





# Pathways

to health and well-being through the arts

**Main Partners**

Manchester City Council  
LIME  
South Manchester Healthy Living Network

**Lead Artists**

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Irene Lumley

**Supporting Artists**

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Trae England  
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Rae Story

**Venues**

Family Action Benchill  
Newall Green High School  
Signpost  
Tree of Life

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Pathways artists and participants

**Photography**

Pathways participants  
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**Cover photograph**

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**“I’ve been through psychiatry,  
seen psychologists and taken  
antidepressants but nothing has  
helped me more than this group.”**

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Contact details

*Pathways to health and well being through the arts* draws partly on, and in some sections merges with, *Pathways: Evaluation of a Pilot Project* by Dr Rae Story and Langley Brown (referred to in this booklet as the Evaluation).

**section 1  
background**



This publication marks the end of the Pilot Phase of the 'Pathways into Well-being' project and the beginning of Phase Two. Wythenshawe has hosted the initial work and through 2004/05 we will be exploring potential in Central Manchester.

# preface

I feel that the positive reception to Pathways has been down to two major factors. First, this has evolved with the full cooperation and input of all concerned. Members of the Focus Group identified through Community Network 4 Manchester, LIME, South Manchester Healthy Living Network, South Manchester Primary Care Trust and independent GPs and researchers have all contributed to help make Pathways groundbreaking, practical, experimental and creative. Secondly, it addresses a need for community mental health development through a proactive initiative that encompasses cultural development and social health needs, aiming to improve well-being and quality of life for participants.

Through sensitive working with established networks in Wythenshawe, the project is being accessed by people who have identified their own need for a creative approach to health and have taken responsibility for attendance and personal development. The outstanding work of artists Phil Burgess and Irene Lumley has won the trust of participants and empowered attendees, whilst meeting all the requirements of the Neighbourhood Renewal Fund. It is this potential that Pathways is looking to develop through Manchester and beyond.

LIME in its various guises has been working with arts in health for thirty years. Government both local and national and arts funders have caught on to what practitioners have always known; that creative approaches and artistic engagement can make the health of individuals and communities better in all respects.

On behalf of Manchester City Council Cultural Strategy Team I am delighted to be involved with Pathways and look forward to being engaged in progressing the project.

**Richard Michael**

Art & Regeneration Manager, Manchester City Council.

# introduction

This report describes and illustrates the Pathways project. It highlights the art, the processes, the outcomes, the personal journeys participants have made, and makes recommendations for the future derived from the full Evaluation study.

The attached CD-Rom (see inside back cover) documents the preceding Action Research Phase which consulted widely to generate the philosophy and framework for Pathways, and proposed the pilot project which is the subject of this report. The CD also includes many of the documents and papers relating to the evolution of the Pathways concept, useful web links and a comprehensive bibliography.

The Pathways Pilot has been successful in many respects despite its short timescale. As in any pilot, a number of teething problems arose which we shall consider. The most evident difficulty was the limited funding, which curtailed the time in which to fulfil the aims of the Pilot which were, in hindsight, perhaps enthusiastically over ambitious.

**I'm improving my own quality of life - I have given up smoking and I'm doing meditation classes. I used to want to do these things but I wasn't committed, my commitment to Pathways has been 100%.**

The successes highlight the need for the arts to be placed more firmly upon the timetable of those health practitioners and planners with the influence to 'lift' the arts into the health agenda. Indeed, if government policy, which advocates the arts as a key factor in combating social exclusion, is to have any significant impact, then it is absolutely essential for the capacity implications to be facilitated from the highest levels of health planning and management nationally, regionally and locally. The recent inclusion on the Pathways Advisory Group of key people from the South Manchester Primary Care Trust (SMPCT), and the Arts Council of England North West (ACENW) provides the long-sought opportunity to bring these issues and key players together in a well structured development. This is matched by the recent initiation of a process to develop an Arts and Health Partnership across Greater Manchester's ten local authorities.

Some of the elements of the project described here happened after the agreed evaluation period. This

meant that not all data was available before the end of the evaluation at 31/03/04. The culmination event and exhibition entitled 'Been There?' for example was the most tangible outcome of the pilot but could not be included in the evaluation for this reason. The commissioned Evaluation document is available from LIME.

One area of exciting potential that has not yet been fulfilled is the seamless merging of the research and the arts strands. Important lessons have been learnt, however - the most pertinent being that it is a difficult task. The Evaluation tentatively suggests some options to stimulate an integrated process for arts based research methods that could supply data for evaluative purposes. The evaluation emphasises the need for continuing dialogue and collaborative working between artists, participants and researchers. A pilot project is about learning lessons such as these. Both the successes and the problems surrounding the birth of Pathways have been tangibly real; the future will inevitably follow - but it will do so in an informed way.

# what is Pathways?

Pathways is a programme of artistic activity centered upon mental health and well being in community settings. It is an exploration of creative solutions to the growth of mental ill health in areas of Manchester with a significantly high incidence of poor health. Artists are working with local people to find ways of overcoming emotional difficulties and the daily stresses associated with ill health.

The project encourages people to learn about themselves and explore change through the arts and creativity. Referral networks are being explored and longer term evaluation and research mechanisms are being established. The first phase (2003/4) was based in the Benchill and Woodhouse Park areas of Wythenshawe.

Phase Two (2004/5) will build on this and investigate the potential for similar work in Central Manchester.

Pathways is the outcome of a partnership between Manchester City Council, LIME (improving health through the arts) and the South Manchester Healthy Living Network. LIME manages the project and commissions the artists.

Pathways is funded through Neighbourhood Renewal Fund, a government initiative aimed at improving and mainstreaming services in the 10% poorest wards in the country. Pathways is part of a Culture for All (Regeneration) Project overseen by Manchester City Council's Art and Regeneration Manager.

## Aims:

- To pilot research and practical methodology for Pathways into the arts for users of mental health services and for people at risk.
- To develop an Arts in Mental Health Network for South Manchester.
- To create the conditions for a full-time Pathways Arts and Health Coordinator's role for 2004 to 2006.

## Objectives:

- To commission two artists, one with specialist skills in community photography and one with specialist skills in community drama.
- To deliver participatory arts practice with communities in South Manchester addressing mental health issues.
- To research this pilot project and demonstrate the positive impact of artistic practice within the field of mental health and well-being in the community.
- To embrace an experimental referral network for those suffering mental ill health.
- To engage targeted communities in Wythenshawe through existing resources i.e. Tree of Life, Family Action Benchill, Signpost in creative projects through which people can find support, learning and meaningful activity.
- The focus is two fold, younger people and older people working from given community bases and working peripatetically.



## Pathways' mission statement:

To explore avenues of creativity within the community and show how the arts through creative activity can play an important role in mitigating against mental ill health.

# why Wythenshawe?

Wythenshawe was planned as an innovative garden city suburb to replace a 1930s phase of slum clearance in Manchester. A further phase of building took place after WW2 to accommodate families made homeless by bombing. Since then Wythenshawe has suffered, partly from its isolation from the older communities from where its original residents came, and partly as a result of a decline in the maintenance of housing stock. Nevertheless, for a relatively new population, Wythenshawe people have a strong determination to make their communities work despite the difficulties.

The area now faces serious social and economic problems; high unemployment, communities suffering from low incomes, high levels of ill-health, poor housing, crime and vandalism and children not achieving their full educational potential.

Despite Manchester's transformation from an industrial to a dynamic, international centre, the City itself includes communities, which suffer some of the highest levels of crime, poor health and poor housing in the country. 27 of Manchester's 33 wards are among the most deprived 10% nationally, and unemployment at 9.1% is nearly twice the national average.

Manchester residents experience the highest levels of mild to moderate mental health problems in England. Compared with national averages people in Manchester are 66% more likely to commit suicide. In general, morbidity and mortality rates are higher in neighbourhoods that experience problems associated with economic and social deprivation.

