Project eARTh

Interim Report

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Introduction

This document reports upon the activities of Project eARTh since 2015. The project is a partnership between High Peak Community Arts, High Peak Community Mental Health Team, and High Peak Mental Health Project. The programme of work has run for nine years (from 2010), it is now at the end of Year four of its second five year grant (2015–2020) from the Reaching Communities Fund of the BIG Lottery. This report therefore seeks to represent the findings from an evaluation conducted by the authors in their role as researchers at the University of Nottingham and who have been commissioned to evaluate the programme.

We firstly give a background to the project and describe the methodology of the evaluation. We then present the findings and complete the report with a brief discussion of the effectiveness of the programme and consider the nature of its contribution to individual people and the local community.

Background

High Peak Community Arts is a small vibrant charity with a history of 40 years in Community Arts, and over 25 years' experience in Arts, Health and Wellbeing. Project eARTh was established to meet the needs of people experiencing mental distress and other long term conditions within the High Peak. From the experience of the partner organisations, and others consulted with, there appeared to be a large gap in provision, and that by working together, the project could provide a much needed service. The aim was to improve the quality of life of people experiencing mental distress and other long term conditions. More specifically, the project aimed to reduce isolation, build confidence and self-esteem, and improve people's mental and emotional wellbeing.

2015 onwards

Weekly half day workshops in New Mills have been delivered (for people living in Glossopdale, New Mills and surrounding areas) and Buxton (for those in Chapel en le Frith, Buxton and surrounding areas) for 35-36 weeks per year in a wide variety of art forms.

Each session is led by a professional artist, supported by mental health staff and two or three volunteers. Participants can access free transport as needed to get to the workshops. The project's method is to engage people in collective working, to create artworks for the community to be displayed as public art. Celebratory unveilings of the artworks are held and the local Member of Parliament, the Mayor and other local dignitaries are invited. Each series of workshops run for approximately 5–14 sessions depending on the art form and output. Weekly project journals of photographs, descriptions of each activity, and participants' comments are maintained.

Since June 2015, 285 sessions have been held, including 16 Celebratory/Unveiling Events, with three more planned, and taken part in three community events. 102 individual participants have taken part in the projects. There is no limit on how long any person may attend the programme, which has been anything from several weeks to months to several years, according to their individual needs. Over the four years, 28 different series of workshops have been delivered.

Demographic details of the participants of the programme

New Mills		**Buxton**	
Men	16	Men	20
Women	37	Women	28
Trans	0	Trans woman	1
Total	53	**Total**	49
Both groups			**% rounded**
Total	102		100
Men	36		35
Women	65		64
Trans woman	1		1
Both groups ages			**% rounded**
Under 20	4		4
20 - 30	21		20
31 - 40	12		12
41 - 50	24		23
51 - 60	23		23
Over 60	18		18

An offshoot group has been formed called *Peakabout Arts* which meets twice monthly, and is self-led by the participants, with its own constitution and bank account. There are usually about eight people in attendance each time.

A project steering group of partners and participants meets every few months to plan ahead and monitor progress. This has also proved to be a useful forum for discussion and feedback. The ideas for projects have come from a variety sources, some as direct requests from community groups or organisations (e.g Reuben's Retreat requested ceramic birds for their garden; St. Georges' Church, a new altar cloth; and Furness Vale COGs ceramic 'welcome' signs for their Community Field). Other ideas have come from participants, and other projects have been chosen from ideas sent in by artists. The steering group have been instrumental in choosing the projects and artists to work with, interviewing artists new to the organisation. For a full list of workshop projects that have contributed to the programme, see Appendix 1.

Method

The strength of this evaluation is in its mixed-method approach. The study had been designed to include both qualitative and quantitative approaches. We firstly report upon the findings from qualitative interviews before giving an over view of the results from the quantitative approach.

Qualitative interviews

This study also adopted a qualitative, narrative approach to the research. As such, there was no fixed interview process and people were simply asked to talk about their experiences of the project and were encouraged to tell their personal stories. Participants were notified in advance of the request for people to be interviewed; information was given and participants were self-selecting. Two researchers visited both projects and separate rooms were provided for interviews to take place. Each participant gave informed consent and agreed for the interview to be digitally recorded and later transcribed. As anonymity was ensured in the research, pseudonyms are used throughout and any other identifying factors have been removed. Participants were also informed that they could withdraw from the study at any time. Once the interviews were

transcribed they were also thoroughly checked for accuracy by the interviewers.

Qualitative data analysis

A thematic analysis approach was undertaken following Braun, and Clarke, (2006). This kind of analysis is consistent with narrative research methods. The transcripts were read and notes taken, sentences highlighted and observations made, questioning: "*how do participants experience the group*?" An adapted framework approach was used to organise the themes, and codes were used to group the themes and make sense of how the themes related to each other and the patterns that were beginning to form. The study used a five-stage approach to data analysis:

1) Familiarisation with the data
2) Producing initial start codes
3) Developing these initial start codes into broader or overarching themes.
4) Refining and reviewing the themes.
5) Looking at all the themes together, what story do they tell about how participants experience the art groups and why is this important?

Findings

Fourteen interviews were conducted with participants who attended a weekly community arts group in one of two locations within Derbyshire. Ten people we interviewed attended one group (New Mills) and four attended another (Buxton). The interviews suggest that the participants from the second group had been attending for a shorter period, it was a less well-established group and perhaps reflecting this, the interviewees appeared less confident and less vocal.

The participants talked openly about their lives. Some of them explained that they had disabilities or were living with illness such as cancer. Some were carers for their partners or relatives. For example, one gentleman described himself as having "lost everything", having become a widower and had a brain tumour within a short space of time. Another respondent had lost her daughter through illness and had herself become unwell and isolated as a consequence of caring for her daughter prior to this. There were members of the group whose physical health meant they were, for example, in wheelchairs or on crutches and some people referred to the need to take medication for physical and mental health conditions. Being able to attend the group with a carer helped some people because they were there to support them with medication and mobility. For those carers who did attend, it appears the group was important for them too. As well as physical health issues, some of the interviewees referred to having mental health diagnoses which included; post-traumatic stress disorder, obsessive compulsive disorder, schizophrenia, depression, anxiety and social phobias.

The interviewees had attended the weekly art groups for various lengths of time. Some had only attended a few sessions and some had been going for years; one person had attended since the project began. The groups are located in rural Derbyshire and being able to get to the groups by taxi or being met to go on buses together was a very practical but extremely important way in which the interviewees felt supported to attend.

Themes

Findings from the fourteen narrative interviews emphasised the therapeutic benefits associated with participatory arts. Three overarching themes were identified through the analytic process. Each of these themes are presented together with direct quotations from the data to illustrate each theme. The data were analysed by individual members of the research team, discussed and combined.

- Identity and self-expression

- Connectedness through occupation
- Wellbeing and personal growth

1] Identity through Self-Expression

Of the fourteen participants taking part in the interviews, the majority identified themselves as experiencing either physical or mental health problems, or a combination of the two. Each of the individuals spoke of their participation in artistic activities as being important towards their personal sense of identity and self-expression.

