

INVERCLYDE CULTURE COLLECTIVE



**CREATIVE RESEARCH:
HEALTH AND SOCIAL CARE**

**CROSS PARTNERSHIP CONVERSATIONS LOOKING AT CREATIVITY
AS A DRIVER FOR IMPROVING HEALTH AND WELLBEING.**

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In February 2022 Inverclyde Culture Collective hosted a series of creative research events at the Beacon Arts Centre, Greenock. The events brought together representatives from over fifteen local Arts and Health & Social Care organisations to explore the past, present and future relationship of creative practice within health and social care contexts. The sessions explored the overarching question of:

“How can the arts be a driver for improving health and wellbeing in Inverclyde?”

with the aim to then consider

“How best can we use funding available to support health and social care organisations in using the arts and creative practice as part of their health and wellbeing strategies”

The creative research events took place over three separate dates and were thematically split to respond to past, present and potential futures. The sessions were designed and delivered by Creative Researcher and Artist [Samantha Macgregor](#), with support and consultation with Jackie Sands (Strategic Arts and Health Coordinator, NHS Greater

Glasgow and Clyde); Kat Boyle (Inverclyde Arts Producer); Jack Stancliffe (Inverclyde Culture Collective Activities Co-ordinator) and Social Prescribing Researcher at the Beacon Arts Centre, Poppy Kohner. The sessions invited representatives of the local arts and HSCP organisations to explore the overarching questions through a series of practical art making exercises, curated walks, provocations, idea generating and conversations that reflect personal, organisational, and broader strategic perspectives and insight.

Within this document we refer to the term’s “Arts”, “Health” and “Wellbeing” although we recognise these can be contested terms, we will be utilising the definitions as outlined by Dr Christina R Dace and Dr Stephen Clift in their paper [“Arts and Health Glossary - A Summary of Definitions for Use in Research, Policy and Practice”](#)

Creative Research session structure overview:

Wednesday 2nd February 2022, Offord Room at the Beacon Arts Centre

The Past: Who am I and what do I know from experience about the relationship between creative practice and health and social care contexts and environments.

Wednesday 9th February 2022, Offord Room at the Beacon Arts Centre

Present: What resources are available to us currently within Inverclyde, what activity is already taking place between creative and health and social care organisations, and what opportunities are there?

Tuesday 15th February 2022, Lynsey Wood Room at the Beacon Arts Centre

Future: What next? What are our priorities going forward, how should we seek to support new or existing creative activity taking place within health and social care settings?

[Inverclyde's Outcomes Improvement Plan](#) identifies key priorities for 2017-22 including arts and culture.

[Inverclyde Cultural Partnership \(ICP\)](#) is the delivery group working to take these priorities forward. The ICP is made up of members invited from a variety of arts, heritage and communities of interest and have a remit to take forward all aspects of cultural activity.

The 'Arts Sub-Group' – an open forum made up of local arts organisations and creatives, facilitated by the Creative Producer oversees Inverclyde's Arts & Creativity Strategy (2017). Across 2020 this group collaborated to create an '[Inverclyde Arts & Creativity Action Plan 2021 -2023](#)' – priorities that set out ways of improving outcomes for the cultural landscape of Inverclyde. Partnership, community, and a collective approach to culture are at the heart of these actions.

PRIORITY 3: of the 'Inverclyde Arts and Creativity Action Plan' looks at: **WELLBEING**

The arts are central to health and drug / alcohol awareness-based education, therapy, and recovery. Everyone can access arts education at a level appropriate to them. Individuals and collectives can cultivate an ethos around promoting knowledge and skill sharing. Access to the arts has a direct impact in improving self-esteem and emotional literacy while providing opportunities for self-expression, learning new skills and personal development.

Our first Action within PRIORITY 3 was to: **'Establish a series of conversations with health and social care partners looking at creativity as a driver for improving health and wellbeing. A 'working group'**.

Culture Collective funding was able to support this. Within this action we would consider:

- Currently there is no regular representative on health and social care Forum(s) or vice versa on the Inverclyde Arts & Cultural Partnership Forum(s). How do we work better together, collaborate and share resources?

- Research to be carried out on where there may be opportunities for creative support or interventions in relation to health and wellbeing e.g. what is already covered within this priority from existing art groups or third sector organisations and then where are the gaps or where can existing projects be supported more?
- The arts should be considered a core component in decreasing the 'health bill' in Inverclyde and increasing the number of healthy and independent inhabitants / residents.

The [Health & Social Care Partnership Strategic Plan](#) provides some context to health and social care in Inverclyde. While this sets out a range of areas for improvement, including Big Action 4 which has the "aim to create an Inverclyde where people are encouraged and supported to take an active role in managing their own health."

The idea of social prescription as a way to direct people to activities within the community seems particularly important given that the second most prevalent long term health condition in Inverclyde is depression (HSPC Strategic Needs 2019, p 73 Figure 6.1A).

Culture Collective is a network of 26 participatory arts projects, shaped by local communities alongside artists and creative organisations. Funded by Scottish Government emergency COVID-19 funds through Creative Scotland, these projects will take place across Scotland from March 2021-September 2023.

www.culturecollective.scot/

Inverclyde Culture Collective is being delivered by various local partners and organisations that include: Inverclyde Council, RIG Arts, Beacon Arts Centre, Inverclyde Youth Theatre (Kayos) and CVS Inverclyde. The project is being managed by Alana Ward – Inverclyde Council Libraries, Educational Development and Arts Manager; Kat Boyle – Inverclyde Creative Producer; Jack Stancliffe – Inverclyde Culture Collective Activities Coordinator, and the Inverclyde Culture Collective Steering Group who meet monthly.

www.inverclydeculturecollective.co.uk

The intention for Inverclyde Culture Collective is to create a context for artists to experiment with alternate modes of sharing practice. Our activity is primarily routed at this stage on test piloting new local partnership and community projects that offer a window into new collaborative ways of working including residency and artist exchange process. There is no predetermined outcome however there are opportunities for artists and the community to reflect and evaluate across a national network.

Invitation to these sessions was sent out at the end of 2021 and start of 2022. Anyone with an interest in the research thematic was invited to attend – including representatives from organisations, individuals, and freelancers. The sessions were very much open – with an overall capacity of approximately 25 people per event. Participants were encouraged to attend all X3 sessions – but some attended 1, 2 or all 3 dependent on availability. Information to attend was sent through the Resilience, Recovery and CVS Inverclyde Networks. Lead partners through the Arts Sub-Group and Inverclyde Culture Collective Steering Group also recommended person(s) to individually invite.

