

# RAISING SPIRITS COMPENDIUM of GOOD PRACTICES for the ARTS in HEALTH



European Year of Volunteering 2011



## Raising Spirits' Project Partners



## INTRODUCTION TO THE RAISING SPIRITS PROJECT

**R**aising Spirits is a Flagship Project that was launched within the Framework of the European Year of Volunteering 2011. This one-year project, which started in April 2011 and will run till March 2012, is being led by SOS Malta in partnership with Mater Dei Hospital (Malta), Malta Cancer Foundation, Voices Foundation and The Malta Council for Culture and the Arts.

The overall objective of the Raising Spirits project is to promote and develop an enabling and facilitating environment for creative and artistic volunteering within healthcare, aimed at improved patient recovery and community wellbeing.

To achieve this, the Raising Spirits project will bring national stakeholders together through a number of activities, such as Roundtable Seminars, to explore the infrastructure required for the introduction of regular creative

*The overall objective of the Raising Spirits project is improved patient recovery and community wellbeing.*

and artistic volunteering activities in healthcare settings in Malta. In addition, the Raising Spirits project will promote and facilitate the setting up of a volunteer-based structure for creative and artistic volunteering in Mater Dei Hospital through what is being called the "Volunteer Committee".

Apart from laying the ground for new volunteering services within the health ambit in Malta by persons who are artists, performers, event organisers and so forth, the Raising Spirits project will encourage volunteering by health professionals and hospital staff in organising and participating in creative and artistic performances for patients and visitors.

Through its partnerships and planned activities, Raising Spirits will also lead to the exploration and development of synergies between stakeholders working within the health, creative and artistic and volunteering sectors.

Furthermore, the exchange amongst stakeholders and the activities implemented within the Raising Spirits project will produce a three-year Action Plan aimed at introducing regular creative and artistic volunteering activities on the national healthcare calendar of events.

## INTRODUCTION TO THE RAISING SPIRITS COMPENDIUM OF GOOD PRACTICES

**A**s part of the Raising Spirits project, qualitative desk research was carried out to identify and gather information about good practices in creative and artistic activities, taking place within healthcare settings on a regular basis in Europe and further afield.

This Compendium of Good Practices includes short write-ups, submitted by organisations and hospitals themselves, about the creative and artistic projects, including volunteering projects, which they are implementing or have implemented within healthcare settings in their respective localities.

*"Health is a state of complete physical, mental and social wellbeing and not merely the absence of disease or infirmity."*

(World Health Organisation)

*"Little as we know about the way in which we are affected by form, by color, and light, we do know this, that they have an actual physical effect. Variety of form and brilliancy of color in the objects presented to patients, are actual means of recovery."*

(Florence Nightingale, 1860)

# RAISING SPIRITS COMPENDIUM of GOOD PRACTICES for the ARTS in HEALTH



European Year of Volunteering 2011



*“The integration of the visual and performing arts in healthcare induces significant differences in clinical outcomes; reduces amount of drug consumption; shortens length of stay in hospital; improves patient management; contributes towards increased job satisfaction; and enhances the quality of service.”*

(Dr. Rosalie Lelchuk Staricoff -  
Research carried out at Chelsea and  
Westminster Hospital)

- to identify wards that would benefit from a concert;
- to contribute towards the work of healthcare staff and carers;
- to increase access to and participation in live music for people receiving hospital treatment;
- to raise awareness of the valuable role live music plays in the treatment and care of people with all kinds of illness and disability.

skills. Musicians were engaged based on their suitability for each ward environment and the specific needs of each patient group. A fantastic diversity of musical styles was provided, including everything from jazz trios, a Klezmer band, harpists and didgeridoo players. Posters were sent to the wards prior to each concert so that news of the events could filter through the ward communities, enabling patients and staff to plan their attendance where possible.



## MUSIC IN HOSPITALS (UNITED KINGDOM)

Music in Hospitals (MiH) is a charity whose mission is to improve the quality of life for adults and children with all kinds of illness and disability through the joy and therapeutic benefits of professionally performed live music in hospitals, hospices, day care centres, special schools, nursing and residential homes. Their vision is to reach out to every healthcare establishment across the UK through MiH concerts.

- Music in Hospitals concerts at Guy's and St. Thomas' Hospitals, London, and associated care homes

### PURPOSE

To provide 109 Music in Hospitals concerts free of charge to patients being treated at Guy's and St. Thomas' Hospitals and associated care homes.