> *"The thing is we're coming to something like this, you can very often experience something very different than what you think of yourself really, you know, because you don't know what they're going to ask you to do. So you know, try something new." (Derek)*

Participants highlighted the importance of feeling able to talk openly about their experiences, of being able to be themselves when they were experiencing a 'bad day' and of being accepted, understood and mutually supported. Participants also spoke of developing their sense of identity beyond that of 'patient' or 'carer', and of strengthening their relationships outside of the 'patient/carer' roles where attending the groups with someone they had caring responsibilities for.

> *"I'm not an especially social person, but I've become a bit more social I think probably through this group. What I get from it in particular is learning new things and being creative… So it's not just any art group. It's not just going doing some art. It's that we've all got a story." (Hattie)*

Some participants, took on responsibilities in the organisation of the groups. Some were involved in choosing the artists and sat on a panel of interviewees to help to decide who would come and work with them. The qualities that they liked in the artists included; skilled, well-organised,

calm, professional, good sense of humour, 'doesn't flap', 'doesn't get irate', and 'doesn't treat you differently because of your mental health issues, joyful, bubbly, friendly and exciting'. Assessing these qualities in the artists ensures satisfaction with their practice:

> *"All the artists that come in have been great with us all, they're friendly, they understand if you want a break, they'll just let you wander off. They've all been great really, all the artists we've had in." (Maggie)*

In terms of evaluating the groups, as well as the artists' personal qualities, participants identified that the groups were well-organised. They appreciated the straight-forwardness of the project and how welcome they were made to feel but they also appear to relish the opportunities to get involved in decision-making, such as interviewing artists, fundraising, choosing locations for finished pieces and finding trustees to take part in the managing of the groups. Such responsibilities enabled people to feel responsible and contributed to this sense of a positive identity.

2] Connectedness through occupation

Participants spoke warmly about the sense of connectedness they had developed from being involved in the arts projects. The participants spoke of the support of the artists and organisers, as well as the importance of sharing these experiences amongst a group of individuals, many of whom had similar life experiences to themselves. These shared experiences enabled the development of supportive relationships, group cohesion, and the building of confidence, all within an accepting and supportive environment.

> *"It is a wonderful group because we're all in the same situation. We have days when we're not very good. We have times that we are more able… You know, we help one another and reach out to one another… It's the encouragement and the help that you get from one another." (Claire)*

A sense of connectedness was highlighted by the participants not only as being part of a group, but also as being part of their wider communities. Participants spoke of their sense of pride at having their work displayed to the public, of visiting new places and of getting to know the communities they inhabit.

> *"Sometimes we do things individually but then they come together to produce a whole thing that is then publicly celebrated." (Hattie)*

As well as the making of artworks and the support of the artists and the organisers being important to the participants it was also the fact that they were sharing these experiences with a group of individuals, many of whom had similar life experiences to themselves. This shared experience allowed participants to offer mutual support, make new friends, celebrate birthdays together, enjoy laughing together, encourage and help one another, accept and support each other and boost each other's confidence.

> *"You get a lot of support from the people who actually work here. But meeting people who suffer with similar problems is very useful. … it's easy to open up to people and it feels like everybody is very understanding of each other … and that's why obviously people attend the group…." (Debbie)*

The meeting of new people and making friends was described as a "life saver" by some and for people attending the group who had been isolated prior to joining the group, it does not seem like an exaggeration.

> *"…I think it's worth its weight in gold, you know. I really do feel that for some people, myself included, it's a lifesaver, you know." (Claire)*

The isolation people face was due to a combination of factors such as physical and mental illness, caring responsibilities and social anxiety or fear. Therefore, the way they were brought into the groups, the ongoing

support available and the fact that people could come in pairs or with support workers was very valuable.

> *"Yeah it's just being able to talk… Actually get up and go somewhere, and then integrate and mingle with the people and talk to them whilst I'm here. My wife said I'm getting back to my old self." (Dan)*

Engaging individuals who are socially isolated and vulnerable into Project eARTh was challenging; particularly with regards to lack of confidence and gaining trust. The fact that people had successfully been introduced to the groups and continued to attend, sometimes for years, is a marker for success.

The evidence for how important this group is for tackling serious isolation is strong. Interviewees spoke almost unanimously about this issue, about how attendance was the only thing that got them out of the house every week. Getting out of the house was a profoundly important factor for the interviewees, many of whom would have been socially withdrawn without their weekly visits to the group. For many, it was the only time they went out all week.

> *"I've really enjoyed it, yeah. It's basically saved my life in one way because I was really poorly at one stage where I lost all my confidence, I couldn't talk to anybody, I was a wreck living in a bubble…" (Daisy)*

Connecting with others, forming new friendships and creating safety-nets to care for each other were regarded as valuable to participants who were experiencing social isolation and loneliness prior to joining the class.

> *"…I used to find it very difficult in college or at school to work in groups and this has helped me to communicate with people more and learn how to work in a group… But some of the projects, it's necessary to work in a group, you know,*

and in order to finish it you have to work with other people." (Debbie)

An important aspect of the art groups for the interviewees was the chance it gave them to be involved within their local communities. Interviewees were involved with various activities within their communities as a result of their involvement in the art group and many also had volunteering roles within their communities.

"And we sort of find out what's going on a bit as well because we've lived in (the area) for probably about 5 years but we don't know anyone. But now we do know people." (Sophie)

One person talked about how their art was used for posters and signage at the local railway stations. Their work was also displayed in an old people's home and parks.

"…You know … it was in Buxton recently that willow sculpture and its gone into an old people's homes garden and that will bring them some happiness." (Dan)

Another important aspect of the sense of connectedness is shared humour, which seemed to play an important role in enabling people to get on well and support each other.

"Humour is very important, yes… while we kind of all know each other and know what to expect from someone new coming into that, yes they've got to have sense of humour, being encouraging and supportive... pride and joy, you know… encouraging." (Hattie)

3] Wellbeing and personal growth

Each of the participants spoke of the importance of the arts group in maintaining their sense of wellbeing. Participants frequently associated their involvement in the arts with having meaning and purpose, whilst

enabling them to develop, grow and transform as part of their personal journeys towards recovery.

> *"I think that these classes are absolutely wonderful, well they've been for me because they've enabled me to stay well, given me a purpose and a reason." (Jenny)*

> *"My wife said I'm getting back to my old self." (Dan)*

Recovery or coming to terms with illness was an important aspect of the art group. By being enabled to create something and learn new skills people experienced a renewed sense of their own abilities and this was perhaps, especially poignant in the examples given of people who had lost their ability to carry out their usual work because of illness or disability:

> *"…I was once with a gentleman in my class and he was a very clever person, a university lecturer … but he had a major stroke… …I saw him go from really being a very sick man, very frustrated with the world because he couldn't do his work or anything… It's just wonderful." (Jenny)*

Fundamental to the success of the arts groups was the atmosphere that was created between the participants, arts facilitators and organisers. Participants spoke of the mutual support both given and received between individuals, of the previous social isolation they had experienced prior to being part of the arts groups, and subsequent relationships formed and renewed sense of confidence felt as a result.