Barnardo's Inverclyde Nurture Services

Inverclyde Nurture Services provides a wide range of universal and specialist opportunities on site to promote family wellbeing, our staff are skilled at delivering services to children at different ages and stages. Children and families are at the core of their work accommodating group work activities and individual packages of support.

www.barnardos.org.uk/what-we-do/services/barnardos-nurture-service-inverclyde-thrive-your-time

Inverclyde Health Improvement Team

Inverclyde's Health Improvement team provides specialist health improvement and health inequalities information, advice, and support across the Inverclyde area. We work closely with local communities, Inverclyde Alliance partners and wider partners to improve health and wellbeing and reduce inequalities in health. We ensure health improving activities and programmes are up to date, relevant and reflect the health needs of the population of Inverclyde.

www.inverclyde.gov.uk/health-and-social-care/health-services-health-improvement-wellbeing

IFIT Inverclyde

Is a Scottish charity providing a link for people returning from prison to the community in Inverclyde. They are also a link for people who are involved with the criminal justice system in other ways.

www.ifitinverclyde.wordpress.com

Your Voice: Recovery

Building on skills learned from prevention and education programmes provided by rehabilitation / treatment services, and lived experience members of Inverclyde recovery community. Your Voice takes a holistic approach and created a project to assist people on their recovery journey, as they move away from services into the community. Inverclyde recovery assets have created a social hub for people in recovery, led by people in recovery, and celebrates all recovery and approaches to recovery.

www.yourvoice.org.uk/recovery

Inverclyde Health Improvement (Mental Health Services)

The Adult Community Mental Health Team (CMHT) provides a range of interventions to support treatment, and enable recovery, including targeted psychological interventions, early intervention for younger people presenting with first episode psychosis, medication clinics, access to support to enable people to live safely at home, group-based activities to support skills development and recovery. The service works in partnership with third sector organisations to provide longer term care support services and enable people to engage with their local community and access activities and resources that further support recovery.

www.inverclyde.gov.uk/health-and-social-care/adults-older-people/community-mental-health-services

Branchton Community Centre

A community centre based in Branchton and serving the south west area of Greenock, providing a range of classes, courses and activities for all age groups and from any social background.

www.facebook.com/BranchtonCC/

Inverclyde Libraries

Inverclyde library services set out to inform and inspire the people of Inverclyde by ensuring access to reading, learning and cultural opportunities for all.

www.inverclyde.gov.uk/community-life-and-leisure/inverclyde-libraries/about-our-libraries

Belville Community Gardens

Belville Community Garden Trust is a registered Scottish charity set up in 2014 by local people to bring community groups and individuals together through shared cultural experience. The organisation promotes a safer, stronger community around improving lifestyles, and health primarily through gardening, horticulture and healthy eating. Breaking down social barriers for young and old alike and offer the chance of new learning experiences, improved community relationships, a sense of pride in the environment and improved mental and physical wellbeing.

www.belvillecommunitygarden.org.uk/

CVS Inverclyde

CVS Inverclyde exists to support, promote and represent Inverclyde's third sector organisations - community groups, voluntary organisations and social enterprises. We do this because third sector organisations are about people and communities speaking and acting on their own behalf. A strong third sector means better outcomes for local people and successful communities taking control of their own destiny. Our vision is of communities leading their own success through a strong third sector.

www.cvsinverclyde.org.uk

Turning Point Scotland (Inverclyde)

The Turning Point Scotland Inverclyde service provides support to people living with a learning disability, autism and those with other complex needs throughout the Inverclyde area.

www.turningpointscotland.com

RIG Arts

Rig Arts design and deliver a dynamic programme of visual arts & film projects, workshops, exhibitions, public artworks, community spaces and events. Using creativity to work with people to affect change in urban regeneration, climate challenge, heritage, mental health and also helping young people with autism to build better social & communication skills. RIG Arts are passionate about using creativity and innovation to influence change and to make a positive difference in people's lives and their environments.

www.rigarts.org/about-us/who-we-are/

Beacon Arts Centre

Offers a safe and inspiring place to escape into a different world for a while; a place to connect and share new experiences through shows and activities that inspire and delight, sometimes challenge, and always entertain. From staging national productions to showcasing local talent, and from hosting theatre-based workshops to dance classes and a whole host of activities and events, we aim to offer something for everyone. They passionately believe that cultural experiences are crucial to the wellbeing of individuals and communities. That's why our mission is to make a lasting impact and 'light up lives' by giving as many people as possible the opportunity to engage with the arts in enjoyable and meaningful ways

www.beaconartscentre.co.uk/about-the-beacon/

Born in Scotland, Samantha Macgregor originally trained as an architect, which led to her studying as an apprentice at the Frank Lloyd Wright School of Architecture. That experience has informed her views on organic architecture, giving her a lifelong appreciation for the environment, which can still be found today in her work around climate change and eco based art practices.

She would describe her arts practice predominately as participatory in nature and informed by a “learn by doing”, approach. With over twenty years of working with the arts with community groups of all ages and abilities, she has a wealth of experience to draw from which informs her approach to devising workshops. For several years she worked in arts development and creative learning, gaining an understanding of strategy and partnership working.

Since 2017, she has worked as a freelance artist and workshop facilitator and most recently she has trained as an arts psychotherapist and is hoping her work continues to explore participatory arts within communities, with a particular view to improve the mental health and the well-being of participants.

As an artist and art therapist, issues around mental health are of particular interest to Samantha and is reflected in her interest in how the arts and access to the arts may improve people’s sense of wellbeing. As a community artist, her practice is predominately participatory in nature, with the focus on making art with people rather than for people.

As a researcher, she has used art making as a way to encourage conversation as people tend to relax making it easier to open up a discussion. Her strength as a researcher is her ability to observe and respond to clients and groups through their art making and the conversations that arise. Being process led, means not always knowing the final product and through this willingness to not know, there is a possibility of reflection and reflexivity, which is heuristic in nature.

Methodology for Creative Research

The overarching methodology will be qualitative and heuristic in nature, to encourage dialogue and individual reflection.

Through this approach working towards developing a more equal relationship between researcher and participants, who will be taking a more active role as partners.