### PROJECT OBJECTIVES

- to improve the quality of life and wellbeing of hospital patients and care home residents;
- to work with healthcare staff

### ACTIVITIES

The Concerts Department at MiH organised and managed 109 live music performances for people being cared for on wards at Guy's and St. Thomas' Hospitals and in the associated care homes. The concerts were performed by forty-three of their experienced, professional musicians, all of whom had been auditioned for their musicianship, breadth of repertoire and communication

### EVALUATION

Healthcare staff sent back forty-seven monitoring questionnaires, representing a response rate of 43% for the project. Achievement of positive health outcomes was impressive and is detailed on the graph on the following page:

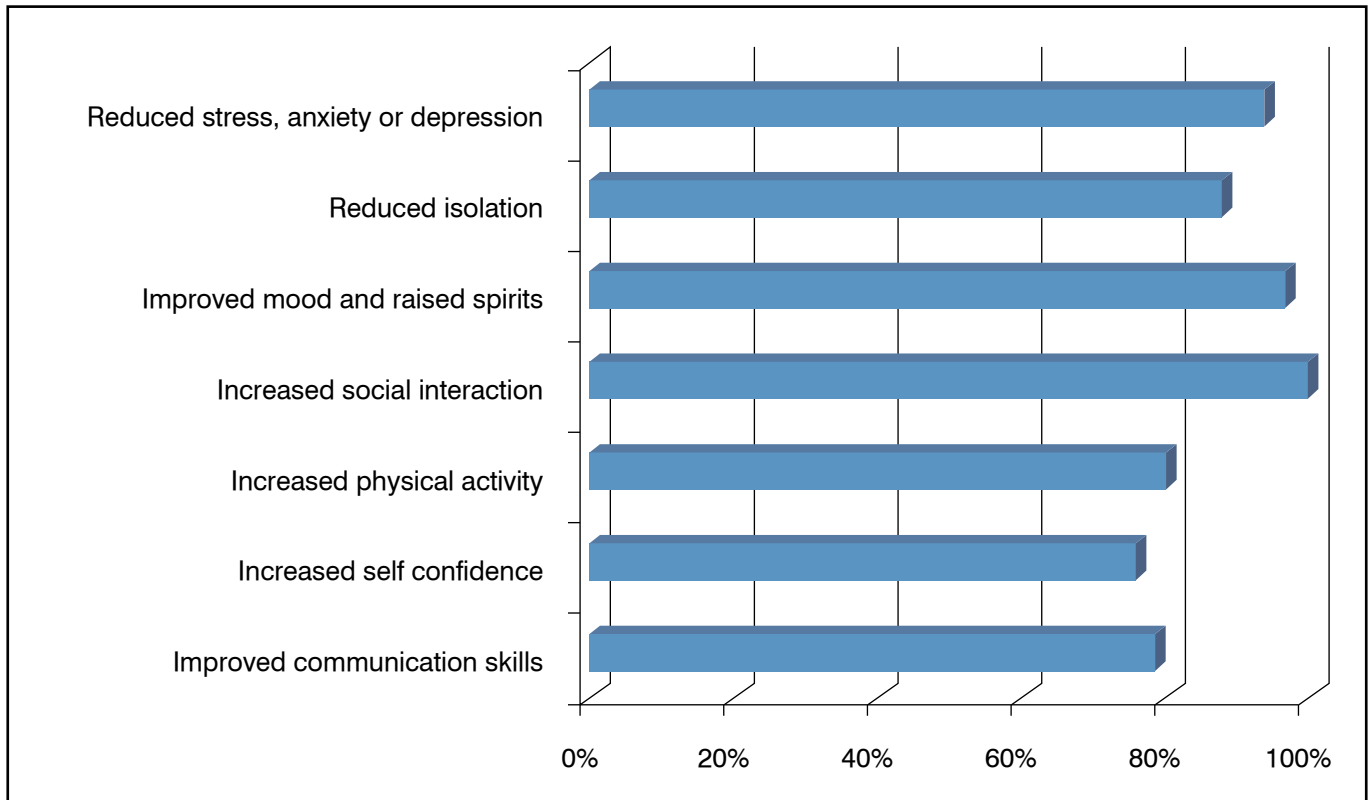




European Year of Volunteering 2011



## RAISING SPIRITS COMPENDIUM of GOOD PRACTICES for the ARTS in HEALTH



Comments received from staff were also consistently encouraging, for example:

***“Very calming on a busy ward environment”.***

(Hedley Atkins Ward)

***“Reduced feelings of stress for both patients and staff. Perfect for the ward”.***

(Page Ward)

***“The music really cheered up patients and staff! Many of our patients cannot speak and this really improves their mood and interaction.”***

(Blundell Ward)

***“Very appropriate. Varied music was played which encouraged patients to communicate with each other. Very good response!”***

(Sarah Ward)

***“Very soothing and relaxing. Makes the day more interesting. Helps people forget their worries and stresses. An amazing idea!”***

(Northumberland Ward)

***“One particular patient had been very withdrawn but had a huge smile on his face whilst the music was being played.”***

(Lane Fox Ward)



**ARTS FOR HEALTH  
CORNWALL AND  
ISLES OF SCILLY  
(UNITED KINGDOM)**

Arts for Health Cornwall and Isles of Scilly is one of the UK's leading arts and health organisations. They exist to improve health and wellbeing by organising creative projects across Cornwall and the Isles of Scilly.