> *"You get a lot of support from the people who actually work here. But meeting people who suffer with similar problems is very useful. … it's easy to open up to people and it feels like everybody is very understanding of each other because everybody appreciates that somebody is suffering from something and that's why obviously people attend the group… So I don't seem to get as paranoid like that when I'm here." (Debbie)*

Participants spoke of the environment as feeling calm, relaxing and safe. The participants spoke of the therapeutic nature generated by the arts groups as being through a combination of the environment, artistic activities and opportunities for reminiscing, hope and escapism:

> *"I think just mixing with people and its quite a calm environment and you know you can just get absorbed in what you're doing really and just switch off a bit or, you know, depending on what you're doing." (Sophie)*
>
> *"It helps me relax really because sometimes I can't concentrate for so many length but when I get into it I start relaxing and I just sit there and doodle away with it." (Maggie).*

Along with gaining new skills, the enjoyment of producing art and seeing the finished pieces, people also spoke about how being creative also enabled people to become "lost in the moment" engrossed and they may momentarily forget themselves and their worries. One man described how he had learnt to restore old photos and this was very special to him as his wife had died but he had been able to restore an old photograph of her, which he kept with him and treasured. Another woman talked about she had been able to incorporate some ribbons into a weaving that the group did. The ribbons had been collected over the years by her and her daughter who had sadly died, so being able to use them to create something like this was very meaningful to her.

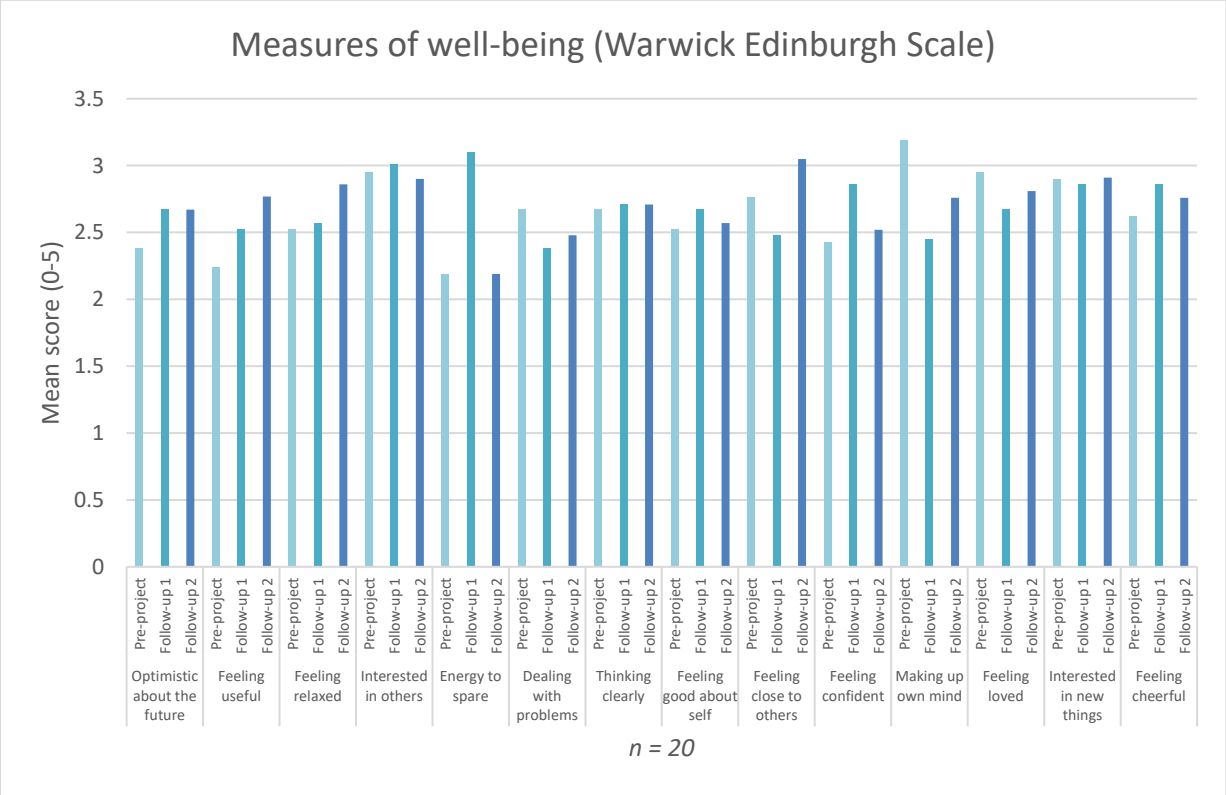
The art groups were also therapeutic in the sense that people were able to lose themselves in the work, feel calm, have their mind occupied and relax. The participants described the relief this escape gave them and saw it as preventative, they knew if they could continue it might prevent a relapse of illness or a worsening of it.

> *"It helps me relax really because sometimes I can't concentrate for so many length but when I get into it I start relaxing and I just sit there and doodle away with it." (Maggie)*