Manchester City Council (MCC) is trying to reverse the cycle of decline and to build a strong, sustainable city by actively involving local people and developing strong partnerships.

The Manchester Joint Health Unit (JHU) is funded by the three Manchester Primary Care Trusts (PCT) and MCC to facilitate the delivery of health improvements. Manchester was the first local authority in the country to pool the provision of health and social services for people with mental health problems.

At the time of writing the Wythenshawe electoral wards Benchill and Woodhouse Park, the two Pathways target wards, are the most deprived of all the electoral wards in the UK. If the Pathways concept is to be in place anywhere, it should certainly be in areas such as these.



# partners

## **Manchester City Council**

Pathways is funded through Neighbourhood Renewal Fund, a government initiative aimed at improving and mainstreaming services in the 10% poorest wards in the country. Pathways is part of a Culture for All (Regeneration) Project managed by Manchester City Council's Art and Regeneration Manager within the City's Cultural Strategy Team. This post is primarily concerned with the strategic delivery of Neighbourhood Renewal Fund and assisting in the delivery of Manchester's Cultural Strategy.

## **LIME Connecting the Arts and Healthcare in Greater Manchester**

LIME is an award winning arts in health enterprise delivering people-centred arts projects within healthcare since 1974. The work is focused on high quality collaborative and consultative arts practice aimed at addressing health issues and integrating the arts into

healthcare settings. Through introducing artists to the health arena, LIME is showing how health and healthcare delivery can be improved through the arts.

Pathways is an important initiative in its aspiration towards devising innovative methods to evaluate in depth the processes and outcomes of community-based arts in health work. Pathways aims to establish and embed effective research and evaluation strategies. The findings should enlighten policy makers and inspire advocates.

## **South Manchester Healthy Living Network (SMHLN)**

SMHLN addresses health inequalities through community involvement and bridge-building between the statutory and community sectors, bringing people together to improve health in the community, making services more accessible, enhancing well-being and enabling people to have more control over their health.

# venues

## **The Tree of Life**

The Tree of Life at St Mark's in Woodhouse Park is a holistic centre for health and well-being, offering domestic, social, fitness, relaxation and creative activities for people of all ages.

## **Family Action Benchill (FAB)**

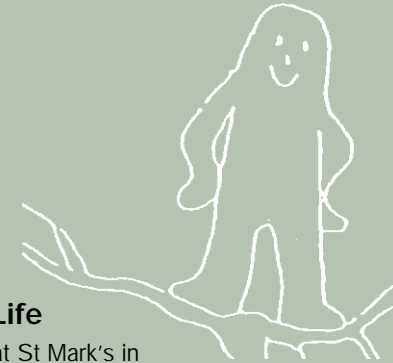
A partnership between Barnardo's, local people and funders, FAB works beside local people to improve the community of Benchill and give a better quality of life to the families and children of the area.

## **Newall Green High School For The Arts**

A barrier free school and a resource for complex learning difficulties. We worked with specially selected groups of children from years seven and eight.

## **Signpost**

Signpost offers Wythenshawe people aged 14 to 25 advice and peer education on critical issues including mental health, disability, relationships, housing, benefits, and citizenship.



I don't  
have to  
try to  
bottle it  
all in

// This is the  
first time  
I'd talked  
about my  
Dad since  
he died,  
without  
getting too  
upset. It  
took guts  
to talk  
about it

//

# the birth of Pathways



Pathways gestated in various forms for some years. It began within the Arts and Culture Department of Manchester City Council as an idea for an Arts on Referral for Older People project when Phil Burgess (now one of the Pathways artists) held the post as Arts in Regeneration Officer. It resurfaced when Wendy Henry (who is now coordinator for SMHLN) took over Phil's post; and finally came to fruition when LIME (with Phil Burgess now as their business development manager!) in partnership with SMHLN, approached the then MCC Culture policy officer Lyn Barbour. When Lyn was seconded to the Cultural Industries Development Service, Richard Michael was appointed Arts and Regeneration Manager and submitted the funding proposal for this project.

The proposal was awarded Neighbourhood Renewal Funding (NRF) for 2002/03 to conduct action research and propose structures for a

pilot project for 2003/04 in the wards of Benchill and Woodhouse Park; and, for 2004/05, to consolidate and develop this work, and explore options for rolling out into the Hulme, Moss Side and Longsight areas of Manchester.

An Advisory Group set up under the chairmanship of Richard Michael (MCC) initially comprised Wendy Henry (SMHLN), Brian Chapman (Director, LIME), David Haley (representing the Manchester Institute for Research and Innovation in Art and Design (MIRIAD) at the Manchester Metropolitan University) and Sally Carr of the MCC's Joint Health Unit. At a later stage the group was further strengthened by additional members Langley Brown (arts and mental health consultant), John Lucy (Director of Public Health, South Manchester Primary Care Trust), Polly Moseley (Arts Council of England North West) and Dr Ceri Dornan (GP Mental Health Lead for the SMPCT Board).

# action research 2002/3

In brief the objectives of the Action Research phase were:

- to conduct action research into referral mechanisms into national and local arts and mental health projects
- to make recommendations as to models of good practice in respect of these mechanisms
- to develop a brief for a pilot arts/mental health project to explore the referral mechanisms developed
- to lay foundations for a specific referral mechanism for arts activities
- to focus on two NRF target groups: older people and young people within the target constituencies.

After assessing the local environment and the incipient political networks

developing at that time as part of the MCC's Local Strategic Plan (LSP), and in particular the Community Forum for Manchester (CN4M), Langley and Brian convened the Arts & Well-being Focus Group. This group represented a significant number of the varied community and thematic interest groups in the area which had been set up to inform the LSP.

**The Focus Group was set up to:**

- generate ideas for a community arts and mental health project in Wythenshawe
- drive and inform the research process
- evaluate the emerging findings
- inform and co-devise the pilot project.

The key 'steers' to emerge from the

Focus Group called for the new arts project to:

- work "where people are"
- provide clear signposting to other services and opportunities
- ensure that referral 'pathways' become embedded within overall provision
- facilitate "joined up thinking"
- foster cross-generational work.

**The researchers negotiated for Pathways to operate at and around three community centres:**

- Tree of Life holistic centre at St Mark's Church, Woodhouse Park
- Signpost young peoples project at St Andrew's Church, Benchill
- Family Action Benchill (FAB).

# I'm getting

# to know myself

## Pathways to targets

The CD-Rom report of the Action Research envisaged that Pathways might help towards addressing several Public Service Agreement (PSA) targets contributory to overarching PSA target 11 – to reduce inequalities in health outcomes.

**Public Service Agreement (PSA) target 7** is to improve life outcomes for adults and children with mental health problems

*It was suggested that Pathways might address this by engaging young people in creative processes that will generate clear outcomes and which will enhance skills and achievement, social capital, self-esteem, employability, communication options, and a collaborative ethos*

PSA target 5 is to bring about enhanced accountability

*It was suggested that Pathways might address this via emerging influence of the Pathways Focus Group*

**PSA target 7** seeks a reduction in suicide rate among young people

*It was suggested that Pathways might address this via engagement in fulfilling and self-determining activity*

Although anecdotal evidence hints that participation in Pathways may be found to impact in some degree on these targets, the Evaluation concluded that within the short timescale of the Pilot it was not possible to make any clear assessment of impact, recommending that longitudinal studies be carried out to establish any correlation.

**Full documentation of the 2002/3 Action Research Phase can be found on the CD-Rom attached to the inside back cover of this booklet. The Action Research, which took place in preparation for the Pathways Pilot Phase, was coordinated by Langley Brown and Brian Chapman.**

*I've come out of my shell, it has increased my confidence*



# research

## The Research Process for the first phase of project delivery 2003/4

In 2002/03 Langley Brown and Brian Chapman had carried out the exploratory Action Research on which the Pathways pilot was based. Langley continued in the 2003/04 Pilot Phase as lead researcher, recruiting Dr Rae Story to support this work and to conduct the evaluation. In practice, however, the research team was broader and encompassed the artists and those who participated in Pathways' activity.