The organisation's projects are

led by trained and experienced creative practitioners who share their art-forms with all sorts of people to positively impact on their lives. The organisation has won two national awards for the way they plan, run and learn from their projects, but they always aim to learn more and help more people to be happier and healthier through getting creative.

They are interested in all sorts of art-forms including music, dance, design, crafts, visual arts, theatre, writing and singing. Different art-forms affect health and wellbeing in different ways so they carefully plan each project to suit the particular needs, hopes and wishes of the group of the people involved.

They work closely with health and social care settings to bring creativity into the lives of the people that use their services.

# RAISING SPIRITS COMPENDIUM of GOOD PRACTICES for the ARTS in HEALTH



European Year of Volunteering 2011



They also use the arts to change healthcare buildings, creating more inviting and relaxing environments for the people that use them.

## ‘Shall We Dance?’ - Improving quality of life and health and wellbeing of older people through dance

### OVERVIEW

‘Shall We Dance?’ provided dance opportunities in a range of settings across the county, in order to engage older people of all ages and abilities. The sessions were led by dance practitioners and supported by care staff in the hospital or care home. The aim was to improve both the physical, mental, social and emotional health and wellbeing of older people and to demonstrate the value of dance activities.

### WHAT THEY DID

The activities took place in seventeen different settings including community hospitals, nursing and residential homes as well as day centres. Each setting identified a key contact who worked alongside an assigned dance practitioner. This was to enable the dance practitioner and key contact to share knowledge, skills and support to assist in developing and tailoring sustainable dance projects.

A mentoring and shadowing scheme was incorporated in

order to increase the pool of suitably qualified and experienced practitioners, hence contributing to the project’s sustainability.

All the dance practitioners and key contacts were brought together on a regular basis for induction, training and networking. This involved formal training from a range of partners including Cornwall Care, the NHS Health Promotion Service, Alzheimers Society as well as skills and knowledge exchange and peer support and mentorship.

The group size ranged from four to thirty-five, with the total number of participants being 230, with an age range of 50 - 103 years of age.

The abilities and range of health conditions included generally fit and active people to people who were generally frail or suffered from dementia or learning difficulties. Others were recovering from conditions such as cardio-pulmonary diseases and strokes.

The dance formats and styles varied between settings including styles such as salsa, world music and contemporary dance. The sessions were generally, although not exclusively, seated.

### BENEFITS TO PARTICIPANTS

All the evaluations that were carried out showed that the participants gained the following benefits:

- increased happiness, confidence and feelings of being valued;
- increased levels of socialisation, with conversations and communication extending beyond the activity sessions. The sense of belonging, through participating together and feelings of value and purpose were also noted by many. Friendships developed between the participants and between the participants and care staff;
- improvements in physical health was noted in many of the settings with improved concentration, sleep patterns, relaxation and general fitness;
- changes in environment, increase in skill levels, understanding and a sense of calm for many were also described.

*“I had a lovely afternoon, thanks to you”.*

(Lady with dementia who normally refuses to join in)

*“One couple (wife with dementia and husband partially sighted) thought they would be unable to join in. They proceeded to be part in every aspect of it, smiling from ear to ear. He played the drum with obvious skill, and later said had been part of a marching band. Next week, he was ready to have a dance with me as soon as I walked through the door, he clearly loved dancing, showed his happiness,*

*‘Shall We Dance?’ provided dance opportunities in order to engage older people of all ages and abilities.*





European Year of Volunteering 2011




## RAISING SPIRITS COMPENDIUM of GOOD PRACTICES for the ARTS in HEALTH

*it seemed a release. His wife was very happy and stimulated, talked quietly to herself about it with obvious pleasure. She really came alive when she was given a sparkly glove, was transported and started to dance creatively with it”.*

*“One particular resident, who always must be assisted by wheelchair to and from the bathroom, stood and was dancing on her own. I think all our mouths were wide open in astonishment. She now walks to and from the toilet on her own - and goes to her room whenever she wants to”.*

