



## TATE LIVERPOOL

# OPENING DOORS; THE ART GALLERY AS A RESOURCE FOR LEARNING

LIVERPOOL



### SUMMARY

**The Opening Doors Programme has been running since 1997 in partnership with local NHS Trusts such as Liverpool PCT and Mersey Care. Each year it is aimed at cross-sector professionals working within broad health and wellbeing contexts in a range of settings including; education, community, probation, health, social services and youth work.**

The course introduces participants to modern and contemporary art and empowers them to work in new ways with groups and individuals whilst its philosophy supports the **5 Ways to Wellbeing** taken from the Foresight Project Mental Capital and Wellbeing published in October 2008 a set of evidence-based actions to improve personal wellbeing.

Following the course, participants reported an enhanced ability to connect with others around them; at home, work and within the community, with an increased awareness of multiple perspectives, the needs of others and how to build more open and effective

relationships. They demonstrate profound levels of learning and show an increased likeliness to incorporate group visits within their working practice, encouraging service users to branch out from their normal environments. The course unblocks participants' creativity and encourages lateral thinking, leading to more open-minded and positive responses to challenges in the work place and gives them the valuable time and space to stop and take notice of their current skills, strengths and practices.

**This case study focuses upon Opening Doors 2009**, which presented a revised programme concentrating upon working with health professionals, following a new strategic partnership through Liverpool Arts Regeneration Consortium and Liverpool Primary Care Trust. It explores the impact of creative training upon health professionals.

### KEY OUTCOMES

Evaluation was conducted throughout the course using written evaluation at the mid and end points, ongoing verbal critical feedback and a film documentary.

Feedback was analysed within six key headings, which include the Five Ways to Wellbeing; connect, keep learning, be active, take notice and give, in addition to the theme of Innovation.

### Evaluation demonstrated that participants: Connect and Give

- Felt an improvement in their own health and wellbeing whilst studying on the course which supports investment in staff as the primary resource through which to aid development of others
- Developed new person-centred approaches to group work activity that enabled more open communication and personalised delivery
- Learnt how to support service users to express their creativity in a constructive, therapeutic way
- Developed skills and techniques which led to being seen in a new light by service users; 'as a person not a nurse'

**"I feel that I can practice in a more inclusive way, more mindfully sensitive to others' needs and viewpoints."**





# GOOD PRACTICE CASE STUDY



## KEY LEARNING

- Developed knowledge of the evidence base supporting the therapeutic use of art and creativity
- Improved ability to plan and deliver creative-based activities in health, education and care settings

**“The information I was given and that I have found myself has really transferred successfully into my approach to my work with service users.”**

## BE ACTIVE

- Increased likeliness to incorporate group visits within their working practice, encouraging the mobility of service users

**“Without a doubt I will continue to bring groups to the gallery -personally and professionally. Not just to the Tate but also other art establishments”**

## TAKE NOTE

- Became more observant of the world around them and displayed better perception skills in better recognising the needs of others
- Took greater notice of life stories and ways of looking at situations

**“I feel I have grown in confidence and have become more appreciate of art and the impact it can have on your life”**

## INNOVATION

- Displayed increased levels of inspiration and enthusiasm for service delivery and felt more empowered to deliver change back in the workplace
- Benefitted from working with professionals from different sectors through the cross-fertilisation of ideas and approaches

**“Helped me reconsider ways of working with clients therapeutically – listening to other professionals has helped build up networks and created fresh insights”**

## BACKGROUND

**What type of organisation is it & when was it was formed?**

Tate Liverpool opened in 1988 in the heart of the historic Albert Dock with a mission to make the national collection of modern art accessible to audiences living in the north of England. Tate Liverpool aims to contribute to the wider programme of regeneration being undertaken in Merseyside with a belief that the gallery has a civic role to play in the community, culturally, socially and educationally. It approached this programme initially through a strategy of working outside the gallery in the locality, through the development of an outreach programme that aimed to match the agenda of partners’ community organisations.

With this philosophy in mind, and through direct partnership working with the social services sector, Opening Doors was developed in 1997 by Tate Liverpool’s Community Programmes Curator, Adrian Plant and Sandy D’Silva – a training officer specialising in trauma work, childcare and protection with social services. D’Silva recognised a unique opportunity to make use of the expressive arts in a supportive environment to unblock social workers’ creativity in order to facilitate greater self-awareness and therefore ability to connect more effectively with service users. In the same year changing Government policy highlighted a growing awareness of the importance the arts could play in combating social exclusion and regenerating deprived communities.