Quantitative Approach

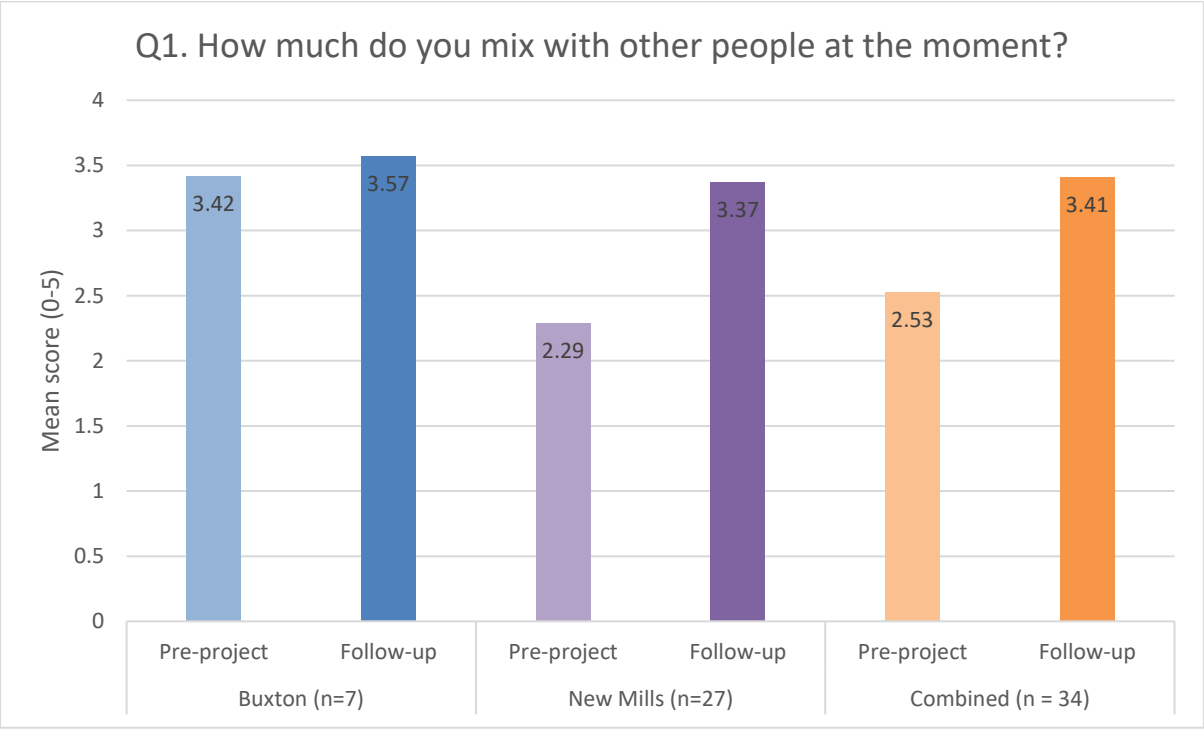
Warwick Edinburgh Scale

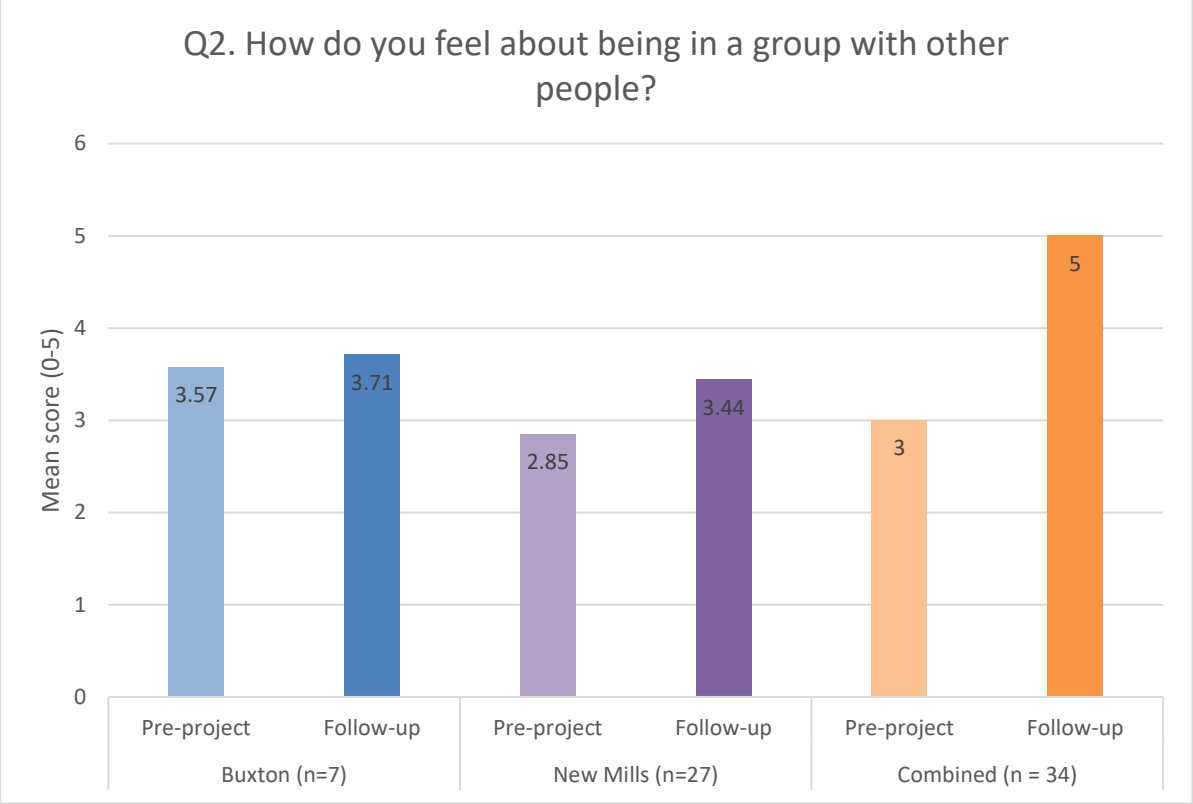
The study had been designed to include i) use of the Warwick Edinburgh Scale at the beginning of a project and annual review; ii) self-rating questionnaires designed to measure participants' confidence and sense of social cohesion and iii) qualitative interviews amongst a number of participants from both New Mills and Buxton. Unfortunately, due to changes in support workers for the projects, results of the Warwick Edinburgh Scale were only available for New Mills, and not for Buxton. Data were collected consistently across twenty participants, as represented in the figure below. Findings indicate improvements in wellbeing particularly in feeling useful, feeling relaxed and feeling close to others.