This method encourages a level of reflection on the part of the participants which will be facilitated through the shared experience of arts-based activities and conversations within the sessions. Heuristic research takes the view that much of our knowledge is tacit rather than explicit, and the rationale behind this approach is to explore what can often remain unspoken. Art making will be utilised within the sessions a means to tap into a more intuitive way of “knowing”.

Part of the research question will be exploring ways in which the arts can improve and respond to health inequalities as well as how it can potentially lead to improved outcomes for client groups experiencing the impacts of them. Therefore, it is really important that participants experience making art in a group setting. Sharing the work in the sessions will be encouraged, but not imposed.

CREATIVE RESEARCH SESSIONS



SESSION 1

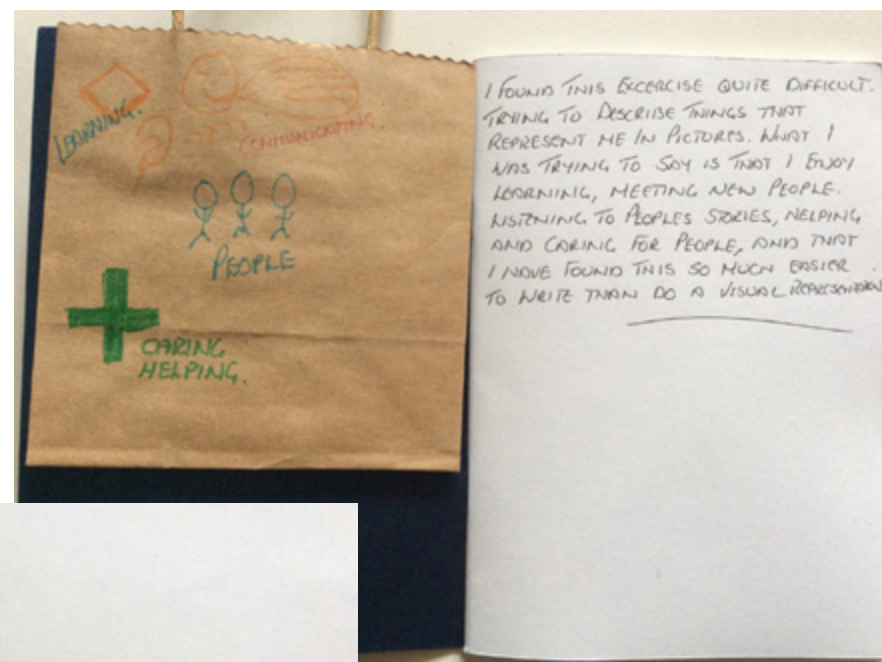
Wednesday 2nd February 2022,
Offord Room at the Beacon Arts Centre

The Past: Who am I and what do I know from experience about the relationship between creative practice and health and social care contexts and environments

Session Overview:

This session set out to explore individuals' (personal and professional) contributions and positions within the organisation to which they belong as well as considering how the arts or creative activity have supported their own wellbeing within them and in broader life. This was done through both the creation of paper bag portraits and a structured discussion around the following questions.

- How are organisations using the arts as a way to improve the health and wellbeing of service users, at present (or have done in the past)? What examples are there of this and how is it received?
- What are the obstacles for organisations in terms of engaging arts?



REFLECTIONS FROM SESSION 1 DISCUSSIONS:

How are Health and Social Care organisations using the arts as a way to improve health and wellbeing of service users, at present (or have done in the past)? What examples are there of this and how is it received?

There is growing discussion and practice around arts and design supporting the development of physical indoor and outdoor infrastructure within hospitals, health centres and other medical environments.

For example: Greenock Health Centre

<https://www.inverclyde.gov.uk/health-and-social-care/new-greenock-health-and-care-centre>

There are strong examples of arts practice being embedded within palliative care settings both across Inverclyde and through broader Scottish networks - some that were mentioned in the discussions:

- The Beatson [‘Annual Art Exhibition’](#)
- [‘Art Pistol’](#)
- [Navigations Project supported by a Wellcome Trust Arts Award and in collaboration with Animate Projects](#)

Within social care and community orientated settings, there is frequent use of arts activity demonstrating how arts can contribute to social cohesion and engagement within services. Branchton Community Centre (for example Tea Dances, Karaoke evenings)

Poppy Kohner at the Beacon Arts has been researching social prescribing and it’s relationship to the Beacon Arts Centre an extract of the work can be found here

There are projects utilising arts practice or design to promote active travel and enhance outdoor spaces and individuals’ access to them, examples include Belville Community Centre ‘Wellbeing Walks’ and Rig Arts – Greenock Waterfront - Public Art Project in association with The Great Place Scheme and Sustrans:

www.sustrans.org.uk/our-blog/news/2021/november/artworks-celebrating-inverclyde-s-past-present-and-future-unveiled/

Inverclyde Libraries utilise creative practice and art forms to amplify existing work and to promote literacies and education within Inverclyde.

A recent document that looks at this more broadly [“A collective force for health and wellbeing”](#)

REFLECTIONS FROM SESSION 1 DISCUSSIONS:

How are Health and Social Care organisations using the arts as a way to improve health and wellbeing of service users, at present (or have done in the past)? What examples are there of this and how is it received?

There are creative organisations within Inverclyde who are already championing the connections between arts and health and wellbeing. For example:

- Rig Arts (Creativity In Mind, Arts and Mind www.rigarts.org
www.rigarts.org/mental-health/
www.rigarts.org/current-projects/arts-mind/
www.rigarts.org/creativity-in-mind/
www.rigarts.org/young-at-art/
- Beacon Arts Centre (Creatability, Dance for Parkinson's, Social Prescribing)
www.beaconartscentre.co.uk/take-part/creatability
www.beaconartscentre.co.uk/take-part/platinum-dance/
www.beaconartscentre.co.uk/take-part/dance-for-parkinson-s/

There is funding available through the NHS – for example **'Animating Public Spaces'** and similar networks to host art exhibitions and creative activity in local hospitals and medical centres.