*“This project has given me new insights into how I relate to older people - there is so much to learn from spending time with them. It helped me to let go of my preconceived ideas of what people can do...I saw this working beautifully in the session I shadowed...the whole session flowed in a natural and relaxed way and was completely appropriate for the needs of the people who were participating that day.”*

*“It should be a government requisite that all care settings have regular dance sessions, because the benefits are overwhelming - improved circulation, motivation, happiness, wellbeing, integration, concentration, movement etc...”.*

 Arts response - providing creative opportunities to enhance mental health and wellbeing

### OVERVIEW

Arts Response is a weekly two-hour creative activity session, each session led by an experienced creative practitioner supported by trained volunteers. The sessions are designed to help build confidence and self-esteem, develop new friendships and support anyone through a difficult time in their life. They are open to anyone who is experiencing depression, anxiety or any other problems and there are opportunities to try out different art activities and new techniques. No previous knowledge or experience is needed and the sessions are totally free of charge.

### BACKGROUND




One of the key needs identified by people using mental health services was the need for more opportunities in the community for people with mental health problems to engage in creative activities in supported environments. The Arts for Health Cornwall and Isles of Scilly often has people contacting them who are experiencing mental health problems and are looking for such opportunities.

This project was based on evidence from a number of sources which

shows that the arts can and do engage people quickly, effectively and deeply; provide new means of self-expression and coping strategies; raise expectations, increase confidence and push boundaries; and engender a sense of self-worth. Some of the work they had undertaken previously in doctors’ surgeries identified a huge demand for options for people with a range of mental health needs - their participants included people suffering agoraphobic symptoms as well as people with depression, social anxiety and degrees of obsessive compulsive disorder. The resulting creative activity programmes were of immense benefit to participants and the organisation has case studies demonstrating how people were helped through these programmes to rely less on pharmacological and clinical interventions and to make progress they had not believed possible.

### AIMS OF THE PROJECT

This project aims to enable their target groups to:

-  re-establish or maintain social support systems and relationships;
-  develop and maintain confidence in their abilities to carry out routine personal care and domestic responsibilities;
-  develop and maintain their confidence and ability to undertake a range of family



*The aim was to improve the physical, mental, social and emotional health and wellbeing of older people.*

# RAISING SPIRITS COMPENDIUM of GOOD PRACTICES for the ARTS in HEALTH



European Year of Volunteering 2011



- and other social roles and responsibilities;
- feel more able to engage, or re-engage, with learning, work and leisure activities;
- discover personal skills, attributes and interests which will add to their enjoyment and pleasure and assist social inclusion.

## WHAT THEY DID

The organisation raised funds to enable them to be able to run this project in four towns in Cornwall. A number of factors were considered in selecting the locations including identified need, other local provision (or lack thereof), geographical spread and ease of access and support from local health practitioners. Four artists were selected from an open recruitment procedure with each leading the programme of activities in each location. Although the organisation planned to offer a wide range of media, the visual arts and crafts has proven most popular, although music and creative writing have also been introduced. The sessions are not art therapy but they do offer more than a purely craft-based activity that keeps people occupied. The organisation's experienced creative practitioners facilitate engagement in meaningful activities designed to address the aims of the project. The activities have been running for almost a year in three locations and six months in the fourth and new artists and volunteers have been introduced to the programme. The groups are not closed groups and people can join in at any time and do not have to commit to a minimum number of sessions.

## ROLE OF VOLUNTEERS

A key aspect of this project was the role of volunteers. The organisation wanted to develop a sustainable

model for the project - one that is not always reliant on having the funding to pay individuals to work on these programmes on a regular basis.

The organisation saw volunteering as important in many ways. Firstly, in a group such as this, it is helpful to have at least two people who take responsibility for the group. If an issue arises with one member of the group that requires some one-to-one work, the other person can still work with the rest of the group. There are practical aspects too such as ensuring that the room is comfortable, materials easily available and the atmosphere welcoming and relaxing. The volunteers can therefore be particularly beneficial in creating this atmosphere whilst the paid practitioner can concentrate on ensuring the activity is well-planned and delivered.

However, the role of volunteers within this programme goes beyond that of purely assisting the lead artist. The organisation was also keen to support the development of an arts and health workforce. The volunteer roles the organisation created are thus designed to give newly emerging practitioners experience in health and social care settings. This is particularly welcomed by people who are considering a career in arts and health or arts therapy. In addition, the organisation also began to recruit volunteers from the participants in the group, supporting these people with mental health difficulties in being able to take on leadership roles in the group.

As you can see, the volunteers within this programme are from various backgrounds, including people who have experience in the



*Arts Response is designed to help build confidence and self-esteem, develop new friendships and support anyone through a difficult time in their life.*

creative arts and others who have been referred to the organisation because they have previously had a mental health problem and are looking for ways to re-engage.