Pathways is looking at new ways of addressing concerns around mental health. The research strand should enable the continuous monitoring and evaluation of progress. The researchers, artists and beneficiaries/participants have worked together in an attempt to:

- assess the effects of arts intervention on the quality of life of participants
- show how the outcomes of this assessment relate to the Public Service Agreement and Health Improvement Partnership targets
- evaluate effectiveness of the referral pathways and signposting.

Some of the key outcomes are explored in this booklet. As previously mentioned the fuller Evaluation, commissioned as an aid to learning and operational development, is available from LIME.

LIME

# principles

## Creativity

Creativity is one of the essential dimensions of well-being; by nurturing creativity through alternative 'artistic languages' (visual, drama, music) people can make progress in all other dimensions of their lives. The sense of achievement and personal pride in making and presenting ideas and feelings as art can enable people a high degree of self discovery, self worth and personal growth.

## People taking an active role in their own health care

We all know essentially what is good for us. With encouragement and guidance creative pathways to self exploration and acknowledgement can lead to self reliance and responsibility for our own well-being.

## Integral Evaluation

Participants were encouraged to take an active part in the evaluation of a process and not just be 'the evaluated'. The evaluation itself was an integral part of the creative process.

## Artistic Quality

It's essential to achieve a high level of artistic quality both in terms of process and product. The sheer amazement and sense of achievement expressed by participants when this is the case is testimony to the need to aim for high quality. The process is also about practice development for the artists, their learning, credibility and attainment.

*I thought the exhibition was very good. I like the way the work was presented. The presentation of work created out of a participatory process is sometimes poorly curated. This was not the case with this exhibition.*

Jane Beardsworth – Head of Development, Arts Council England NW

## Participants:

53 people took part in Pathways in 7 groups. All participants were resident in the NRF target communities represented by postcodes M22 or M23.

The make-up session was great fun - letting myself go, I didn't think I could look so good!

**section 2**  
**creative**  
**activities**



**The aim of Pathways is to work with local people finding ways of overcoming emotional difficulties and daily stresses, enabling participants to express their individuality and share their personal journeys. During the early stages of the project we discussed how we could focus the work in order achieve the aims. The following three questions emerged as a central theme.**

**Who am I?  
What do I feel?  
Who are you?**

These are considered by many psychologists (e.g. Moreno) to be the three most important elements of human development so by focusing on these we hoped to impact on emotional literacy and capacity.

With these underlying aims the artists were able to run the sessions with an open approach where anything was possible so long as a safe environment was maintained.

The artistic outcomes were professionally curated through participation of the groups and presented in a showcase exhibition event at the Zion Arts Centre in Manchester on the 5th and 6th May 2004.



**who am I?  
what do I feel?  
who are you?**

# creative techniques role taking

**Being the grieving self, being the juggler, being the part of me that can say no.** Phil Burgess

During the drama sessions people were encouraged to 'act in' and to reverse roles using objects and symbols, as a way to understand their own and others' feelings. Participants were often asked to sit in a chair that denoted a particular role or issue and to speak from that place. The artists or other group members interviewed them. Role taking and role reversal enabled the participant to "be in the other person's shoes" or in some cases they found themselves speaking from other facets of themselves and this way they gained insight into the

question "Who are You". This could be considered as a therapeutic tool, an intra-psychic enactment. But this is also an accepted theatre technique. In Rainbows of Desire, the Brazilian theatre director Augusto Boal refers to this as "Cops in the Head", and, in Shakespeare we often have insight into another side of a character using the aside.

Having an awareness of the therapeutic value and an understanding of development theory has enabled the artists to steer a constructive and safe course with an appreciation of the influence of past history on participants' reactions. This was confirmed when on numerous occasions people shared their histories and their understanding of the influence of past patterns.

*I use a therapeutic approach in the way that I respond and react to individuals and to group work but I don't see it as a form of therapy. Although there are therapeutic and caring elements it is really about empowerment and facilitating a person's journey.*

*Some members of the women's group say things like "I'm really interested in doing this now", "I really want to learn this". It's given them the confidence and the avenues to improve themselves through education, to improve their life, their confidence and their self-esteem. For me going in as an artist, working with complete strangers, doing quite deep emotional work has been hard. It's been very challenging at times, but I don't see myself as a therapist. I'm not qualified as a therapist. Irene*



# creative techniques tree people

'The Tree People' is a drawing of a tree with a number of genderless people depicted in different positions sitting on branches, lying beneath the tree, jumping up to a branch, etc. The participant can look at the picture and choose which tree person most closely mirrors how they are feeling at that time. The option is open to circle it, jot down some words, or draw on the image. This exercise is useful in that it moves away from linear representations of well-being where '1' indicates 'unwell' and '10' indicates 'very well'; measures that fail to represent the dynamic and complicated range of emotions and feelings that exist and reduce people's psychological processes to numbers.

Although the benefit of this approach is that it enables us to say that 70% of 500 participants had a 60% increase in well-being during such-and-such a project, we would argue that it misses the most important element of well-being: that it is not recti-linear. Some days we feel blue, miserable, out of sorts, at sixes and sevens, but how do you put a score out of ten onto these feelings?.

The Tree People exercise can be used in a variety of ways; it can be used at the beginning and end of a day's workshop to demonstrate qualifiable (but not quantifiable) change. It can be used each week during a course of sessions to provide a self-evaluation, which can then be cross-referenced with other tools and work. The exercise can also be used to get someone talking about why they identify with a particular Tree Person - and which one they would like to identify with, etc, and this process can open a relatively safe discussion about their situation.

Rae Story





# creative techniques bean drawings

**“My favourite moment of the projects was Beans - the feel of them calms you”**

Inspired by Nick Duirs, Arts coordinator at Christie Hospital, a regular starting point for the sessions was to invite the group to make bean drawings. This is a simple and unchallenging way for people to express how they feel at the start of a session. Large white butter beans were placed in the center of a black cloth. People were invited to take as many beans as they wanted to make a drawing or pattern. They were encouraged to be spontaneous and to make observations of each other's drawings, but analysis was discouraged. Sometimes the drawings were figurative and at other times completely abstract. These were often the starting point for discussion or drama and frequently just a way to “make art”. There was a definite benefit in using the beans as the participant was not forced to commit to making a mark as they would have been if they had been using a pencil or a paintbrush, thus freeing them from that anxiety.



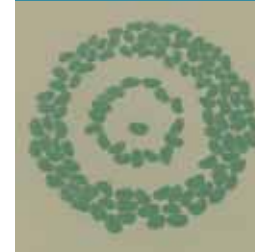
That's me in the middle. It's about feelings and being able to be me. Thicker side is work.



Feeling uptight in my head. Not happy not sad. Holding the strain in my shoulders.



I have had a bad day. I feel as though my feet aren't touching the ground. Not grounded. But I do need good solid ground. Unhappy.



We discussed how easy it was for him to move just three beans in order to escape.

# creative techniques

## social, cultural and role atoms

The Social, Cultural and Role Atoms are based on the work of psychologist Moreno, whose work led him to believe that human being's survival depended on the health of their position in the social and cultural web of relationships that give individuals a sense of belonging and perspective.