## KEY AIMS

- Demonstrate how the modern and contemporary art gallery can contribute to improved health outcomes
- Understand how the use of creative therapeutic approaches can aid coherence and repair
- Encourage and promote critical debate which links to the professional practice
- Increase self awareness and understanding of the impact of gender, race, age and ability on art and audiences
- Develop Tate’s methodology, working practice and national collection of modern art as a resource for those working in the caring professions





# GOOD PRACTICE CASE STUDY



North West

## PARTICIPANTS

- In 2009 Opening Doors welcomed a full enrolment of 15 individuals representing the following organisations:
  - Alder Hey NHS Trust
  - Beaumont College, Lancaster,
  - Child and Adolescent Mental Health Services for Looked after Children (CAMHS LAC)
  - Liverpool City Council Children's Services
  - Mersey Care NHS Trust
  - Young Person's Advisory Service (YPAS)
  - Wirral Educational psychology.
- Participants practised in a range of roles:
  - Activity Worker
  - Activity Assistant
  - Children and Young Person's Counsellor
  - Counsellor
  - Educational Psychologist
  - Family Support Worker
  - Health Care Assistant (Intensive Care Unit)
  - Learning Support
  - Mental Health Practitioner
  - Mental Health Resource Worker
  - Nursing Assistant
  - Occupational Therapist.

## HOW IT WORKS

There are no formal entry requirements or experience required to attend Opening Doors, but an interest in art is desirable. Sessions comprise group discussions, lectures from care and health professionals, workshops in the galleries, assisted research and individual tutorials with the course tutor.

The course is facilitated by course leaders, Sandy D'Silva and Kathleen Edmonds, and includes networking opportunities and possibilities for collaborative practice.

Participants also gain a nationally recognised qualification as the course is accredited at Level 3 through the Open College Network North West. Accreditation is completed through three assignments, one of which is to facilitate a group visit with clients or service users.

The course comprises 8 day long sessions based at the gallery which are traditionally offered on a weekly basis. In 2009, weekly sessions engaged the following format:

### Session 1: Introduction

Introducing course aims, objectives and methodologies, using exercises which raise awareness of individuals' learning styles. Gallery-based group works forms a key component of the course from day one. Participants begin maintaining a weekly log.

### Session 2: Ways of Looking

Exploration of Tate Liverpool's Ways of Looking Methodology and approaches to working the gallery. Participants undertake warm-up and preparatory activities that offer hands-on experience of strategies for meaningful engagement with art objects and displays.

### Session 3: Introduction to Art Therapy and Emotional Literacy

An exploration of the use of art therapy to effect change and personal growth through the work of Natalie Rogers. A framework for understanding emotional literacy and its impact on our personal and professional relationships, through the work of Howard Gardner and Daniel Goleman. Practical exercises explore art therapy as a three way process that focuses on the use of art materials and the relationship between the therapist and client.

### Session 4: Diversity and Identity

This session introduced guest speakers: Diane Sammons, Head of Performing Arts at Beaumont College, Lancaster and Maxine Berry – a freelance educator. Beaumont College provides leading edge arts programmes with disabled adults aged 19-25 which demonstrate innovative approaches to overcoming barriers to participation. Maxine Berry is herself deaf and specialises in accessible educational programmes for young adults. Participants developed skills in the use of art as a tool for exploring discrimination and oppression as well as to celebrate difference. Issues around stereotypes and identity were uncovered through gallery-based activities.

### Session 5: Making Connections

Session 5 examined the role of the arts within social inclusion agendas through innovative approaches to creative learning programmes in the community. Participants

looked at the use of Youth Mobile Provision, linking rural and urban young people in the UK, Spain and Holland, in using art to explore their identity and own creativity. Georgina Aasgaard, a professional musician and education facilitator working with the Royal Liverpool Philharmonic introduced the impact of music within health and wellbeing settings through a series of case studies. Participants developed simple, effective techniques for improvisational group work using a range of inexpensive and home-made musical instruments.

### Session 6: Childhood, Trauma and the Art of Memory

This session explored the role of creativity within building psychological resilience and triggering memory in a range of care settings. Guest speaker Gerrilyn Smith, Consultant Clinical Psychologist, Alder Hey Children's Hospital introduced the impact of strategies for using art as a means of communicating with traumatised individuals in contact with Child and Adolescent Mental Health Services (CAMHS LAC). Participants worked with Jackie Ross, specialist in the subject of reminiscence and former Outreach Officer for Older People, National Museums Liverpool, to develop skills in the use of art as well as more traditional items usually found in a social history museum to trigger memory in a variety of care situations.

### Week 7: The Gallery as a Resource

By week 7 participants had planned and led their own gallery visit for an individual or group of service users, putting the skills and techniques developed on the course into direct use. During this session, participants deliver a presentation evaluating the learning and impact of their visit, followed by feedback and discussion from the group.