Arts have been used and advocated for within recovery settings and criminal justice settings as a way to contribute towards creating new narratives, reducing stigma, generating new areas of activity-based focus within people's lives

Local artists from Inverclyde are exhibiting within hospital settings outside of Inverclyde. Leverndale Hospital is seen as a strong example of this for example:

Work by Willie Sutherland / George Wyllie and RIG Arts **'A Christmas Down a Goldmine'** Beyond this they also collaborate with organisations such as

- Leverndale [Mural](#)
- [Artful Meander](#)
- And connect with [Scottish Mental Health Arts Festival](#)

REFLECTIONS FROM SESSION 1 DISCUSSIONS:

How are Health and Social Care organisations using the arts as a way to improve health and wellbeing of service users, at present (or have done in the past)? What examples are there of this and how is it received?

There are clear themes and areas of importance emerging from the effects of the pandemic including loneliness and isolation, the social aspect of arts practices can be seen as a potentially productive way to combat this

Arts within these settings have been shown as a way to communicate hidden narratives, information, or make visible the often “invisible” conditions of individuals. These can be used both for individuals with similar conditions or within the health professions. A strong example includes models of organs, filmic explanations of synthesiser or OCD.

There is shared dialogue and terminologies that exist are used within the health and social care and arts sector including ‘lived experience, ‘authentic stories’, ‘patient journeys’ and ‘social value’. This shared dialogue often promotes trust and understanding.

Work / Research is being developed into patient journeys with a specific focus on the ‘[Place Principle](#)’ which considers people’s individual access to both health, social and educational needs within a 20 minute walking radius. Inverclyde is often viewed as having a poor ‘Place Principle’. These concepts are easily paired with creative or artistic means of exploration and research

Storytelling and poetry are more comfortable or accepted art forms that the health and social care sector understands and are willing to work with – these are ‘safer’ and involve less risk.

REFLECTIONS FROM SESSION 1 DISCUSSIONS:

What are the obstacles for organisations engaging with the arts or creative practice?

There is a difficulty in being able to quantify or evidence the value of arts or creative practice within health and social care contexts.

There are qualities within arts and creative practice that generate a nervousness regarding unpredictability of possible outputs, effects on patients and within some instances being ruled out in its compatibility with the sciences. This links to broader themes of risk aversion and mitigation in these contexts.

There is shared dialogue and terminologies that exist are used within the health and social care and arts sector including 'lived experience', 'authentic stories', 'patient journeys' and 'social value'. This shared dialogue often promotes trust and understanding.

There is limited time provided for any available funding to be spent, this contributes to weak organisation, preparation or development of projects which sets the groundwork for less impactful work to be carried out.

Physical space is often difficult to acquire and often only available for short periods of time. There are also limitations of what can occur within them which disallows often messier activity.

The need for the value of arts and creative practice in health and social settings to be understood from a strategical level. These levels are often the key for change however also set levels of governance, systems, and red tape.

There is a lack of commitment to implement arts and creativity practice within settings; it is often positioned as a luxury and put in line with competing priorities within services.

There is a lack of resource or funding to uptake creative opportunities, as well as the personal and infrastructure within the health and social care sector to allow projects to happen in a substantial and meaningful way.

REFLECTIONS FROM SESSION 1 DISCUSSIONS:

What are the obstacles for organisations engaging with the arts or creative practice?

There is an “arts and health paradox” in which creative practice responds to patients or service users, yet staff and health officials could equally benefit from the qualities such activity provides

Arts and creative practice are often misunderstood, minimised or reduced to assumptions. There is a need for an understanding over which artists are able to work in these settings, what is deliverable, as well as the need for previous quality examples of practice.

Health and social care partners are unaware of what is available both in regard to activity on offer in the creative sector and also funding.

Transport to venues to participate in art programmes or visits to exhibitions are often dependent on being able to secure transport and this also comes with a cost. There have however been local examples of [Port Glasgow Voluntary Transport](#) providing minibuses at low cost prices.

There have been previous attempts in removing these barriers for example the “It’s okay to play” Project through RIG Arts and Youth Connections that was set up via use of an art bus and portable infrastructure.

Some cultural venues within Inverclyde can be seen as socially and culturally coded. This in turn creates exclusion and barriers to participation for service users that play out in different ways including:

- Physical Barriers: individuals do not feel like they are welcome in physical buildings or know that they can access it as they would a library or community centre and therefore restrict themselves in entering;
- Knowledge and Information: venues and organisations tend to advertise and put out information to those that are already in attendance or increasingly so through digital forms, this limits who may be in receipt of information.

SESSION 2

Wednesday 9th February 2022, Offord Room
at the Beacon Arts Centre

Present: What resources are available to us currently within Inverclyde, what existing practice is there and what spaces.

Session Overview:

The session was framed through a curated walk along the water front by the Beacon Arts Centre, and was structured by a visit to the newly installed art works developed as part of a Sustrans, RIG Arts and Inverclyde Council “[Creative Conversations](#)” project. Participants were guided through a mindfulness exercise and asked to reflect on Alan Potter’ work Ebb and Flow, a work responding to the present situation of Inverclyde. The walk then led to a discussion around the intersection of space, environment and the possible roles of creative practice within this.



REFLECTIONS FROM SESSION 2 DISCUSSIONS:

Reflections on how the natural, built, and designed environment of Inverclyde affects the health of individuals within Greenock and Inverclyde

“Inverclyde’s environment and natural surrounding offer health benefits. In particular, the waterfront, park spaces and different microclimates that exist throughout it, art or creative practice can offer a way to revisit and re-see these spaces”

“Inverclyde’s geographical position means that there are many steep roads and hills, which cause accessibility issues for individuals trying to get around the region efficiently”

“Within the built environment there are traces of the history and industries built into it, there is echoes of this history physically but also carried within the bodies and communities of residence here”

“There is a strong connection to the weather, the positioning of Inverclyde allows this to be visible and felt, it can offer space for mindfulness but also can shape mental health in negative ways”

How does the design, building and aesthetic qualities of health and social care settings impact users of these spaces and services, what role can art play here?

“Clinical settings or medical environments such as hospitals and doctors’ surgeries can sometimes feel alienating to users, interventions in these spaces are easily done. However as with all locations there is a balance between safety and comfort.”

“Healing and safe spaces are important in these settings space and lighting is particular important in these places to service users and staff”

“Comfort and an aesthetic of “domesticity” offers a sense of security for service users, and this is often tailored for groups with autism or individuals with other neurodivergent qualities”

REFLECTIONS FROM SESSION 2 DISCUSSIONS:

How does the design, building and aesthetic qualities of health and social care settings impact users of these spaces and services, what role can art play here?