All volunteers have training - initially an induction into Arts for Health Cornwall and Isles of Scilly and some basic mental health awareness training,



European Year of Volunteering 2011



## RAISING SPIRITS COMPENDIUM of GOOD PRACTICES for the ARTS in HEALTH

with opportunities for more in-depth peer support and training throughout the project through regular learning and sharing meetings which also include the paid artists. These are an important aspect of the project as they ensure ongoing reflection, revitalisation and sharing of good practice.

Their volunteers report a great deal of satisfaction with their role, all feeling that they have learnt a lot and have a very enjoyable time. One of their volunteers, who is a recent fine arts graduate, described how much he and his work gained from being part of a group such as this. As someone with confidence in his own creative skills, it was interesting for him to see how people who would not describe themselves as artists view the creative process. This in turn fed into his work.

One of the lead artist's comments:

*"I rotate the support with a different volunteer working with the participant each week. This is so the participant (with memory loss) does not become too reliant on one person but also so she can familiarise with other faces in the group. One volunteer has an art background (MA in Ceramics and a BA in Art & Design) so is very knowledgeable about techniques and processes. She also has more voluntary experience in working with challenging behaviours. The two other volunteers do not have an artistic background or previous mental health experience, however, they are both developing strong empathic skills and are very good at supporting participants socially, encouraging them to feel at ease and to feel confident about their art making.*

*As a team we work well together and all take responsibility for setting up, tidying up and checking that the room is in the same condition when we leave as when we arrived".*

### RESULTS TO DATE

The project is still underway and final results have not yet been published, however, the organisation can demonstrate that participants feel that they have benefitted hugely from the project, as they describe the sessions as being a really important time in their weekly routine. All have reported on improved confidence and mood, which they attribute to this project, and many are engaging in other social activities as a consequence. They have clearly learned new skills, both in terms of social interactions and in creative techniques. The latter can be seen in examples of the work that has been produced. Local mental health services recommend the Arts for Health Cornwall and Isles of Scilly to their patients and praise their work. The following are taken directly from participants in their projects:

*"I can't tell you how helpful this has been to me, I only wish I'd found it earlier. I feel it's safe to be here and it gives me something to aim for each week. The way people are absorbed into the group without questioning and in a friendly way is very welcoming and I have a feeling of total acceptance of who I am".*

*"Arts Response has been vital for me in getting back on my feet and adjusting to life with a chronic illness. At a time when I was feeling incredibly isolated and suffering from depression, having the group meant that at*

*least there was one time in the week when I could feel included, welcomed and at ease. It has given me something to look forward to at one of the most difficult times of my life. Having the opportunity to be creative and learn new things without any pressure or judgement has helped increase my self-confidence, to the extent that work that I began in the group I have continued outside and is now for sale in an art gallery. Without Arts Response I wouldn't have had the confidence or self-esteem to believe that this would be possible, let alone been able to go to the gallery and negotiate with them. I am so grateful that Arts Response exists - without it I dread to think where I would be now."*

  
willisnewson  
WILLIS NEWSON  
(UNITED KINGDOM)

Willis Newson is the UK's leading independent arts consultancy working with health, community and education partners in public spaces. They specialise in the field of arts and health.

The Bristol-based consultancy aims to improve the experience of patients and healthcare staff, both day-to-day and in the longer term. They work to create excellent environments, promote mental wellbeing, tackle key public health priorities, boost staff morale and involve local communities. Passionate about the capacity of the arts to achieve these things, they are also committed to the use of research and evaluation to

# RAISING SPIRITS COMPENDIUM of GOOD PRACTICES for the ARTS in HEALTH



European Year of Volunteering 2011



demonstrate, measure and improve the effectiveness of their work.

Willis Newson likes to actively engage all the individuals and communities involved in both the process and the outcome of their projects. They know that this is the best way to create sustainable legacies, forge lasting partnerships and embed learning.



## BACKGROUND

Willis Newson established, developed and managed Arts in Trust, the arts service for Gloucestershire Hospitals NHS Foundation Trust between 2002 and 2010. Arts in Trust managed the Trust's art collection, curated changing exhibitions across five gallery spaces and delivered a vibrant programme of music and performance events and artist-in-residence projects. These have included, for example, a successful poet-in-residence scheme in the Oncology Department of Cheltenham General Hospital with local poet Brenda Read Brown.