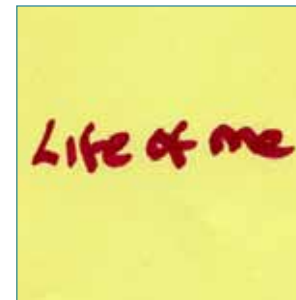
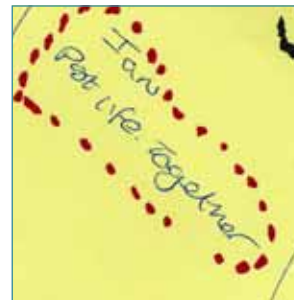
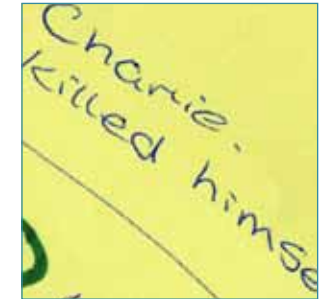
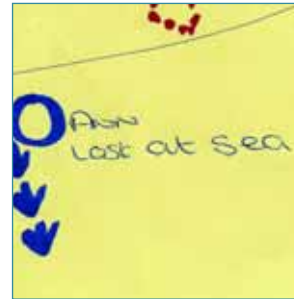
As a starting point members of the group experimented with their own roles. This informed understanding of each individual and each other and provided an opportunity to reflect on the Pathways questions of 'who am I?', 'how do I feel?' and 'who are you?'

The Social Atom charts the people we relate to in order of closeness. This enables us to reflect on whom we would want to draw closer to us and who is moving away.

The Role Atom gives us the opportunity to recognise the roles we play, take on, are given and create in our lives, for example, cook, singer, victim.

The Cultural Atom is composed of the influences that contribute to a person's sense of belonging in the world and can act as reference points that give meaning to our lives. Understanding this sense of meaning, we can further enrich our lives through the choices we make and nurture our sense of identity and spiritual well-being.

Working with the atoms provided the groups with an opportunity to understand themselves, share thoughts and feelings with others and talk through the choices made and solutions proposed.





# creative techniques plants

Flowers were used as a basis for creative thinking through metaphor, based on the simple question 'If you were a flower, what type of flower would you be?' Giving thought to this question and sharing ideas within the group gave us the opportunity to explore different aspects of our personalities.

The rose represents surface beauty, but travel down the stem you come

across the prickly thorns that can wound and hurt. The fuchsia was chosen for its colour, the purple is a reflection of changing moods. The arum lily echoed a sense of sexuality and femininity celebrating womanhood, whereas the daisy chain linked to childhood memories of carefree summer days. Herbs were chosen to represent food and nurture. The stargazer was used to symbolise

happiness. The daffodils reflect a sense of new beginnings and the ferns highlight a soft, gentle personality but also provide a camouflage to hide behind. And finally the weeds are a sign of mischief and devilment, growing everywhere they shouldn't, we try to eliminate them but they always bounce back. *This description accompanied a display of plants at the showcase event.*



Throughout the project photography was used in a variety of ways:

- as a tool to document our emotional journey
- as a means of recording sessions that used other art forms
- to express feelings.

Using subjects as metaphor, objects as representation, symbolism and traditional urban landscapes and portraiture images were captured to express 'how we feel inside'.

The following two pages represent the photography made for the showcase exhibition.

creative techniques feelings through photography



### 1. Mirror

Monochrome photograph  
2003

The mirror, a Christmas present from a Grandma before passing away, is a symbol of protection, the cupids and angels watch over the owner.

### 2. Portrait

Monochrome photograph 2003

The portrait experimented with different looks and how we feel when change our appearance with make up and clothing in this instance giving confidence.



### 3. Tara

Monochrome  
photograph 2003

Tara the dog enabled her  
owner to become more  
active and enjoy more  
time outdoors giving her  
greater freedom.  
Benefiting both emotional  
and physical health.





#### 4. Stress

Monochrome  
photograph 2003

A candid portrait,  
representing tension and  
stress, demonstrated in  
the subjects' body  
language.



### 5. Teddies

Monochrome  
photograph 2003

The teddy bears  
represent shyness.



### 6. Robbie

Monochrome  
photograph 2003

Robbie the cat made  
his owner feel safe and  
loved.



### 7. Piggy in The Middle

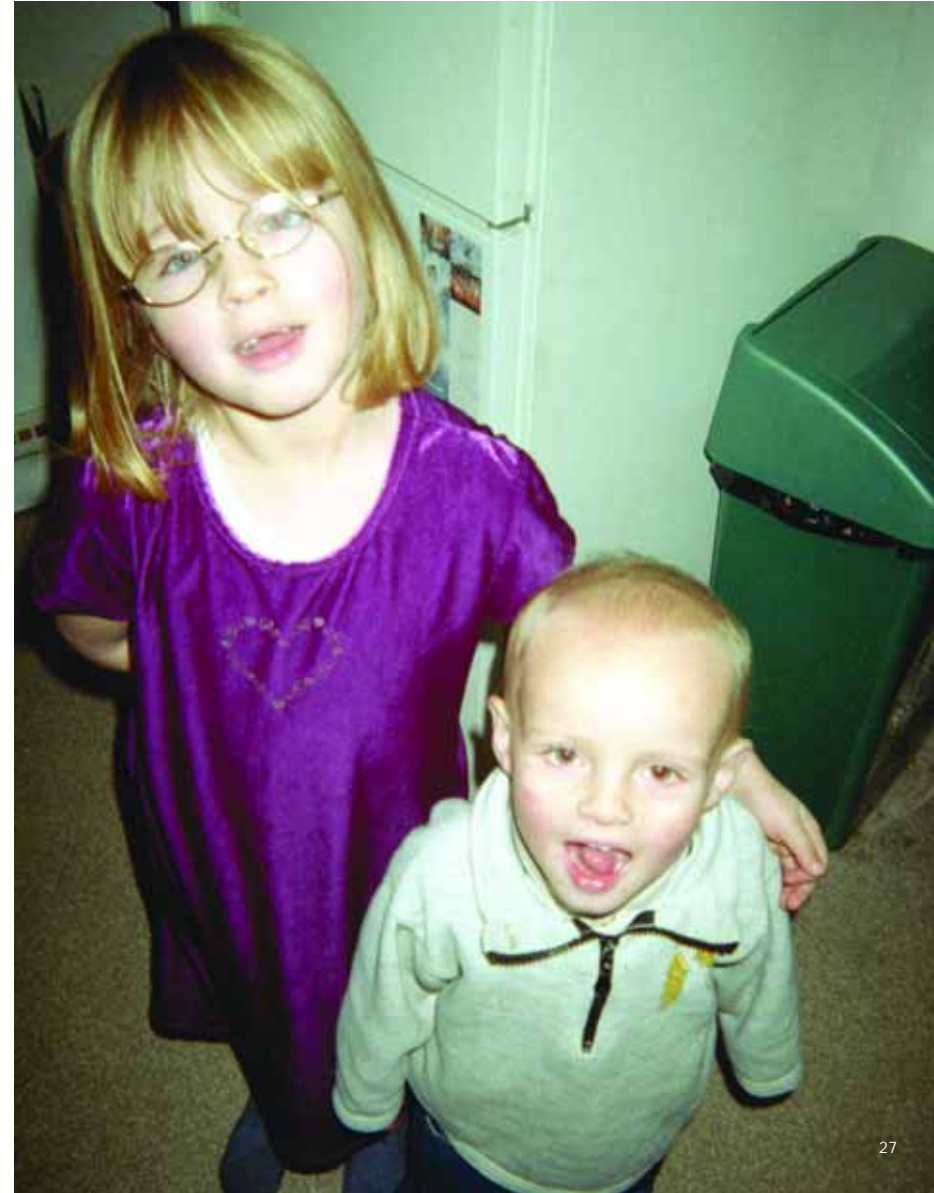
Monochrome photograph 2003

The snooker balls and triangle  
symbolise frustration and  
miscommunication being trapped  
in a feeling of 'piggy in the middle'.

### 8. My Children

Colour photograph  
2003

A portrait of children, shot  
from above and candid in  
style, captures their  
vulnerability and references  
how small and vulnerable  
we can all sometimes feel.



# creative techniques **lifelines**



My Dad.  
He was a Sergeant Major.



My Mum. She was the rock  
of the family.



My ex-husband and the  
money he kept from me.



My eldest daughter and  
Roo is her baby. (she lost  
her baby).