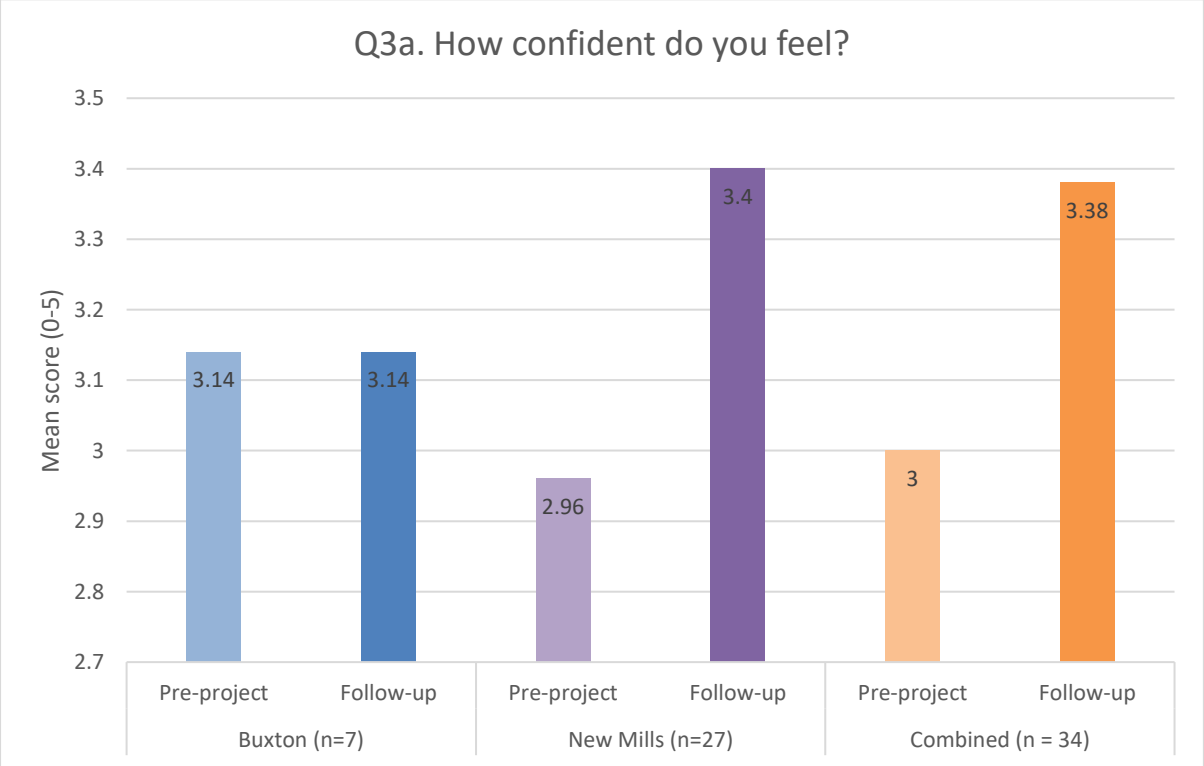


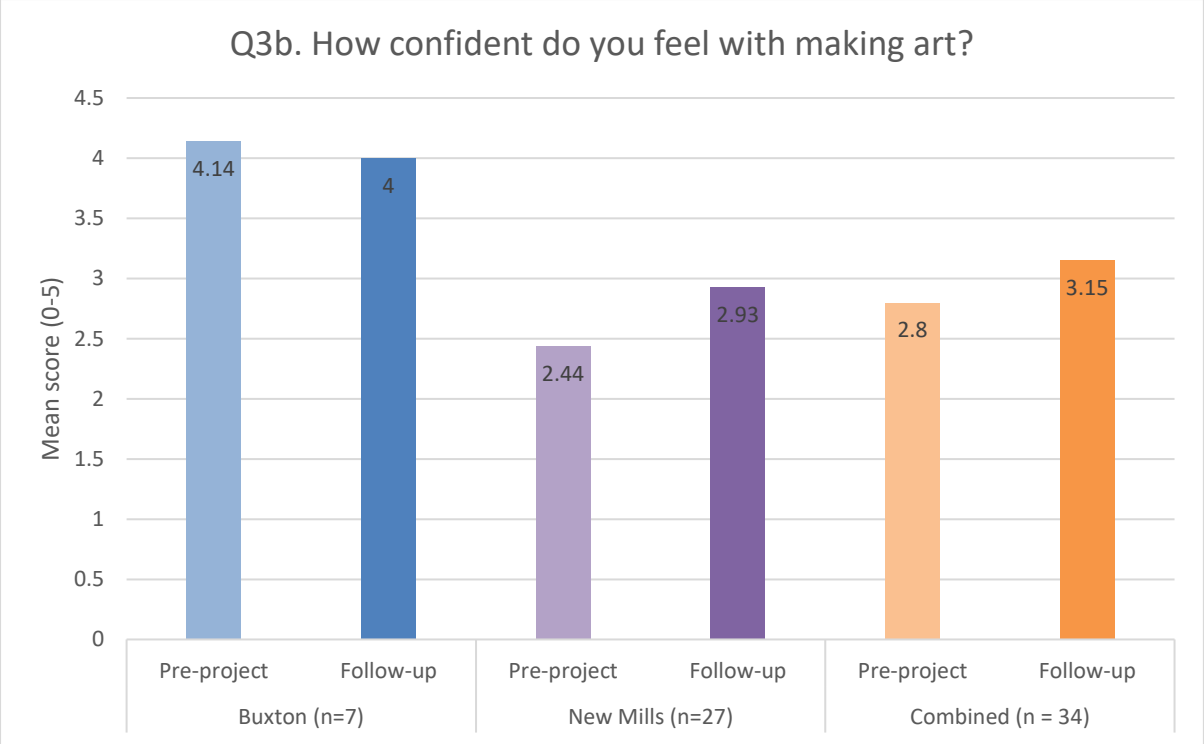
Self-Rating Questionnaires

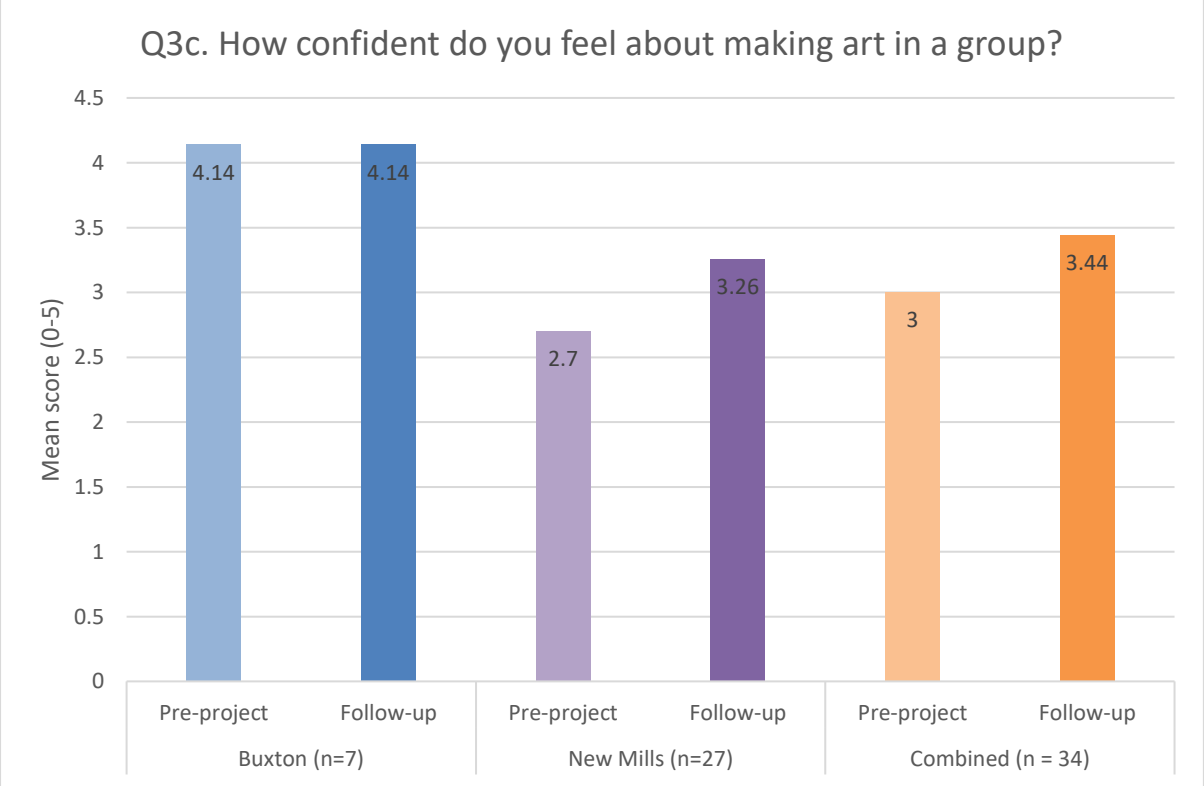
A self-rating questionnaire (see Appendix 2) was designed to measure participants' confidence and feelings of social cohesiveness before the project and at follow up (approximately one year on). Questions related to i) mixing with other people; ii) feelings around being in a group with other people; iii) confidence in self, confidence in art and confidence with making art in a group; iv) feelings around new challenges and v) feelings of being part of a community. Although the questionnaires were not consistently completed by all participants as reflected in the numbers below, the findings reveal improvements in each of these areas following engagement in the art projects.