## SCOPE

Arts in Trust curated exhibitions and organised events across all the Trust's main sites, including Cheltenham General and Gloucestershire Royal Hospitals. Regular changing exhibitions featured a wide variety of art forms. It ran monthly concerts at the patient bedside, managed artist residencies and commissioned works for specific projects. Arts in Trust also managed a permanent art collection and advised on and participated in capital improvement projects across the Trust.

## PROCESS

Arts in Trust was developed by Willis Newson and managed by them with the aid of an Arts Committee whose members were drawn from within the Trust and the local community. The team included experienced arts coordinators for visual arts and music and performance. Its vision and aims were developed to accord with the Trust's own strategic aims and policies. Core costs were covered by the Trust's own Charitable Funds. Some projects have been funded by the Trust's 'Percent for Art' policy which dedicates a percent of all capital projects towards the arts. Other funds were raised year-round by the team.

## STRATEGY

The programme sought to develop innovative uses of the arts to support the work of the Trust. In partnership with healthcare staff and the local community, it aimed to:

- ✔ enhance the hospital environment, creating places which are beautiful, welcoming, inspiring, thought-provoking and easy to use;
- ✔ foster a sense of community;
- ✔ involve patients, staff and the community in the planning and development of projects;
- ✔ give staff opportunities to learn and to enjoy themselves;
- ✔ promote access to, participation in and an understanding of the arts;
- ✔ work collaboratively with artists and the local arts community and provide creative opportunities for artists and the hospital community;
- ✔ deliver an integrated programme of arts projects at the highest professional standard.

## CONCLUSIONS

The Arts in Trust programme was most successful where it provided opportunities for forging links between communities within the hospital and between the hospital and patient and carer groups in the local community. Willis Newson's long-term involvement in the project has enabled them to identify three factors vital to a successful hospital arts programme:

- ✔ appoint a skilled arts coordinator;
- ✔ ensure the programme is fully a part of the Trust's strategic vision and objectives;
- ✔ create and maintain good relationships with all levels of personnel within the Trust, from Board level to clinical and domestic staff.



Top: Plate Spinning  
Arts in Trust performer,  
Arts Programme for Gloucestershire  
Hospitals Foundation Trust

Above: Fosters Gallery,  
Cheltenham General Hospital  
Arts in Trust, Arts Programme  
for Gloucestershire Hospitals  
Foundation Trust





European Year of Volunteering 2011



## RAISING SPIRITS COMPENDIUM of GOOD PRACTICES for the ARTS in HEALTH

### Bristol's Haematology and Oncology Centre

After forty years of constant use and treating some 6,500 patients a year, Bristol's Haematology and Oncology Centre (BHOC) was in need of a refresh. Willis Newson was commissioned to devise and deliver a public art strategy for its refurbishment. This was an exciting and timely opportunity to make a real difference to the experience of patients. Creating artworks for such projects can be challenging, demanding a close working relationship with contractors and with staff and patients who work in and rely upon the existing building. The resulting works include vinyl designs on glass doors, glazing panels, bespoke furniture, large wall graphics and individual paintings and artworks.

They are all inspired by the theme of 'a sense of place' and most reference familiar locations and local landmarks in and around Bristol. They have been placed in reception areas, clinics and consultation rooms and in lifts, lift lobbies and stairwells and play a vital role in supporting the patient journey throughout the building. This refurbishment work was made possible thanks to the success of a £1.6m appeal by Above & Beyond, the local charity which raises funds for all Bristol's central hospitals.

*"I used to bring patients outside for a change of scenery - now they've got a change of scenery on every floor".*

(Tom Johnson,  
former BHOC hospital porter)

### SCOPE

Willis Newson was asked to develop an overall vision for the arts as part of the capital redevelopment

process and to commission and deliver a series of individual projects resulting in permanent artworks and interventions for the building. In doing this, they involved staff and patients and ensured the involvement and consultation of all key stakeholders within the Trust and funding bodies. They developed a public art strategy and project managed the commissioning of artists and the creation and installation of the artworks.

ensuring a coherent vision for the project.

### STRATEGY

The arts programme was intended to enhance the experience of patients, visitors and staff in the building, to support and enhance individual patient journeys and to encourage good health generally. The programme aimed to deliver artworks which would be uplifting and appropriate and created specifically for the site and



Blossom Walk by Robin Blackledge,  
Bristol's Haematology and Oncology  
Centre Arts Programme

Photo by Jamie Woodley

### PROCESS

Following Willis Newson's appointment in February 2009, they audited the site to gain an understanding of how it worked in its existing state. Meetings with the design team generated initial suggestions for where and how arts interventions might be appropriate and these suggestions were then used to focus consultation sessions with staff and patient groups and research involving key members of Trust staff. Findings from these and consultation with the design team informed development of the strategy, helping to define which areas should be the focus for the arts programme and what approaches would be appropriate. An Arts Group was formed, including representatives from the Trust, Above & Beyond and patients and staff. This group was influential in managing and

*The arts programme was intended to enhance the experience of patients, visitors and staff in the building, to support and enhance individual patient journeys and to encourage good health generally.*

locations within it. The programme was rooted in and inspired by the local environment.