My second daughter. She  
would love to swim with  
dolphins.



My Son that I lost as a baby.



I was given a pair of Chinese  
balls once, I love the chime.

The Lifelines were a reference point to drama sessions, and a drama in themselves. Objects were used as symbols and metaphors for

significant moments and relationships within people's lives. The way in which these were spaced along an imaginary line also drew

attention to the importance of spaces and their relationships with each other and where they occurred in that person's life.



The pigeons I used to race all over England.



For the rabbits I used to breed.



My college course, curtain making and fashion.



For my interior design and preparation work design course.



Baby Robbie.



My lovely little ginger, black and white cat.



My German Shepherd dog. She was 16 years old when she died.



For all the holidays we have been on since my husband left us.





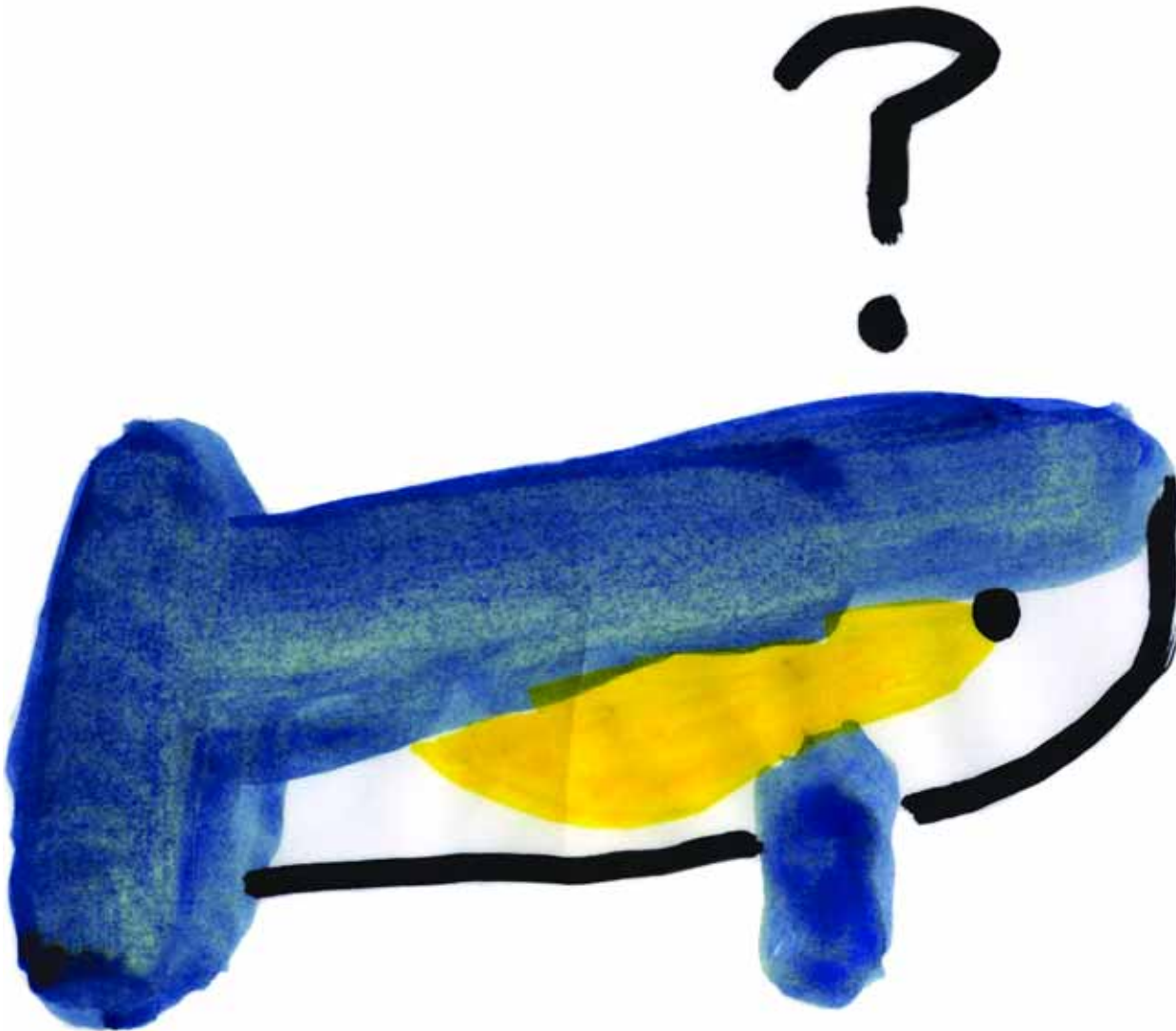
# creative techniques puppets

Artist Adela Jones worked with children from Newall Green High School on a series of puppet making workshops. Each child created their own puppet, developing its personality and character, taking on its own identity. The children along with their puppet characters then evolved through action methods, story telling and drama sessions.

It was felt that in working with puppets the children could benefit from by being distanced from their concerns. The process of creating the characters by using a selection of objects and materials, stimulated creativity and innovation. Once the puppets had been made they (the puppets) were interviewed to find out who they were and what relationships they might have. This became the children's favourite activity.

# creative techniques storyboards

Following on from the puppet making sessions at the school visual artist Trae England was commissioned to work with the creation of 'storyboards'. 'Pathways to School' was the starting point, the children's first experiences of the day, who they met, and how they felt. The children then created imaginary stories which helped them to think about relationships, feelings and experiences.



# creative techniques safe place

**Creating a safe place was an important part of this project and of each session.**

We were aware from the beginning that in order to encourage full participation people needed to feel safe and have the choice to withdraw from exercises whenever they wished, without being judged or criticised. A safe place was offered in the room where they could physically take themselves. This was particularly important for the young people. We also explored the idea of creating an imaginary safe place for people to retreat to mentally through visualisation. This focused on the need to have somewhere where one could be alone and secure, warm and comfortable. This led to creating a place within ourselves that we could retreat to whenever we felt the need. On sharing ideas within group work there was agreement on what the safe place would be and what it would look like. The calming effect of water, the sea, a balcony, somewhere hot and sunny surrounded by flowers were common elements.



The group created this lifesize safe place postcard for the 'Been there' exhibition.

# section 3 discussion



# common features

**The Evaluation found the common features of the creative sessions to be:**

- **Focus on externalising and expressing internal feelings.**
- **Opportunities for discussion if the participant wants to engage in dialogue and sharing.**
- **Engaged activities that can be done as a group or as an individual.**
- **Activities that can be documented by either photography or paper records.**
- **Activities that allow participants to reflect on what they have done, and how this relates to their current situation.**
- **Use of metaphor as a tool to investigate personal feelings.**

# art or therapy?

There is the ongoing debate about art for arts sake, art as a therapy or art that has a therapeutic outcome. Art is a creative means of expression. If I choose a particular picture it reflects on who I am and how I am feeling. Working with others in a group raises the issues of 'who are you? Can I trust you? How much will I be willing to disclose to you?' So there is a great deal going on in a group arts session that can be construed as therapeutic, by virtue of the intrinsic and cyclical nature of the creative process of reflection, sharing (aka disclosure), making, and reflection.

When we 'just do art' we are in fact expressing something of ourselves, saying something about ourselves and in a group situation we are observing something about others. It is in the nature of a group of people working creatively together to be doing these things.

In the Pathways project opportunities were created for people to share their creative experiences. These could be self reflective or they could be observations of other's work. Analysis was discouraged and it was therefore left to the creator of the work to decide whether there was any useful information to be gained and how they might benefit.

Throughout the process there was

choice. The choice to remain silent was respected and valued as a positive decision and seen as much a contribution to the group as that of the person who had plenty to say. The person who preferred silence was thus validated by this response.

A longer discussion on this topic is included in the Evaluation.