“Symbolic ownership of spaces is incredibly important for service users as it allows them to imprint their identity within it. This is often achieved through site specific art making or co-designing physical spaces.

For example: Broad Street community centre have worked with RIG Arts on stained glass features that were then integrated into the architecture.”

“Physical spaces can support research-informed practices and seek to achieve similar outcomes. Barnardo’s Inverclyde are an organisation currently researching and looking to embed trauma-informed practices within their services, this can also be mirrored within the physical space.”

Interventions such as inspirational quotes, poetry and text within Inverclyde Libraries are utilised to generate conversations within spaces.

The affordances of spaces and places become a useful lens to consider what creative activity may be able to take place there. For example: a beach has several affordances (shells, water, sand, wildlife) which allow or limit possible exploration or play in them.

Functions or prescribed uses of space often dictate what is possible in these spaces. Due to the pandemic, there is more caution around what activity takes place meaning that in some cases has contributed to less art and fewer creative explorations.

REFLECTIONS FROM SESSION 2 DISCUSSIONS:

What spaces and resources would be of benefit to Inverclyde and what existing infrastructure can be built upon to encourage creative activity?

Inverclyde holds a lot of outdoor, garden, and green space that have mood-boosting benefits themselves, it seems there is a natural connection between creative practice here.

There is an absence of messy, flexible creative spaces and studios within Inverclyde. Infrastructure of this kind could encourage organisations to try out new programmes and creative activity.

[The Queens Nursing](#) are involved within a project to look at access to space across Inverclyde linking into the Place Principle concept

[Grave Road Pantry](#) – Inverclyde Community Development Trust is an organisation responding to food needs and sparsity through a zero-waste initiative, there is a need to communicate the work they are doing in a non-stigmatising way.

There is often a desire from service users of criminal justice services such as IFIT to continue art and creativity activity outside of incarceration, however there is a lack of provision to do this.

[The WellPark Centre](#) and the homeless centre in Greenock are spaces that are regularly used as drop in and could accommodate art and creative activity.

SESSION 3

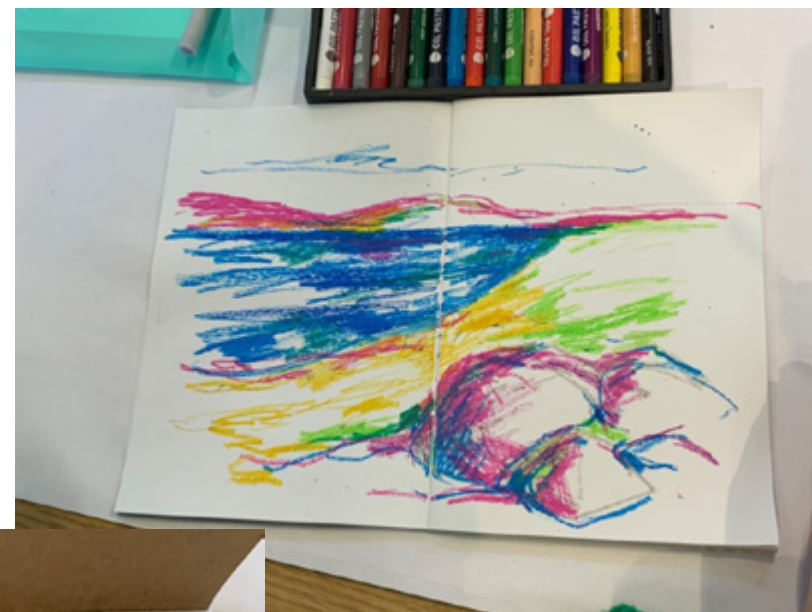
Tuesday 15th February 2022, Lynsey Wood Room at the Beacon Arts Centre

Future: What next? What are our priorities going forward, how should we seek to support new or existing creative activity taking place within health and social care settings?

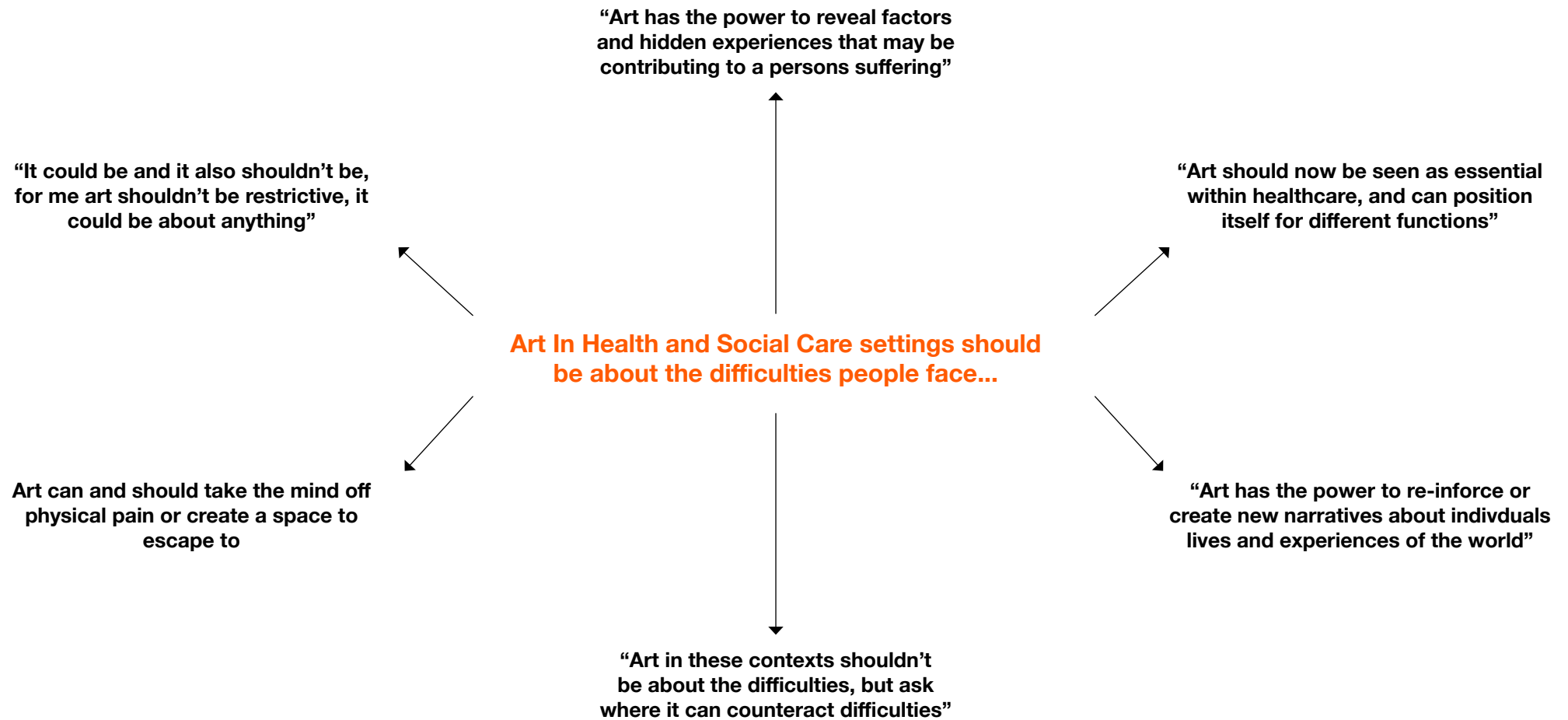
Session Overview:

The final session began with a series of provocations to allow attendees to discuss the tensions and difficulties that may exist between exploring creative practice within health and social care settings and practices.

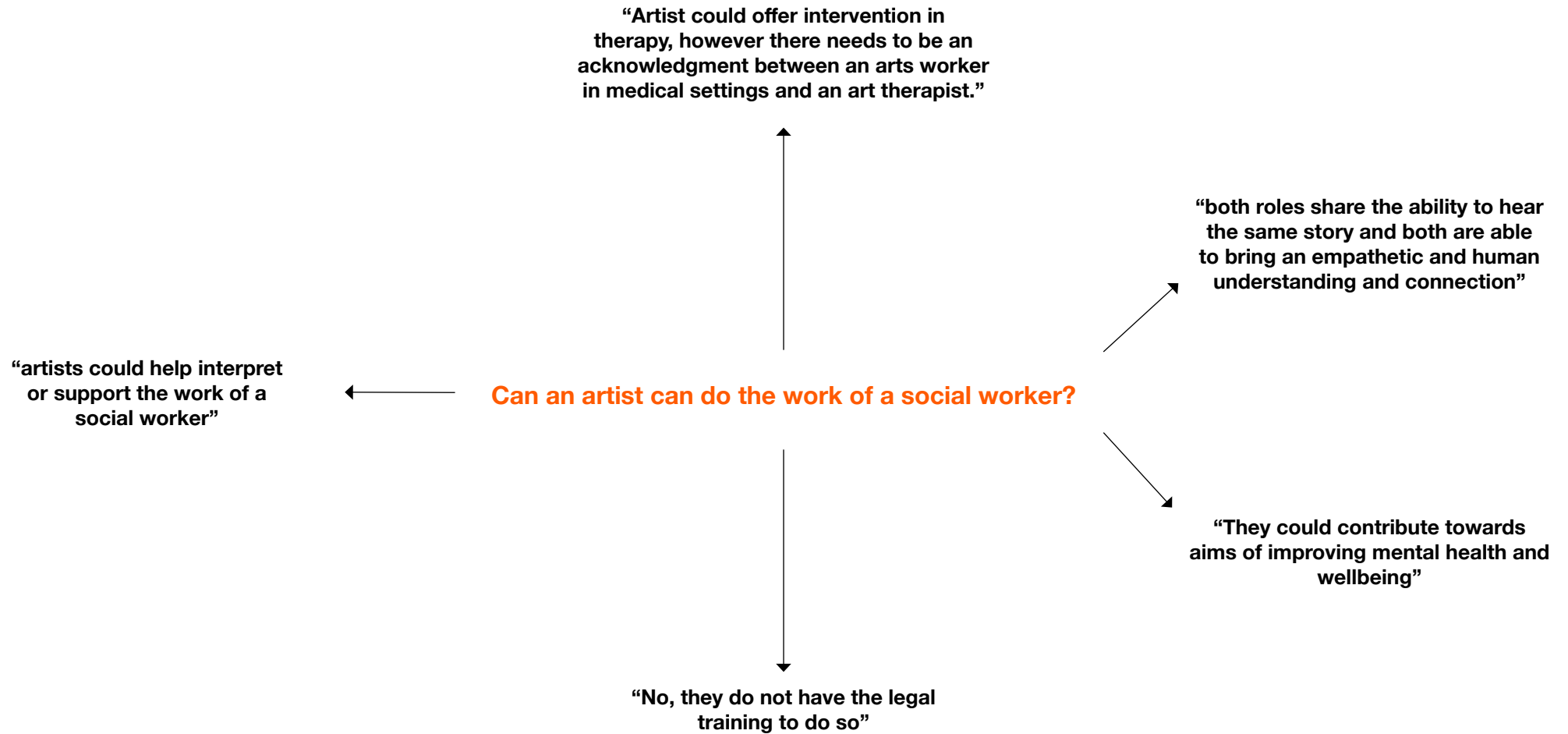
From this attendee were invited to partake in an imaging activity, asking them to consider the desired direction and priorities for both future creative explorations but also for Inverclyde as a place. This led on to the organisations in attendance communicating ideas for potential creative pilot projects within their own organisations.