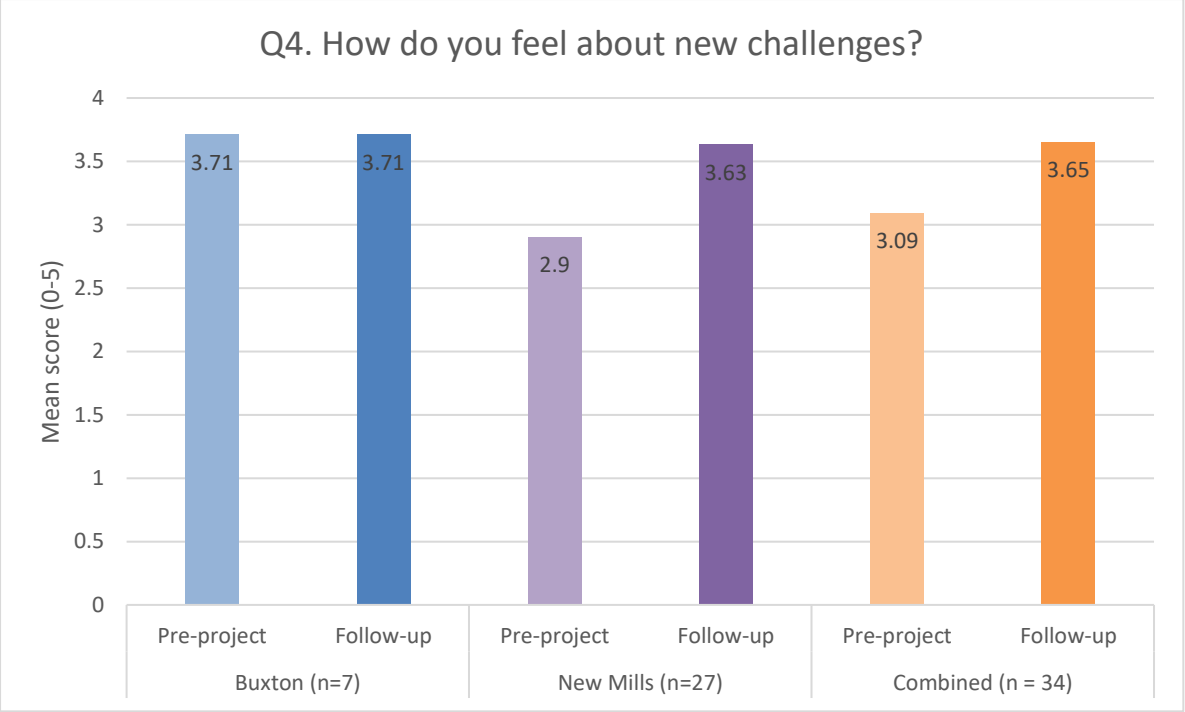


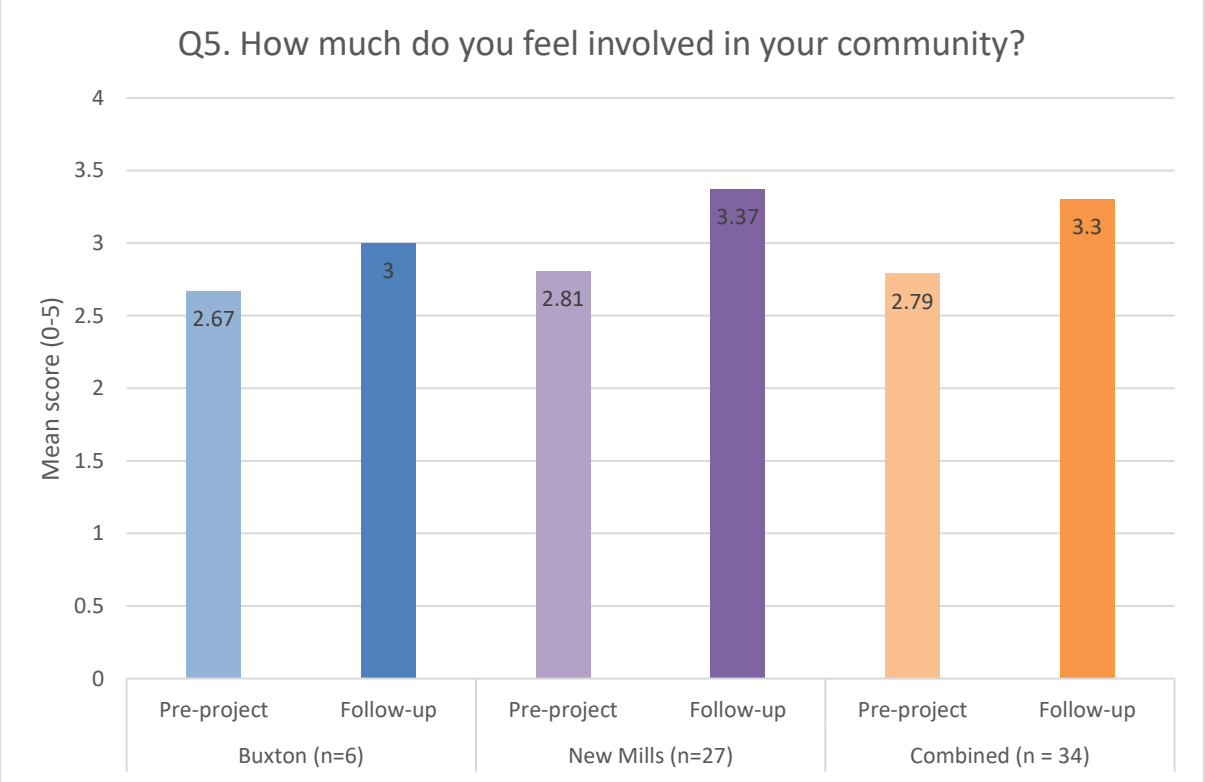

Q2. How do you feel about being in a group with other people?
Mean score (0-5)
6
5
4
3
2
1
0
3.57
3.71
2.85
3.44
3
5
Pre-project
Follow-up
Pre-project
Follow-up
Pre-project
Follow-up
Buxton (n=7)
New Mills (n=27)
Combined (n = 34)


Q3a. How confident do you feel?
Mean score (0-5)
3.5
3.4
3.3
3.2
3.1
3
2.9
2.8
2.7
3.14
3.14
2.96
3.4
3
3.38
Pre-project
Follow-up
Pre-project
Follow-up
Pre-project
Follow-up
Buxton (n=7)
New Mills (n=27)
Combined (n = 34)


Q3b. How confident do you feel with making art?
Mean score (0-5)
4.5
4
3.5
3
2.5
2
1.5
1
0.5
0
4.14
4
2.44
2.93
2.8
3.15
Pre-project
Follow-up
Pre-project
Follow-up
Pre-project
Follow-up
Buxton (n=7)
New Mills (n=27)
Combined (n = 34)


Q3c. How confident do you feel about making art in a group?
Mean score (0-5)
4.5
4
3.5
3
2.5
2
1.5
1
0.5
0
4.14
4.14
2.7
3.26
3
3.44
Pre-project
Follow-up
Pre-project
Follow-up
Pre-project
Follow-up
Buxton (n=7)
New Mills (n=27)
Combined (n = 34)


Q4. How do you feel about new challenges?
Mean score (0-5)
4
3.5
3
2.5
2
1.5
1
0.5
0
3.71
3.71
2.9
3.63
3.09
3.65
Pre-project
Follow-up
Pre-project
Follow-up
Pre-project
Follow-up
Buxton (n=7)
New Mills (n=27)
Combined (n = 34)


Q5. How much do you feel involved in your community?
Mean score (0-5)
4
3.5
3
2.5
2
1.5
1
0.5
0
2.67
3
2.81
3.37
2.79
3.3
Pre-project
Follow-up
Pre-project
Follow-up
Pre-project
Follow-up
Buxton (n=6)
New Mills (n=27)
Combined (n = 34)

It is difficult to make generalisations with such small numbers, but it is worth noting that each of the follow-up scores for all seven questions are higher than the pre-project scores, especially in relation to confidence.