## Artist as participant

"During the group work process we as artists, became very close to the group members. Although we were aware of the professional boundaries, we found it appropriate to participate in the group process whilst also acting as group facilitator. This gave us the opportunity to engage, explore and be party to the activities and relationship building within the group, thus removing the 'them' and 'us' dynamic. It was very important that one artist participated whilst the other facilitated, therefore creating a safe environment for all concerned. We found that working this way strengthened the relationships and trust between all group members making friendships in the group stronger and safe. The outcome was a highly creative and spontaneous way of working where group members were willing and able to disclose and discuss their lives in depth." *Irene and Phil*

# professional supervision for the artists

Professional supervision was considered to be an important means of support for the artists. It was recognised that issues could arise which the artists would find disturbing, and that relationship issues may occur as the artists engaged with the group members. Experienced therapists from outside the project who had an understanding of the arts were engaged in advising and supporting the artists. This was useful and important particularly in maintaining appropriate boundaries and recognising relationships within the group. A budget for professional supervision for the artists was built into the programme from the outset.

# the venues

## Family Action Benchill

The support from the centre and particularly Mike (Mike Blaney, Development Worker) is extremely good with them supplying a crèche for our participants. Mike has also joined the group on a number of occasions and been an important contributor. This group are keen to continue and will benefit greatly from the development of the programme. This group and the Tree of Life group were brought together recently, which is a positive development in the building of new relationships.

It would be all too easy to overlook the potential of these individuals. It is only through the work over the last few months that I have been privileged to experience aspects of their personalities that suggest there is far more to these individuals than is apparent. I feel their potential is often hidden behind the daily chores of bringing up children and looking after families in the challenging social and economic conditions of Benchill.

**Phil**

*Pathways is the best piece of work I've seen which involves people in*

*creative activity. The people who have taken part have come on leaps and bounds. They seem to be different people having gained a huge amount of confidence and self awareness and ability to express their needs and ideas.*

*Participants have signed up to other courses we are offering at Family Action Benchill and all are showing much more control over their lives.*

*The individuals and the group have become more assertive since they started the project. As an organisation we place a high value on the benefits of the Pathways work in building strong links to the community and empowering community members.*

*The first phase of Pathways has been a real success.*

**Mike Blaney, Development Worker,  
Family Action Benchill**

## Tree of Life

*The Tree of Life group has worked closely and productively for the past three months and the participants have seen some real changes. All of the participants are now making significant health changes in their lives, including: giving up smoking, signing up for college courses, walking, attending meditation courses and yoga.*

*This is a dedicated and developing group who have moved on considerably*

*over the period of the project. They are a strong core group to build from. Phil*

*There have been some very positive outcomes to the Pathways projects here. Three of the participants have identified their lack of literacy skills was holding back their development and have asked me to support them by finding an appropriate tutor. This is just one indicator of their increased confidence. One of this same group has asked me to find them a placement working with children with special needs. The participant will start in the near future a supported placement. Several participants have also engaged in an NVQ for volunteering and have been racing through that. ... It is as though the seeds have been planted and nurtured during the past several weeks and we are already starting to see wonderful and unexpected outcomes.*

**Angela Stevenson, Tree of Life**

## **Girl Power**

### **Young women's photographic self portrait group: Make Up, Make Do?**

I initially met with Tim Rumley (Community Development Worker) and Wendy (Youth Worker) at Signpost in October 2003. We decided that I'd work with the group Girl Power, around 9 young women aged 13 to 17, most of whom are at Newall Green High School. We decided to pilot a 6 session photography Pathways programme based on mental health.

It was quite difficult trying to work to a youth work agenda rather than the Pathways preventative mental health methods of working. The girls were very solid as a group but sometimes difficult to focus.

Through photography we looked at relationships with Self and Identity and did some portrait work and we looked at relationships around us, friends and boyfriends, which led into all sorts of discussions such as self esteem and sexual health issues. The girls enjoyed working with photography. After Christmas, Signpost asked me if I was interested in working with the group again as a follow on from Pathways. We worked on designing a poster campaign of positive images of young girls and women. Pathways helped them to learn new skills and this progressed into an accredited course.

*Irene*

Extracts from self-portraiture evaluation

***What do we see when we look in the mirror? Is it what we wish to see?***

*All 9 responded no.*

***How do we think our friends and family see us?***

*We put ourselves down.*

*Our friends and family see us as beautiful but we don't always believe them.*

***Has having taken part in tonight's workshop changed the way you think or feel about yourself or others?***

*I enjoyed looking at the different images of myself.*

*I found it hard when I had to think about myself and what image I think portrays me.*

*It has made me think deeper about who I am and what I am.*

*Yes. I have had a good time with the group.*

*It has changed the way I think about myself and the way I express myself and show the way I feel to others.*

*I feel more confident being in a picture with myself and others.*

*Yes, it shows a lot about myself and others. It shows our clothes and styles, and it made us think about how other people see us, what our attitude*

*says and how little it takes to change appearances.*

*The picture has made me feel like the odd one out.*

*The pictures with others in them, I think they look a lot more confident than they would do normally.*

## **Newall Green High School**

*I met the nurse from the school at an event about young people's projects where I was giving a presentation about LIME's HIV/AIDS Transmission project. It seemed relevant to mention the Pathways project and the fact that we would be targeting young people. Lindsey came up to me at the end of the presentation and said that the school would be interested in the Pathways project so we arranged further meetings with the Head, year 7 and 8 mentors and the school social worker. The school were keen to work to our agenda as they could see the benefit for some of their more isolated pupils who were struggling to relate to school and other children.*

*The school would like us to continue sessions and I feel that we should continue with these two groups if possible as they are just beginning to develop strong relationships with us the artists, and with each other. We had a mid term evaluation with the staff which was very positive.*

*Phil*

*The groups were set the task to invent and create a puppet character of their choice. I was amazed by the differences in the individual approaches to the task and the variety of characters they made. The level of enthusiasm was very encouraging and revealed lots of hidden talent and interests. The puppets were then used by the group exploring relationships between the characters and their feelings. The young people were pleased and proud of the characters they had made.*

*Adella Jones, Artist*

**At the time of writing discussions are being held with the school nurse to look at linking this work with another piece of research which is monitoring child development led by the Carol Kendrick Adolescent Mental Health Unit.**

# been there?

## **an exhibition showcasing the work of Pathways**

A showcasing event was held over two days in May 2004 to mark the end of the First Phase of Pathways. Been There? was staged at Manchester's Zion Arts Centre, a community art gallery and theatre complex with a good display space, integral and versatile lighting, and facilities to mount a professionally curated exhibition.

Individual and group work made both on the Pathways journey and specifically for the exhibition was shown. Participants were involved in the curating process, from conception to making the exhibits and installing the show.

For example a 'Safe Space' was built, with three viewpoints, where people could sit and contemplate. The creative tools and processes were portrayed interactively to engage visitors in exploring their own feelings, and the work was thoroughly documented in text and image.

The Social Atoms were scaled up as large scale mobiles comprising three 3 metre diameter circles with inner rings and numerous suspended disks with texts.

A full scale 'tree' was installed with soft-toy style 'Tree People' in their various positions. Tree charts were available for exhibition visitors to complete.

Bean tables were set up for interactive art making; Bean There!

All Pathways participants except one attended the Zion event

*I was struck by the quality and depth of the work and the sensitivity shown by the artists to the participants. I also acknowledged the quality and articulate nature of the presentation of the works as I believe it is so important to give such a work the status and merit that all significant art deserves.*

**John Holt – AIM artists in mind (Trustee/founder), West Yorkshire**

*The exhibition was stimulating and thought provoking. ... When I visited some of the people who had participated in the projects were also there, and it was a wonderful opportunity to talk to them directly. I wonder if a local exhibition space, on a permanent basis might be a development. This would enable the artists and participants to put something permanently back into the community. This is as well as - not instead of - a central exhibition.*

**Carolyn Kagan, DPhil, BSc, DASS (CQSW), Dip Couns Psy; Professor of Community Social Psychology, the Manchester Metropolitan University.**



Detail of 'Atoms'  
The exhibition 'Been There' at Manchester's Zion Arts Centre.