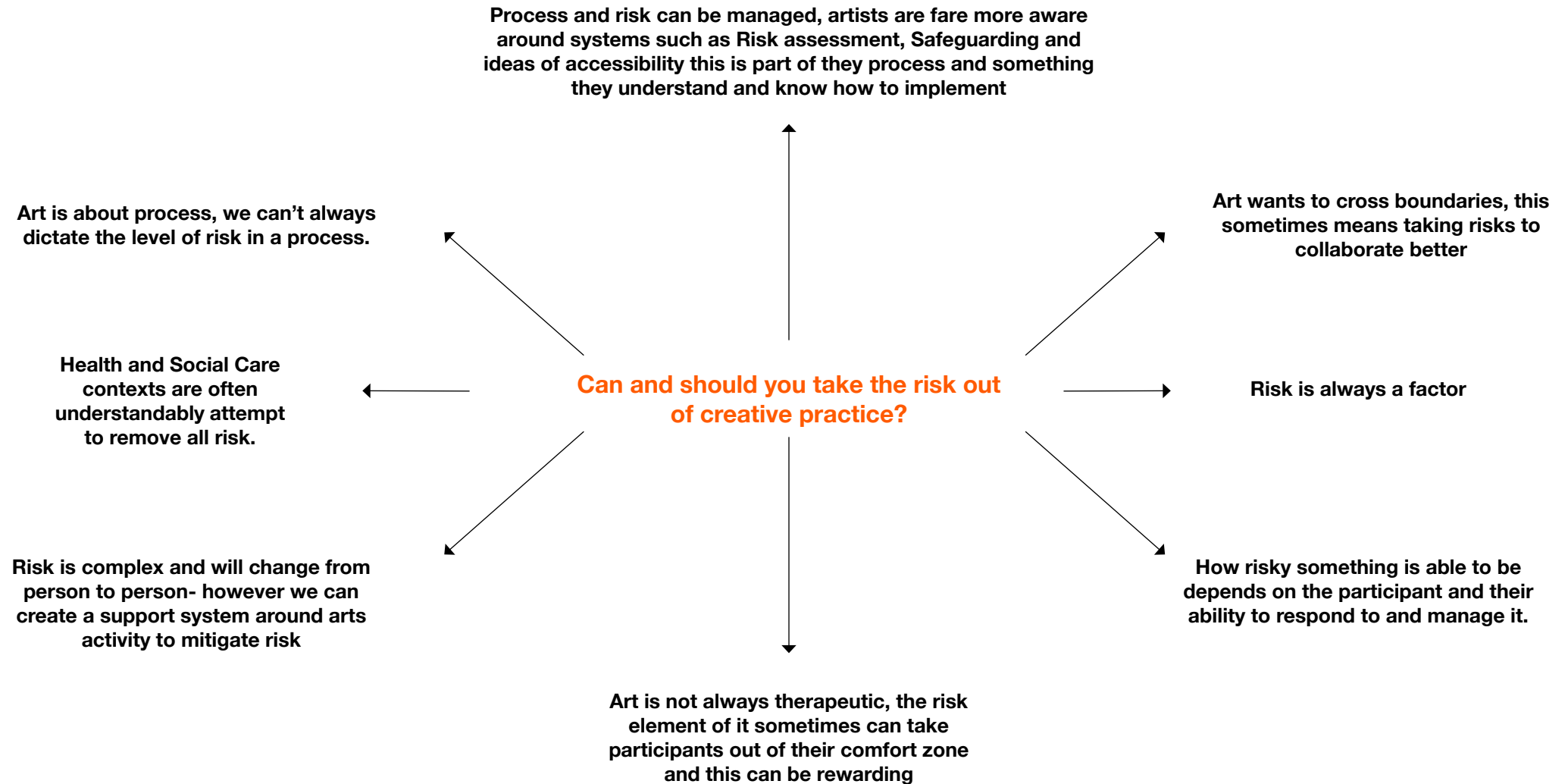
REFLECTIONS FROM SESSION 3 DISCUSSIONS:



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Participants and organisational representatives were invited to 'pitch' and discuss some potential new or existing creative activity to place within health and social care settings.

Inverclyde Culture Collective has funding available to test pilot a small number of ideas that came out of these sessions.

Barnardo's Nurture Services

Barnardo's Inverclyde identified various spaces within their building and external grounds that have shown potential to host events, art activities and social occasions within, Barnardo's Inverclyde are also currently pioneering a trauma-informed approach within all services, they are interested in considering how an artist may work with these spaces to explore the link relationship between trauma-informed and creative practices.

Your Voice Recovery Hub

Your Voice Inverclyde discussed a new strand of their recovery café programme they were wishing to expand on and explore. The proposal was based around outdoor trips and immersing service users within green bathing. They identified the possibility of an artist accompanying them on these trips working with multiple art forms including sketching, painting, poetry, craft making and meditation practice to frame the sessions or to bring attention to the surroundings in a directed way.

IFIT Inverclyde Criminal Justice

IFIT identified a lack of provision for individuals leaving prisons to continue creative and arts-based activity that they may have had access to whilst incarcerated.

IFIT were interested in working with service users to consider the thematic space of two-month period of re-entry into communities, utilising the medium of film and animation as a way to do this and also consider how film based mediums can seek to re-frame and write new narratives for individuals with criminal justice experience.

Compassionate Inverclyde / Inverclyde Cares

Through an ongoing focus on bereavement and loss, compassionate Inverclyde were interested in extending and broadening their current work to see how arts and creative practice may give permission for people to access often difficult conversations and themes in an open and accessible way.

They were interested in how arts practice may allow individuals to express bereavement through celebration and life.

To do this stating an interest developing an arts programme/festival titled "No One Grieves Alone" working with both artists, organisations and partners to create a series of residencies, participatory actions and community walks.

Beacon Arts Centre

Creative Minds: The Beacon are interested in providing a variety of accessible and flexible creative workshops at community venues, culminating in a festival of performances at the Beacon in Spring/Summer 2023

Branchton Community Centre

Branchton community centre were interested in how art and creative practice could be used to instil a renewed sense of ownership of their external spaces around the centre through the creation of murals or considering colour and image within those spaces.

Healthier Inverclyde

Healthier Inverclyde had identified a project that considers the connections between medical narratives and chronic disease, they were interested in working with an artist to engage with participants and service users through creative means and open art forms as a way to explore the connections and relation of the themes and through it illustrating lived experiences contributing towards a better understanding and ways service providers may respond.

Belville Community Garden

Belville were interested in how art or creative practice could be used to activate their green spaces in and around the community garden, they were keen to explore what events could take place on the site and how this could cultivate further community cohesion amongst existing and new users to the space.

Inverclyde Libraries

Through a consideration of accessibility and public experience of some of Inverclyde Libraries' reading and working spaces, they were interested in considering how an artist may re-imagine or re-design a space to include more sensory aspects and features to improve the experience for all.

In some ways there were some clear themes that emerged from the projects put forward by the various participants. There was a sense that some definite themes emerged from the proposal put forward. This included two main strands, projects which were based around environmental improvement (murals, exhibition space, play space, etc).

The second main theme was the use of narrative as a means of self-reflection offering people an opportunity to rediscover their sense of self through connecting with their own story.

Theme One – Environmental Improvement

This first group fell into this category and in many ways represents a more traditional use of the arts as a means to enhance a community space.

