mood change in our participants. Many participants told us that the activities had made them feel less pain and that time had flown by.

We feel that we were able to evidence that the project encouraged patients to get involved in creative activities, socialise with others, build friendships and develop better relationships with those who care for them. Sharing stories, gaining skills and confidence help patients in their healing process. We know that not every person recovers from an illness or injury, that some have to come to terms with a big change in their lives or with the fact that their life is ending. But in all of these situations we have felt that our work has made a difference to the majority of people who took part.

Sustainability

We feel that the programme has been a huge success in terms of its reach and effect on participants, visitors and staff. However, as all the patient groups and creative projects were so different from one another, it was difficult to find a consistent method to evaluate every project in the programme.

There is plenty of research around the benefits of creative interventions on people's health and wellbeing, a little less so on the effect of the arts on people who are also in receipt of other forms of treatment and/or are based within

a hospital setting. The majority of arts managers in NHS Trusts are not involved in undertaking research or work closely with a university partner, and most arts projects within NHS Trusts use evaluation methods that are not standardised.

Having delivered the programme, we feel that we have been able to establish a way of working with patients and partners both inside and outside the hospitals and that there is scope for that to continue.

The most difficult aspect of the work we do in Arts in Health is not to evidence the impact on health and wellbeing, but to argue that what we do is also cost effective. This may be a piece of work that in future the National Arts in Hospitals Network might wish to commission in partnership with universities or research institutes.

Legacy

- We now have a permanent activities coordinator role at the Spinal Cord Injuries Centre
- Our partnership with the University of Sheffield's Department of Music is strong and continuing
- Several hospital departments who we have worked with are keen to work with us on widening participation with different patient groups
- This project has complemented the wide range of creative health projects that take place in Sheffield and nearby regions and has led to a symposium and a working group to establish Creative Health Sheffield. This initiative will not only set out to embed Creative Health work into the Integrated Care Partnership strategy in our region, but also aims to put in place a funded commissioning programme to support the work creative health workers and organisations deliver in the city. We hope that this will lead to a more reliable and consistent referral pathway in place that our patients will benefit from once discharged from hospital

Programme 1

Total budget:

£115,000

Creative programme cost:

£63,530

Sessions:

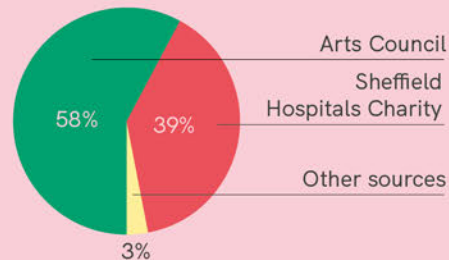
140

Participation incidences:

796



Funding sources:



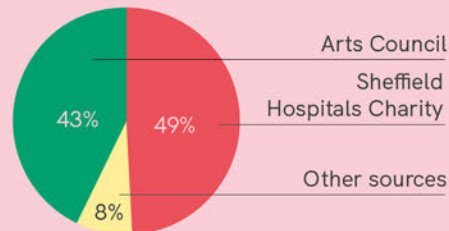
Programme 2

£107,000

£64,289

176

903



We commissioned

21

professional artists to develop & deliver creative sessions with support from

13

departmental specialists



*Regular attendances as well as single attendances

A Word From Beth Crackles, CEO, Sheffield Hospitals Charity

Our Sheffield NHS is wonderful. World-class clinicians, cutting-edge technology, some of the best medical research in the country. But what is a 21st century hospital if patients and staff are not supported in ways beyond clinical care in the most vulnerable or professionally challenging times of their lives?

The incredible arts-based experiences showcased within this book are part of what makes our NHS so special – the impact of Arts in Health on patient experience is clear. Through a carefully curated programme of activities tailored for each department, the team has, without doubt, improved patients' experiences across Sheffield's hospitals.

The mental and emotional uplift of focussing on a creative process; the coming together of patients, families and friends to share stories and make new memories; the confidence in gaining new skills during a difficult recovery.

It's inspirational to see that our artists were able to integrate into care-giving teams, providing emotional support to friends, families and caregivers at the moments that they most needed it.

Aside from the mental and emotional benefits that these activities provide, an exhibition hosted in Sheffield's Millennium Gallery would be a career highlight for a professional artist, let alone for patients and NHS staff.

Yet these things simply wouldn't happen without charity funding.

At Sheffield Hospitals Charity, our continued support to Arts in Health isn't a nice-to-have, it's a clear commitment to our ambition to support a better patient experience for the two million people who come through our hospitals' doors each year, and to support our 18,500 NHS colleagues across Sheffield in ways that the NHS simply cannot afford to.