Discussion

The findings of this study are in support of the recovery outcomes identified by Leamy et al (2011) in their CHIME framework. Furthermore, they are consistent with findings of Stickley et al., (2018) who applied the framework to participatory arts. This project builds upon this evidence especially in terms of the co-production of arts works between the arts groups and the local community. Indeed, the strengths of the project have been the contributions made to the local community and cultural environment, as well as the concomitant personal benefits this engagement has for participants. Social connectedness, group identity and sense of purpose and belonging were all highlighted as personal benefits gained through engagement with the arts. Acceptance, shared experiences, peer support and developing friendships were benefits of being part of a group. This is of great significance, as the arts groups are set in rural areas identified as high risk for loneliness. In the studies identified in the earlier section, it appears that most projects were based in cities where there may be greater opportunities for people to 'move on' and establish new identities. However, social inclusion for people with ongoing mental health difficulties is a complicated process and cannot be universally defined or prescribed; what may work in a city, may not work in a rural area.

What this study adds to the current research evidence is an insight into how participatory arts activities might be best provided in a more rural setting and with a less-transient client group. The groups are less a form of 'social prescribing' and more aligned to the needs of people using secondary care mental health services rather than primary care. Whilst previous studies have focused upon short-term projects, with an

expectation for people to 'move on', this study is more concerned with ongoing provision. The groups have become well established (since 2010) and have allowed friendships to form over time. These longer-term groups may provide rich benefits such as a deepening of relationships and becoming more established in local communities and being able to contribute to local communities through the displaying of public artworks. These social benefits include a sense of social connectedness and belonging identified as core processes in mental health recovery.

In terms of personal benefits for those attending the groups, they valued developing their creativity and people described how it enabled them to learn new skills, encourage and develop existing or forgotten talents. They talked about how they had new opportunities to expand into more professional art worlds, for example, displaying art in galleries and public settings and doing more arts and crafts at home. The work produced was of a high standard and technical skills (for example in ceramics) were mastered. The participants were often amazed at their own accomplishments, such as writing and producing a song or having their work installed in public places such as railway stations. Each of these personal benefits may enable a more positive identity consistent with previous research findings.

The groups included varied art forms such as computing, writing, singing, ceramics, dancing, glass work, poetry, song-writing, willow-weaving, mosaics, felt-making, metal sculpture and photo restoration. Participants value the variety on offer. Some preferred visual art whereas others felt the singing classes were wonderful "like a night out" while others found they were occasionally outside of their comfort zone.

Overall, the participants appear to hold the groups in high esteem and enjoyed feeling challenged. They were clearly enthusiastic and grateful for the opportunities the groups afforded them. The artworks produced also seemed to have themes that tied in well with the local natural

environment and highlighted the positive qualities of the local area such as nature, railway heritage, wildlife and so on.

In this study, the groups are regarded by participants as invaluable and for some, a lifeline. For many, it is the only time during the week when they would leave their homes. This fact alone would make the groups worthwhile but as well as preventing social isolation they also create other opportunities for the people attending. By providing a supportive and nurturing environment in which people can be creative, introducing their artworks to local communities, widening their social circles and facilitating them to expand and develop creatively, the groups help the members to get well and stay well. The work produced is of a high standard and embraced by local communities, giving the group members a sense of personal pride and achievement and a sense of purpose and role in their respective local communities. Loneliness has been identified as a serious factor for those who experience mental and physical health difficulties[25] groups such as those in this study may provide a serious solution to this problem.

Conclusion

A strong body of evidence is developing to support participatory arts activities to enable mental health recovery. This rural-based programme enables people to develop friendships and to engage in local communities over a period of time. Spontaneous peer-support is highly valued by participants as well as a professionally led arts provision. The groups enable people to experience boosted confidence and improved identities. The fact that the groups are long-standing enable deeper relationships to form and enable skill development. Such groups have yet to be evaluated in terms of their potential to prevent mental health problems, but given the mental health benefits participants experience; there is a strong argument for such groups to become mainstream activities to promote the public's mental health.

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Appendix 1.

Workshop projects that have contributed to the programme

1. Take Notice: New Mills and Buxton – Collage, with artists Caro Inglis and Sandra Orme - leading to a collage for the One World Festival in New Mills.
2. Willow lanterns: New Mills and Buxton - with artist Gordon MacLellan, leading to participation in Buxton and Hadfield Lantern processions.
3. Create a Song: New Mills – writing, performing and recording a song, 'Seasons of Goodwill' with artist Claire Mooney, performed at HPCA's AGM and released on bandcamp.
4. 'The Buxton Story': Buxton – creating a 2m long mosaic with artist Debra Tracey for The Cavendish Hospital.
5. Visit the Peak District by Train: New Mills – 5 collages of Edale, Hope, Bamford, Hathersage and Grindleford with artist Caro Inglis - for individually framed pieces for each village, digital posters and postcards for Manchester :Piccadilly Station and other venues, and images on di-bond for all the railway station platforms,
6. Creative Writing and Puppets: New Mills - inspired by a day trip to Bugsworth basin, with artist Gordon MacLellan
7. Willow for Whitestones: Buxton – making a willow donkey, three sheep and two chickens with artist Carole Beavis for Whitestones, a care home garden.
8. Rail to Trail : New Mills – steel sculpture with artist Tracey Cartledge for Hayfield Car Park and Bus Station.
9. Queen Bee: New Mills and children at Hayfield Primary school - steel sculpture of a steam train, with artist Tracey Cartledge, for Hayfield Bus Station.
10. Ceramic and felted birds and bird boxes: New Mills and Buxton – ceramics, with artists Caroline Chouler – Tissier; and felt with artist Carol Wilson, for locations across the High Peak.