Willis Newson's consultation findings showed that those who used the building wanted artworks that would distract, calm and cheer and would welcome natural images that referenced the local area. Patients needed to find their way around more easily and to be treated in and to wait in areas that




# RAISING SPIRITS COMPENDIUM of GOOD PRACTICES for the ARTS in HEALTH



European Year of Volunteering 2011



felt less clinical and more homely. Many visitors and patients return to the Centre again and again and so the artworks also needed to stand up well to repeat viewing. Their work focused on three main areas:

-  the main reception and other waiting spaces;
-  main routes within the Centre;
-  treatment areas such as outpatients and clinic rooms.

## CONCLUSIONS

This project demonstrates quite how much can be achieved within the limitations of an existing environment. The use of a single integral theme for all the interventions successfully contributes a sense of identity for the building, running through both public-facing spaces and patient environments. The programme also benefited from input from patient consultation, positive and meaningful engagement that had a real influence on the artworks.



ASSOCIAÇÃO PORTUGUESA DE MÚSICA NOS HOSPITAIS E INSTITUIÇÕES DE SOLIDARIEDADE - APMHIS (ASSOCIATION FOR MUSICIANS IN HOSPITALS AND INSTITUTIONS OF SOCIAL SOLIDARITY) - (PORTUGAL)






A ssociação Portuguesa de Música nos Hospitais e Instituições de Solidariedade is a non-profit organisation founded in 2006. Its mission is to bring music into paediatric hospitals, retirement

homes and institutions who give support to children.



## MÚSICA NOS HOSPITAIS MUSIC IN HOSPITALS

### OVERVIEW

-  promotes an enriched environment;
-  collaborates in the improvement of the wellbeing and quality of life of patients, families and healthcare professionals;
-  is a partnership between healthcare professionals and culture professionals;
-  stimulates and brings people in touch with different cultural and artistic experiences;
-  opens possibilities of communication even in conditions of severe vulnerability.

The organisation implements activities throughout the week where musicians sing and play musical instruments with and for the patients, their families and healthcare professionals. The organisation works mainly with children, the elderly, families of the patients and healthcare professionals within maternity and paediatric wards and homes for the elderly.

The organisation works with professional musicians with specific training to work in healthcare environments, this training consisting of a one-year specialisation course. Furthermore, the organisation also runs workshops and seminars for healthcare professionals, promoting this concept of the arts in health.





European Year of Volunteering 2011



## RAISING SPIRITS COMPENDIUM of GOOD PRACTICES for the ARTS in HEALTH

### FUNDING

The organisation's work is funded by private donors - companies and individuals. They also work in partnership with a number of universities. These universities often provide them office space in return for lectures their organisation gives to individuals attending courses relevant to this field.

### ST. VINCENT'S HOSPITAL - DARLINGHURST (NSW - AUSTRALIA)

St. Vincent's is a world-class public hospital offering best-in-class services, facilities, and expertise, along with educational opportunities.

They have an international reputation for innovation and are regarded as a centre of excellence for clinical care, research, teaching and medical leadership. They are also a very community-focused organisation, being an established and essential part of Sydney's eastern suburbs neighbourhood. In fact, in 2007, they celebrated their Sesquicentenary (150 years).

St. Vincent's Hospital was founded on the principles of compassion, care and respect for all people - and these ethical tenets are still the driving force behind their philosophy and methodology.

***St. Vincent's Campus' main goal was to consider, develop and promote practical applications of the humanities in health and community development and to care for people and promote better health.***

*"Art is one of the ways in which our humanity is reinforced."*

*"The artists, in the very act of creation, remind us that we care for each other by giving of ourselves."*




### ST. VINCENT'S CAMPUS - ART PROGRAM:

The Art Program is an intrinsic component of the hospital's commitment to their duty of care to the patient's wellbeing.

St. Vincent's Campus Art Committee was established in early 2003 and operates with the assistance from staff and volunteers from the health, art and business community.

In establishing the Art Committee, St. Vincent's Campus' main goal was to consider, develop and promote practical applications of the humanities in health and community development and to care for people and promote better health.

The aims of St. Vincent's Campus Art Committee, in line with the missions and values of the organisation, include:

-  ensuring that art is available in the public areas and corridors of facilities on Campus;
-  building a reputation for the Campus in regards to the quality of art work that is donated, purchased, commissioned or exhibited;
-  supporting and nurturing emerging artists.