The work we fund is only possible through generous donations, fundraising events, corporate support and a coming together of our community. We're grateful for this support to have helped enable funding for these wonderful benefits for patients and staff.

Beth Crackles,
CEO, Sheffield Hospitals Charity

Acknowledgements

This programme of work could only have taken place with the amazing support from individual members of staff who work at our Trust. People with vision and enthusiasm to try out new ways of working. People who trust us to commission artists to work with their patients and complement the care and therapies provided. Staff who wanted to take part and try something to benefit their own health and wellbeing.

We have enjoyed listening to staff teams who have shared their knowledge with us, explained the issues faced by people who live with specific health conditions so we understood how our work could support and complement their work. We have also been able to welcome staff into these creative sessions with patients, so they can see what we do, what is working, how the patients experience these interventions. The willingness to share knowledge and ideas, learn from each other and from our patients has been fantastic.

It is certainly true that there was a big difference to how we worked before and after the pandemic. The first programme was pretty much delivered as planned. The second programme was meant to start in March 2020 and, of course, couldn't. On several occasions, our planned sessions had to be delayed and adapted. Sometimes we tried something that we had to abandon. The fact that our partnerships broadly managed to survive, sometimes even improve, is miraculous considering the circumstances that surrounded us.

Things, it is fair to say, have not returned to normal and it seems to us in Arts in Health that there is an ever-growing need for creative and social interventions to keep people as well as they can be. In our second programme we tried to test if working in community settings with some of our outpatient groups would have a positive effect on their general health and wellbeing. It certainly seems to be the case that creative care interventions,

taking place in the community, can impact beneficially on people's health and wellbeing. Perhaps we can even suggest that it helps to keep people out of GP surgeries and hospital setting by preventing loneliness and offering a social connectivity and creative skill that is enjoyed. Feeling happy, having friends, sharing experiences and feeling understood – these are good indicators on how people can manage their lives, even if they live with a disability or chronic medical condition.

I'm grateful to the many staff in the different departments who run an amazing array of different patient services. We worked with many and to continue and expand in future. For now we like to thank: The Princess Royal Spinal Cord Injuries Centre, The MacMillan Palliative Care Centre, The Ear, Nose and Throat Department at the Royal Hallamshire, The Stroke Pathway and Assessment Rehabilitation Centre in Norfolk Park (SPARC), The Childrens' to Adults' Services Transition Team, The Head & Neck Cancer Support Group and the Long Covid Support Hub.

We have also been extremely fortunate to have worked with so many fantastic artists who brought their specialist creative skills, their sensitive working methodologies and their time and dedication to every project and give our patients the best possible experience. Thank you Coralie Turpin, Jason Thompson, Seiko Kinoshita, Thomas Sherman and Joe Harrison-Greaves, Jane Forster and Brian Whitmore, Elisa Artisero, Jamie Mills, Jenny Chan, Genevieve Carver, Rezwana Farin Sarkar, Fiona McAlear, Michael Bonshor, Monika Dutta, Charlotte Armitage, Helen Lyle, Donna Brewins-Cook, Susan Downer, Christopher Bevan and Crystal Zillwood.

I also want to express my thanks to our amazing volunteers, without whom we would not have been able to deliver the many projects and support so many of our patients.

Our partnership with the University of Sheffield, Department of Music, has been so fruitful. The effect that music making and singing has on all sorts of health conditions is now well understood and we are grateful that in-depth research is helping us to understand how it works for people with chronic ill-health. We now look forward to continue the partnership sharing of knowledge and data. Equally, partnerships with Sheffield Museums gave us opportunities to access parts of the city's collection, and exhibit some of the artwork created by patients as well as staff. And finally a big thanks to Yorkshire Artspace who provide studio spaces to many of the fabulous artists we worked with over the last six years. It was great to work in partnership with them to support some of the early-career artists to develop creative health intervention skills.

A final thanks goes out to our Arts in Health team. It has seen some big changes during the time this project has been running but we thank you all. Our former colleagues Danielle Parker-Jessop, Kathryn Stones and Shamse Hassan and current colleagues Emma Scott, Victoria Gisborne-Land and Sophie Smart.

Mir Jansen,
Arts Coordinator

February 2024

Instagram: [arts_at_sth](https://www.instagram.com/arts_at_sth)

X: [@ArtsSth](https://twitter.com/ArtsSth)

Web: [arts.sth.nhs.uk](https://www.arts.sth.nhs.uk)

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