Detail of 'Puppets'  
The exhibition 'Been There' at Manchester's Zion Arts Centre.

# research outline

## Pilot Phase One 2003/4

From the Evaluation by Dr Rae Story and Langley Brown

The research strands of Pathways have developed alongside the arts sessions. We have focused on:

### Strand 1

Evaluating the pilot project: in terms of both effectiveness for participants and process development.

### Strand 2

Setting up referral mechanisms into and beyond Pathways.

### Findings

- Although Pathways has met all of the aims set out in the Narrative Grid, the findings were not homogenous across all of the Pathways groups.
- Pathways has met some of the targets of the Public Service Agreement (PSA) (see CD-Rom) These include: improving quality of life (addresses PSA target 8); generating physical activity (addresses PSA target 6), improving outcomes for adults and children with mental health problems (addresses PSA target 7). These outcomes are based on small numbers over a short period of time and give us an indication of what we can work towards in the future.

- The other PSA targets require on-going longitudinal studies to establish outcomes, and referrals from GPs to enable us to research: improved patient experience (PSA target 5); enhanced accountability (PSA Target 5); and faster access to primary care services (PSA target 3).
- The Pathways launch and CD was very successful; it was well attended, and there was great feedback from people about Irene and Phil's session.
- The participants in two of the Pathways groups, FAB and Tree of Life, reported significant benefits including: increased social contact, increased confidence, enhanced listening skills; changes in their lifestyle choices including giving up smoking, doing more exercise, attending meditation and Buddhism classes, signing up to college courses and NVQs.
- The groups were smaller than expected but target numbers in respect to funding requirements were met.
- Arts based methods of evaluation have been developed in the form of activities and tools which have been described.
- Referrals did not come from either SMHLN Discovery Teams or GPs until too late to impact on the pilot. The referral mechanism has been amended during this pilot to streamline the process and make it as accessible as possible to service providers and individuals.



Detail of onlookers at the 'Bean Table' from the exhibition 'Been There' at Manchester's Zion Arts Centre.



# referral mechanisms

## From the Evaluation by Dr Rae Story and Langley Brown

Referrals were envisaged during the Action Research phase in terms of the pathways by which people would move in, through and beyond the creative activities.

**pathways in:** *people's routes into arts projects*

**pathways through:** *the support people might need during their journey*

**pathways beyond:** *people's options for moving on from Pathways*

A central principle was established that these pathways should be supportive for project participants and artists.

This would be achieved by:

- laying out & signposting a network of support options
- ensuring gateways are open into these options for non-participants
- alert and responsive to potential divisions between those chosen to participate & non-participants
- ensuring a supportive management framework for artists working in what may be unusual or difficult situations.

In relation to referral mechanisms the Action Research 2002/3 had found that:

- Where a project was built into existing mental health services, and referrals were not seen as a problem, the approach was usually based on existing referral systems that recorded the clinical data required by professional NHS staff that was not necessarily appropriate for artists who were adopting if not asserting an antidote to what they perceived as overly clinical systems.
- Where a project was more community oriented, and independent from NHS structures, the ways in which people engaged varied between the clinical to the user-driven, informal and non-pathologising methods.
- Pathways looked towards the exercise and arts on prescription models schemes such as the pioneering example in Stockport. It was here, though, that referrals became a problem. The prescription schemes require the referrers to make a leap of faith from a world of evidence based medicine. Art, in contrast to exercise with its proven benefits, can just seem to be a woolly variable, a risk. Referrers need the sort of knowledge of and confidence in the project that only comes once the project has established itself and laid out its path. Pathways was constructing its own path and this would not happen overnight. Here was one of the many chicken and egg scenarios we had to face in planning Pathways.

How it's worked - and how it hasn't

For the 2003/04 pilot project it was agreed that people would join Pathways from the Tree of Life, FAB and Signpost.

The first referral system drafted in October 2003 was over-complex and paper-bound, and elicited no response, so a pragmatic approach was taken to re-phase the referrals into three stages:

1. Engaging people through the Tree of Life, Signpost and FAB  
*This ran up to Jan 2004. Because we had left some gaps between the action research recommendations and the reality of the work on the ground, it was more difficult than we had anticipated for the artists to engage people through these centres, with the result that the groups that formed were quite small. One significant benefit of this, however, has been that the participants in these groups have bonded well and work in considerable depth both creatively and emotionally.*
2. Referrals via the Discovery Teams, GPs and community settings  
*(This was to run from Jan 2004 onwards, with a simplified telephone based system and minimum email and paper documentation.) For this system to work would have needed close liaison which had not been achieved by the end of the Pilot Phase. For example, the researcher offered presentations on Pathways with the Benchill and Woodhouse Park GPs, but with no response. It may have been more appropriate for the artists to use a more*

*creative approach in the surgeries. This is planned for the second phase. In any case, by January there was not the capacity for the artists to open any new groups, and it was felt by the artists that the cohesion of the existing groups might be jeopardised by new members and, conversely, that it might be difficult for new members to settle into a small and established group.*

3. Engaging with people 'out there'  
*The third way suggested by the Focus group was to engage with people 'where they are'; out on the streets, in the laundrette, down at the shops, in the old people's homes. This was the rationale for choosing the three community venues. In the event there were difficulties in getting groups together from among the users of these centres, with the result that the centres did not become the bases from which forays were made onto the streets.*

'Embedding' referral mechanisms

As far as the 'embedding' is concerned, we are confident that will happen once there is something to embed. The PCT's Director of Public Health John Lucy and GP Mental Health Lead Dr Ceri Dornan are now members of the Pathways NRF Advisory Group; this development opens lines of communication from the grass roots to the top brass. It was a matter of making this work for Pathways. And with the issue of coordination resolved in 2004 it looks as if the groundwork and principles put in place by the action research and pilot phases will evolve imaginatively and effectively.

# funding issues

Funding inevitably brings constraints that do not always dovetail with the aims of a project as conceived by its initiators. The Neighbourhood Renewal Fund requires clear outlines in terms of target groups, locality, numbers of participants and the monitoring of expenditure itemised under pre-ordained budget headings and within the requisite funding quarter.

To deliver the project effectively budget allocations were necessary to ensure the payment of artists fees, management fees and overheads, artist's professional mentoring/support, researchers fees, publication costs, event and materials costs. Within the given allocation these were trimmed and shuffled in order to make the project workable rather than ideal.

The overriding problem was insufficient funding to buy more time for building, nurturing and consolidating the participating groups as well as giving the artists more time for writing, thinking, debating and reporting. The constraints on the time given for referral mechanism building and the evaluation suffered too. There were difficulties arising from the ending date of the evaluation process falling at the end of the financial year - that is, more than a month before the Pilot's

culminating event at the Zion, which therefore was not able to be included in the Evaluation.

In retrospect, therefore, it was unrealistic to expect the Evaluation to be delivered within the fourth quarter of the year, or even shortly afterwards. If a quality report was to be delivered, with findings correlated with Public Service Agreement and other targets, then a longer term research pathway would have been necessary - with all the resources in place for analysis, writing up and dissemination.

A new project of this scale and depth - requiring foundations to be laid, ideas and actions seeded and an integral research and referral process to be built in - was perhaps over ambitious within a budget of £45.5K.

Stress was, quite rightly, placed on processes. Natural human pace and the time it takes for creativity and the development of ideas and confidence building were severely under resourced. Quarterly expenditure, invoicing and monitoring as well as retrospective payments put stress on the delivering organisation LIME, SMHLN, and the researchers both in terms of operational management and cash flow. This situation, compounded by internal and external issues, restricted the opportunities for effective liaison between artists and researchers.

The second Pathways phase 2004/5 is attempting to address these issues but is operating under the additional pressure to expand the project into another area of Manchester in order to meet NRF targets for the project in 2004/5.