### Week 8: Evaluation and Forward Planning

The last training day was held between 2-6 weeks after session 7 to enable time for reflection after a period of implementing new skills and learning back in the workplace. In session 8, participants shared experiences of the course and reflections upon developments within vocational practice. The group also practised new techniques in inviting responses to artworks through physical group work activities. Possibilities for the development of cross-service projects were discussed, with new partnership-working already in evidence.



# GOOD PRACTICE CASE STUDY



North West

Participants wishing to undertake accreditation were required to complete three assignments:

- Facilitation of a group visit to the gallery, including planning and evaluation. Deliver a presentation during session 7 analysing the group visit experience.
- A -personal blog/diary, providing evidence of progress, ideas, thoughts and self reflection throughout the course
- A written exercise based on Tate Liverpool methodology, using visual imagery and resource material

Assessment of course work seeks evidence of:

- Using critical vocabulary and theory
- Ability to compare images and select resources
- Profile development of client group
- Planning, delivering and evaluating a group visit to the gallery
- Linking group's visit to work-related programme
- Working confidently in a gallery
- Accepting and offering critical feedback
- Contributing to group discussion
- The ability to give a presentation
- Recognition and awareness of equal opportunities issues
- Strategies for working with culturally diverse groups.

## RESOURCES

The course is funded through fees, which are invoiced to the participant's employer. These cost £395 plus VAT per person.

## KEY CHALLENGES

Some participants found that the techniques which they had learnt on the programme could not easily be applied due to time restrictions and the complexity of their day-to-day work load.

Also, despite the participants' enthusiasm for the ideas they acquired, on returning to work they found their senior management was sceptical about using the arts as a therapeutic intervention. This was mainly due to lack of understanding of the power of expressive arts in healing and communicating

with patients. All the case studies and real life changing experiences from the opening doors participants were evident enough but it was still difficult to change existing culture on the ward as staff were used to more traditional techniques

In order to overcome these obstacles managers were invited to a pre-course day, and invited to the Opening Doors presentations on the last day. This was the main reason why Judith Mawer, a senior strategic manager who attended the course, wanted to have a conference to make other senior managers more aware of the benefits of expressive arts as a way forward.

## RECOMMENDATIONS

Following this programme recommendations were made that Opening Doors:

- Seek core funding to encourage diversity of participation including black racial minority (BRM), deaf and disabled professionals and more clinical- based staff. As a result the 2011 programme has been marketed to as many diverse Disabled/Deaf and BRM communities as possible, through the DaDa (Disability and Deaf arts) newsletter and BRM Tate contacts.
- Is delivered annually for professional working with diverse sectors which support health and wellbeing agendas. Cross-sector partnership working encourages greater innovation and creativity between services, building supportive communities of professionals
- Continues to explore cross-art form insets which foster creativity and increased mobility through access to multiple cultural resources within the region
- Offers a range of day-long courses for managers which introduce 'Ways of Looking' and creative approaches to management
- Explore research opportunities, create case studies, track progress of previous course graduates and continue to evaluate the contribution of the different participative arts activities in promoting the wellbeing and health of individuals and communities. Graduates from previous years continue to work with Tate on outreach projects and CAMHS staff continue to bring clients to the gallery as a means of therapeutic intervention.

## NEXT STEPS

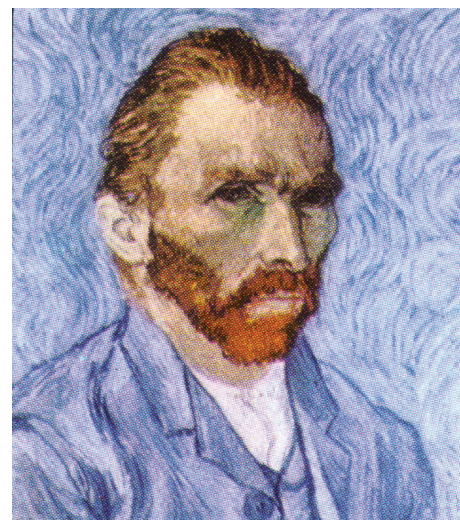
### What next steps are planned?

In 2011 Tate Liverpool will be working in partnership with Mersey Care and the *Opening Doors* programme will be aimed at Mental Health Professionals. The programme will use Tate Liverpool's forthcoming Alice in Wonderland exhibition (4th November 2011- 29th January 2012) as a stimulus to explore themes around creativity, mental health and wellbeing, and to remove the stigma that surrounds the general public's perceptions of mental illness.

The course will comprise 8 full day sessions, held weekly from 5 October onwards and will be facilitated by Kathleen Edmonds, a Senior Lecturer at the School of Health, Social Care and Sports and Exercise Science at Glyndwr University, as well as Sandy D'Silva, an Independent Consultant in child-centred training.

## FURTHER LINKS

<http://www.tate.org.uk/liverpool/eventseducation/coursesworkshops/24197.htm>



## CONTACT FOR FURTHER INFORMATION

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