11. Fused Glass Panels: New Mills and Buxton – 6 large fused glass panels with artist Alex Blakey for the Community Mental Health Team in Buxton and for Manor House GP Surgery in Glossop
12. Hidden Worlds: Buxton – silk painted hangings with artist Lesley Ann Withers, for Buxton URC church
13. Orchard Textiles: New Mills – Hand printed, appliquéd and embroidered curtains with artist Amanda Whewell, for High Lee Hall.
14. Sky, Rock, Lake Earth: Buxton – animated poem with music DVD, with artist Aidan Jolly – shown at Buxton Art Trail
15. Mosaics Trail: New Mills – 60 mosaics on rocks in Furness Vale Community Field, with artist Debra Tracey.
16. Canal Boat Art: Buxton - Art on jugs and tiles etc, with artist Debra Tracey
17. Uplifting Nature: Buxton – 3 ceramic 'totem' style sculptures with artist Elaine Lim Newton for Haddon Hall Care Home
18. Carved from the Earth: New Mills and Buxton: Creative writing with writer John Lindley, to compile and print a book.
19. Birdlife: Hand printed, appliquéd and embroidered curtains with Amanda Whewell , for Buxton URC church.
20. Ceramic Welcome Signs: New Mills – 2 ceramic signs in steel mounts , with artist Caroline Chouler – Tissier , for Furness Vale Community Field
21. Altar Frontal: New Mills – hand embroidered altar frontal with artist Amanda Whewell, for St. Georges' Church.
22. Ceramic Tiles: Buxton, with artist Caroline Chouler –Tissier
23. Reuben's Birds: New Mills - Ceramic birds with artist Caroline Chouler – Tissier, for Reuben's Retreat's garden (children's hospice).
24. Glass Etching: large scale etched glass art work with artist Andy Comley, for Whaley Bridge Railway Station.
25. Stained Glass Inspired Silk Panels: New Mills – silk painting inspired by the Charles Kempe stained glass windows at Spring Bank Arts ,

with artist Amanda Whewell, for Spring Bank Arts Centre's Mackie Room.

26. Rainforest Felted Wall Hangings: Buxton, with artist carol Wilson, 3 large wall hangings or Fairfield Sure Start Centre.
27. High Peak Community Arts' 40th Anniversary Mugs and Plates: New Mills and Buxton – making ceramic mugs and plates commemorating 40 years of projects with artist Caroline Chouler, for 3 anniversary tea parties and future events.
28. Willow Mad Hatter's Tea Party sculptures: New Mills - Willow sculptures of Alice, the Mad Hatter, March Hare, Teapot and Dormouse with artist Juliette Hamilton, for the three Anniversary tea Parties, and a tea party and a permanent home in Primrose Court, Sheltered Housing.

Appendix 2

Project eARTh

Pre Project Interview

DEMOGRAPHIC DETAILS

Date:

New Mills/Buxton Group:

Name:

Date starting project:

Address:

GP and Tel No:

Tel:

DOB:

Medication:

Age:

Gender (Male/Female/Transgender):

Emergency/Additional Contact Details

Emergency Contact Name and Tel:

Care Co-ordinator:

Health Worker:

Membership Number:

Referrer:

ETHNIC ORIGIN

Choose one section from (a) to (f) then tick the appropriate box to indicate your background.

(a) White British

☐	English
☐	Scottish
☐	Welsh
☐	Other, please specify

(b) Mixed

☐	White and Black Caribbean
☐	White and Black African
☐	White and Asian
☐	Any other Mixed background

Please specify

(c) Asian or Asian British (Asian English, Asian Scottish or Asian Welsh)

☐	Indian
☐	Pakistani
☐	Bangladeshi
☐	Any other Asian background

Please specify

(d) Black or Black British (Black English, Black Scottish or Black Welsh)

	Caribbean	
	African	
	Any other Black background	
	Please specify	

(e) Chinese or Chinese British (Chinese English, Chinese Scottish or Chinese Welsh)

	Chinese
	Any other Chinese background

(f) Other background

QUESTIONS

A few practical things first…

(i) If you come to Project eARTh on a Thursday morning / Monday afternoon, is there anything you will need assistance to organise or reorganise? (Home helps etc)

And – will you please let us know if you cannot attend any week?

(ii) Would you be able to get to the group independently? Yes/No

If No, why not – and what support do you need?

Do you use public transport? Do you have a bus pass?

(iii) Do you have any physical impairments that may affect your ability to do things in the group, and if so, what support would you need ?

(iv) If you experience any distress during the arts sessions, do you have a particular coping strategy that we could help you with?

(v) *Ask if relevant* - Do you get distracted by voices, thoughts or things that you see? How might this affect you in a group?

(vi) Do you have any difficulties with reading and writing, or dyslexia?

(vi) Do you have any difficulties with memory/concentration/attention/following instructions?

(vii) Do you find it difficult to talk to other people or to ask for help?

Medical conditions:

Do you have a medical condition, and if so, what is it?

Checklist: (Can show person and ask them to tick any)

Back problems	Heart problems	Fainting
Diabetes	Pacemaker	Hearing impairment
Cancer	Oedema	Visual impairment
Arthritis/Rheumatism	Epilepsy	Migraine
Replacement joints	Skin disorder	Allergies
Co ordination difficulties	Asthma	High /Low Blood Pressure

If yes, how might it affect you in a group? Please tell us ways of dealing with any difficulties that may arise.

Reason for this referral / description of mental distress:

QUESTIONS FOR MONITORING PROJECT OUTCOMES

1a) How much do you mix with other people at the moment?

1	2	3	4	5

1 not at all,

2 occasionally/rarely

3 sometimes

4 often

5 all the time

Participant's Comments:

1b) Do you meet people at any groups/classes/voluntary work/paid work?

Yes	No

1c) What sort of things do you do where you meet other people?

1d) Are there groups or classes etc that you would like to join?

Yes	No

If so, do you know what stops you from joining them?

1e) Do you hope to make friendships by coming to Project eARTh

(A hope/expectation for the future and reducing their isolation. This ties up with question 1e on review)

[Outcome 1 – reducing isolation]

2.a) How do you feel about being in a group with other people?

1	2	3	4	5

1 Very uncomfortable

2. Uncomfortable

3. Not too bad

4. Reasonably comfortable

5 Very comfortable

Participant's Comments:

2 b) What support if any, do you think you might need when you start?

[Outcome 1 – reducing isolation and Outcome 2 – confidence and self-worth]

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3. a) How confident do you feel generally?

1 no confidence

2 a little

3 some confidence

4 reasonably confidence

5 good confidence

1	2	3	4	5

Participant's Comments:

[Outcome 2 – confidence and self-worth]

---

3 b) How confident do you feel with art making ?

1	2	3	4	5

1 no confidence

2 a little

3 some confidence

4 reasonably confidence

5 good confidence

Participants' comments

3c) How confident do you feel about art making in a group?

1	2	3	4	5

1 no confidence

2 a little

3 some confidence

4 reasonably confidence

5 good confidence

3d) In Project eARTh, we work together to make artwork for the community – like mosaics on a footpath, or a wall hanging in an Arts Centre…..How would you feel about you art work being out in the community?

1	2	3	4	5

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4. How do you feel about new challenges?

1	2	3	4	5

1 Very uncomfortable

2. Uncomfortable

3. Not too bad

4. Reasonably comfortable

5 Very comfortable

Participant's Comments:

[Outcome 2 – confidence and self-worth]

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5. How much do you feel involved in your community?	1	2	3	4	5

1 not at all

2 a little

3 sometimes

4 reasonably

5 yes, involved

Participant's Comments:

[Outcome 1 – reducing isolation and Outcome 2 confidence and self-worth]

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6. What do you hope to achieve from coming to the group? (Expectations)

Other comments /thoughts…….

Date of first review: (4 months from now)

Please sign below to agree that you agree with the information recorded and wish to attend the group:

Signed: Signed:

Participant Health Worker.

Summary: Membership Number Date of Interview:

Review questions – Y = 1

Highest score possible = 43

Date	Score as Number	Score as a Percentage	Comments from non-scoring questions etc
Interview			

Warwick			