As is so often the case the delivering organisation and the artists carry the passion forward and commit more time than they are being paid to strive towards success and high artistic quality. This is more than a matter of artistic integrity; artists recognise that such dedication and professionalism is the best route to secure realistic funding for the next phase. Assuming that the Pathways process may well be shown to mitigate against mental ill health and, as could be quite reasonably argued from the evidence provided by Pathways to date, reduce costs for other support and acute health services, then further issues loom: the final year of NRF funding for the project, overstretched PCT budgets, and inevitable changes in social strategy priorities and political agendas. And yet this project requires additional and ongoing financial support for at least three years if it is to provide the evidence sought by government policy making departments.

On a positive note the vision and commitment of Manchester City Council's Cultural Strategy Team and in particular the Arts and Regeneration Manager Richard Michael has to be

praised. There is now a budget of £100,000 to enable a more financially realistic development of Pathways for 2004/5 and there is a remit built into that budget to pay for additional funding development which will aim to build a Pathways group led by and employing local people.

*"Arts project funding does not allow for either the time or the breadth of meticulous detail that are required to collect meaningful evidence of benefit.*

*Health Improvement Programmes, Neighbourhood Renewal, and other post-Health Action Zone schemes should look to build arts in health initiatives into their delivery plans.*

*The economics of arts in health, however, remains a hand-to-mouth affair, with organisations achieving something like sustainability through their resourcefulness in tapping into a succession of time-limited grant regimes and project funding."*

**Mike White, Determined to Dialogue, Centre for Arts and Humanities in Medicine (CAHM), Durham University**

# ascending Pathways, learning curves

This section is drawn from the Recommendations section of the Evaluation.

Comments in bold describe plans for implementation

- Management was shared between two organisations, LIME (artistic management) South Manchester Healthy Living Network (research and referral management). Pathways should appoint a coordinator to manage the daily running or the project, act as a reference point to all workers, and hold the project in light of the 'bigger picture'. One common strand of feedback from the management team, artists and researchers was that there were barriers to effective communication stemming from the lack of a central point of contact.

**The Director of LIME will coordinate Pathways in Phase Two.**

- Artists should attend the Advisory Group Meetings in order to provide a bridge between work on the ground

and strategy issues.

**Artists attended one meeting in the Pilot Phase. Attendance will be a contractual obligation in Phase Two.**

- Pathways needs to continue building on its successes in Wythenshawe. It was recommended that the next phase be used to focus on testing, tuning, and consolidating the referral mechanism. During this stage we can also explore the idea of moving Pathways - as a process - into Central Manchester, consulting with voluntary and public sector health agencies. The referral mechanisms should be in place and polished before Pathways is 'rolled out'.

In Phase Two the lead artist for Central Manchester will be briefed to develop creative ideas to enhance referral mechanisms as part of the artistic process, exploring new ideas for reaching local people and community partners. Partnerships in place at the time of writing are The Kath Locke Centre, Black Health Agency and AWAD (African Women's Arts Development).

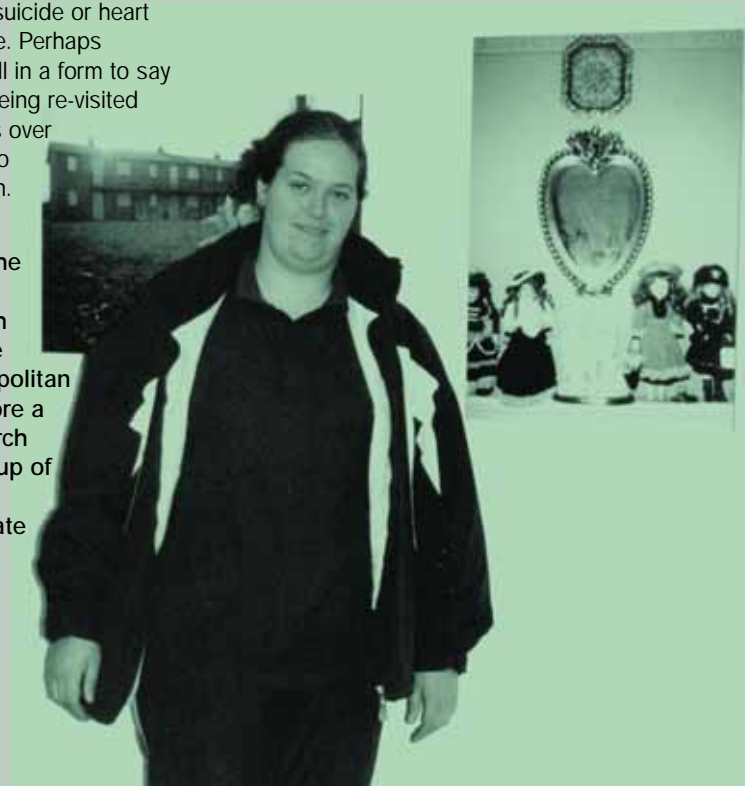
- To reduce time pressures and personal risk factors, the possibility should be explored of workers being given the option to have PAYE contracts with benefits. This would firm up good employment practice, pave the way for longer term commitments and ensure (for

example) paid sick leave. The contracts for Pathways artists are relatively long-term for freelance workers. If in 2004-05 the contracts are going to be year long then this is even more relevant.

**This option is being explored.**

- In order to assess the effect of Pathways on the PSA Targets, longitudinal case studies and research are required. Six months is too short a time period to assess whether involvement in Pathways is helpful in reducing suicide or heart disease, for example. Perhaps participants could fill in a form to say that they agree to being re-visited during time intervals over the next few years to review their situation.

**A link has been established with the Health and Social Sciences Research Institute within the Manchester Metropolitan University to explore a longer term research partnership. A group of participants have agreed to participate as case studies.**



# summary

Pathways promises to be an exciting, innovative and creative approach to the arts in health. Pathways will be everything that it aims to be - once all eyes are on the ball; but there is still much more partnership working to do at all levels to create a coordinated and strategic direction.

## **Dr Rae Story and Langley Brown conclude in the Evaluation:**

*There is evidence in the form of self-reporting that Pathways has reached some of its targets, in particular in terms of improving quality of life (PSA target 8), generating physical activity through drama (PSA target 6), improving outcomes for adults and children with mental health problems (PSA target 7). The other targets require on-going longitudinal studies to establish outcomes and referrals from GPs to enable us to research improved patient experience (PSA target 5), enhanced accountability (PSA Target 5), faster access to primary care services (PSA target 3). The sample of data is too small to constitute a valid and reliable piece of research, but it does lay the foundations for future work and future research questions.*

*One of the areas in which Pathways did not fulfil its aims was in referrals,*

*which didn't get off the ground in the course of the Pilot Project. Both the GPs and SMHLN Discovery Team did not refer any people into the sessions. It may be assumed that this came about due to time pressures and other work commitments which meant that the arts slipped once more to the bottom of the health agenda. However, for Phase 2004/05, simplified and more direct methods have been established to ensure an effective and adaptable method for referring people into participatory sessions. More face to face contact with health visitors, GPs and community based agencies is high on the agenda and presentations to specific target groups such as the Practice Managers Forum and GPs. With awareness and agreements in place it will now require a specific commitment from the other parties for referral to work.*

*The in-depth work that Phil and Irene have done with the groups has been outstanding in quality, a positive experience for the participants and a learning curve for the artists.*

# thanks

Many thanks to all the participants, partners, advisory group, artists, researchers and focus group members who made the initial research and this first phase of the Pathways project possible. In particular we want to thank the community venues and workers who welcomed Pathways projects and provided space and hospitality.





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“Rather than the cherry on the policy cake to which they are so often compared, (the arts) should be seen as the yeast without which it fails to rise to expectations”

François Matarasso, Use or Ornament?  
The Social Impact of Participation in the Arts.  
Stroud: Comedia (1997)