### PARTNERSHIPS AND ACTIVITIES:

#### FRIENDS OF NATIONAL ART SCHOOL (FONAS)

Since 2005, the Art Committee has collaborated with FONAS to

enhance the cultural community and bring benefits to patients, staff and visiting members of the local and transient community from urban and regional areas. The Art Committee sponsors two student prizes - painting and drawing award - which enables the prize winners to exhibit their work within a public gallery. The most recent painting prize winner donated a piece to the hospital which was auctioned on Opening Night, raising over \$4,000 which was donated to Cancer Services. The collaboration also allows for three exhibitions within the yearly timetable.

#### EURABA PAPER COMPANY

In 2007, the Art Committee received a sizeable anonymous grant to enable the purchase of works from two indigenous artists, Aunty May and Aunty Joy, who were central in establishing the Euraba Paper Company. A number of works were selected following a trip to Boggabilla in January 2007 and are now located on various wards in the Xavier Building.

#### HAND TO THE LAND - CROSS OVER

As an extension of the work undertaken by The Mater Hospital, reaching out to families, in particular women, in remote New South Wales, a group of female artists was found. The women meet each Thursday to work on pieces of art and also to socialise. In August 2008, the 'Walgett to the Sea' exhibition took place in the Xavier Building providing them with the opportunity to exhibit their work in a public space. The exhibition was a huge success with a number of works being sold.

#### ROYAL AUSTRALIAN NAVY AND ST. VINCENT'S COLLEGE

Through the introduction of the Music Program, some of the first

# RAISING SPIRITS COMPENDIUM of GOOD PRACTICES for the ARTS in HEALTH



European Year of Volunteering 2011



performances were undertaken by the Garcia Choir of St. Vincent's College Potts Point and the Royal Australian Navy Band, Wind Quartet. St. Vincent's College Potts Point is a selective choir of students ranging from year seven to twelve. The girls perform at a range of College functions and enjoy sharing their talents with the wider community. At the hospital, the choir performed a wide repertoire: from Schubert's 'Ave Maria' through to Puccini's 'Lakme' from the Opera 'Madame Butterfly' to 'All That Jazz' from the musical 'Chicago'. The Royal Australian Navy has a long partnership with St. Vincent's Hospital through the provision of medical care and has a medical ward located on the Campus. Through the Art Program, their collaboration has extended to include music. The Wind Quartet regaled the hospital with a wide musical repertoire.

## FUNDING

All funding for the Art Program has been raised privately from individuals and organisations. Without the generous support of the Committee, who volunteer their time to this continuing project, and their donors, the Art Program would not be possible.

## SUMMARY OF THE RESEARCH COMPENDIUM OF GOOD PRACTICES

The qualitative desk research carried out to put this Compendium of Good Practices together indicates that there are many arts projects taking place within healthcare settings, in Europe and beyond. This Compendium includes only a small number of the projects we came across. In addition, this Compendium aimed at having write-ups from organisations and hospitals from various countries in Europe and further afield, however, due to a number of challenges, such as a low response-rate, language barriers and time-constraints, this proved more difficult. Nonetheless, this Compendium gives us an idea of some good practices that have been and are being implemented.

What became apparent during the research is how much the sources of funding for these projects can often differ. For example, whilst some may operate with fundraising from the general public alone, others may rely on support from the government. Other projects may receive funding from a number

of sources. It was also noted that those actively taking part in the implementation of these projects, including both organisers and artists, may either receive remuneration, even if reduced, or work purely on a voluntary basis. In fact, many times the projects often combine the two, recruiting both volunteers and paid staff, which is seen to help in the sustainability of the projects.

In conclusion we can say that it seems that much of the success of arts in health projects depends on appropriate funding to sustain a mix of both paid organisers and artists as well as volunteers. It also depends on positively reaching out to and engaging and empowering the local community of visual artists, arts therapists, musicians, dancers, film makers, writers, poets, dramatists and others in the field of creative arts to use their vision and skills for the benefit of others. Whilst these arts in health projects may differ in many respects, what they all have in common is the understanding that integrating the arts into health brings substantial benefits to the patients, visitors and staff alike.



**Solidarity and Overseas Service Malta (SOS Malta)**

**Add:** 10, Triq il-Ward, Santa Venera SVR 1640, Malta.

**Tel:** +356 2124 4123 or +356 2133 5097

**Fax:** +356 2122 4742

**Email:** [info@sosmalta.org](mailto:info@sosmalta.org)

**Website:** [www.sosmalta.org](http://www.sosmalta.org)