Branchton in particular had ideas that were well thought out and it seemed that they had a plan already and could use local volunteers to help with the execution of a mural, or the barrow and barrel planter trail. In a sense they could attract other funding and as they had such a clear plan it was hard for us to see what an artist could add to their project.

Barnardo's had a bit more room for ingenuity and design as the idea was to create a pop-up play space, which could in fact be taken many places as well something we discussed in week two regarding transport as a barrier to participation.

Libraries & Belville Community Garden.

The libraries put forward an idea which was partly environmental to do with creating sensory spaces within the library, and could also facilitate an exhibition, as well, which could be of interest to some of the other art projects happening. Due to the fact that the Dandelion project is based at South West library it seemed there were opportunities already in place at the libraries to explore this idea. Belville also had some ideas but very varied and while working with dementia and young people could be really interesting all those partnership links would have to be made, and unfortunately funding timeline for test piloting would be against that.

Theme Two – Narrative

This second theme of narrative was more compelling to us as a group and it was particularly apparent in the project proposed by the IFit Criminal Justice team who had an idea about using film making as a way to tell their stories over a specific period of time.

It was present in the ideas around the Your Voice: Recovery group, who suggested journal keeping and sketching outdoors as part of bigger project to connect with nature, through walks and camping outdoors.

It was also the basis of the Compassionate Inverclyde No One Grieves Alone, in terms of sharing stories about love and loss, and it also lay at the heart of Heathier Inverclyde's ideas about creating a data bank of lived stories of clients who are not currently participating in their own health. Looking at what the barriers are and if the current approach of the NHS is not meeting the needs of this group, what could be done better.

As 2022 is also the Year of Scotland's Stories, there may be opportunities to find additional funding that could pilot a project further as well. It was also felt in the area of mental health in particular, that the use of narrative could create opportunities for people to relate to their own experiences in a new way and find the therapeutic value of sharing stories, including increased self-awareness and sense of one's own journey through life.

TAKING THE CREATIVE RESEARCH FORWARD: TEST PILOT HEALTH AND SOCIAL CARE/ART PROJECTS 2022–2023

From the conversations had with partners, Inverclyde Culture Collective were able to take forward a number of small test pilot projects from the initial ideas generated from health and social care organisations that attended the Creative Research sessions. Decisions made were based on various factors including the priorities that arose through the creative research conversations, and a consideration of which projects could be best supported with resources available at this given stage.

Across April – June 2022 – a project description and artist open call out was devised for each opportunity with the partner organisation. Each opportunity was advertised on our website, socials, Culture Collective Networks and Creative Scotland Opportunities. All X3 projects were popular, and we had over 15 artists apply for the positions. Artist proposals were shortlisted and interviewed by the Inverclyde Creative Producer, Inverclyde Culture Collective Activities Coordinator, members of the Inverclyde Culture Collective Steering Group and individuals from the health and social care organisations including service users.

2022 Test Pilot Projects

1. Barnardo's Nurture Service: Creative Practice in Trauma Informed Environments

Artist [Amy Bruning](#) will be working with Barnardo's Inverclyde to explore the connection between participatory art, animation, and trauma informed environments. As an artist Amy's work focuses on themes of healing and cathartic art methods. She is a mixed media artist who specialises in animation and painting. Through her time, she will be working closely with the Barnardo's youth steering group exploring the building as a potential canvas.

2. IFIT Inverclyde:

[Sian Yeshe](#) will be working with IFIT Inverclyde (a criminal justice and through care organisation) She will be working with individuals and workers within IFIT, utilising film and moving image to consider the thematic space of the two-month period of re-entry into communities within Inverclyde.

3. Your Voice: Outdoors

Your Voice Inverclyde will be working with artist [Elina Bry](#) to explore how creative practice can complement and build on new strand of their recovery café programme working outdoors and on day trips within and outside of Inverclyde. Elina Bry is French/Finnish, Glasgow based multidisciplinary artist. She works across video, storytelling and live performance, and is interested at listening to and re-staging the malfunctions of the human body. Elina will be using a mix media approach using multiple art forms and meditation practice to attempt to bring attention to the environment through different lenses and framings. The artist will also be encouraged to explore the relationship more broadly between creative practice and recovery.

More information about the artists and the progress of their projects can be found on the Inverclyde Culture Collective Website: www.inverclydeculturecollective.co.uk and Instagram: @inverclyde.culture.collective

After the Creative Research Sessions were finished - Inverclyde Culture Collective were awarded new Culture Collective extension funding to continue our projects for a further 12 months.

Within our extension funding bid – we included brief ideas and themes that came out of the Health And Social Care /Arts Cross Partnership Conversations that could be further explored. These are as follows:

1. Compassionate Inverclyde - 'No One Grieves Alone'

A new proposed Festival & Programme (TBC March 2023) linked to Greenspace Scotland 'Remembering Together' COVID Memorial - working with Compassionate Inverclyde and HSCP Sector looking at the themes of bereavement, grief, and celebration of death in Inverclyde. Two opportunities for artists will be available to support them to make and share new work connected to these thematic.

2. Art Packs Test Pilot: Pathways and Communication

Guided exposure to art resources working in partnership with Health and social care/3rd Sector Partners. The 'Place Principle' (20 min walking distance (circumference) from home – what quality of life do they have? What do they have access to?) was discussed at our health and social care sector/arts cross partnership conversations and that Inverclyde has a bad 'Place Principle'. To help address this, we would like to work with an artist to design an art pack in collaboration with specifically our family 3rd Sector Partners and Peer Relationship Networks that we would test pilot in 2023.

3. Health and Social Care/Arts Project 3: Medical Narratives and Chronic Disease

Collaboration between Port Glasgow health Centre and the health improvement team working with an established artist to inquire and respond to themes of chronic health, public health messaging and personal medical narratives. The artist will seek to engage with participants and service users through creative means and open art forms as a way to explore the connections and relation of the themes and through it illustrating lived experiences that will contribute towards a better understanding and ways service providers may respond.

The artist would work in collaboration and be supported by NHS – 'Animating Public Spaces' to host artworks & stories within hospitals in particular Inverclyde Royal Hospital.

The above project ideas are at the early planning stages and will be discussed further with those who took part in the cross-partnership conversations in 2022.

Additionally, our local creative and Health And Social Care partners already deliver existing arts projects – please refer to their websites for further information on individual activities and how to get involved.

INVERCLYDE CULTURE COLLECTIVE WOULD LIKE TO THANK:

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