The Northwest Culture Observatory is part of culturenorthwest.
The limitations of modern medicine to speak to the whole man and woman have become increasingly apparent over the past fifty years when technology has seemed to offer so much but, at the same time, seems to have left the human condition more confused and impoverished. The role of cultural understanding and creative expression in true holistic health has become increasingly apparent to many of us. Here in the North West we have had a rapidly growing coalition of people from many walks of life who are convinced that arts and culture should run through endeavours to improve health and quality of life, like the writing in a stick of Blackpool rock.

One of the most satisfying aspects in my role as Regional Director of Public Health is engaging with many people in other sectors and agencies, including those from across the cultural domains, represented by Culture Northwest, who share this commitment.

For the past three years, we have been very fortunate to have the unique post jointly-funded by Arts Council England, North West and Public Health North West, and held by Polly Moseley who describes some of her experiences in this publication, to inspire and help us move work on public health, healthcare and the arts from the periphery to the mainstream.

For too long, there have been many piecemeal examples of good practice struggling for recognition in the absence of a strategic framework. The material presented here – the think pieces, case studies and policy and research resources – provide a solid reference point and some persuasive reflection on how we now need to move forward.

We now have high level engagement with universities in the region and exciting emerging communities of interest who are teamed to take forward this work together, and the final section highlights key research projects and resources current to 2006. I am confident that the next five years will enable us to achieve a step change in how creative and cultural projects are seen and the importance attached to them throughout society.

Now there is greater clarity about the evidence base and the range of positive interventions, we are well-placed to be strategically opportunistic in the constantly changing sea of administrative structures. The platforms of Liverpool 2008, the European Capital of Culture, the London 2012 Olympics and the prospect of city regions will be just the sort of opportunity for champions to emerge.

Abigail Gilmore
Director, Northwest Culture Observatory

Developing the integration of the Culture and Health sectors for the benefit of the region’s 7m citizens is one of the key strategic priorities for Culture Northwest. I am delighted with the work now underway in the region as demonstrated by this, the first publication of our Northwest Culture Observatory.

Libby Raper
Chief Executive, Culture Northwest
**Think Piece**

Well-being, culture and policy

**What is well-being?**

‘Happiness’ and ‘satisfaction’, broadly construed, have been subject to considerable recent research. In particular, asking people how happy or satisfied they are with their lives is relatively straightforward and unambiguous, such questions have been included in many large social surveys. Some researchers argue that up to 50% of variation in ratings of life satisfaction can be attributed to ‘trait’ factors, in other words, a predisposition (perhaps genetic) to be happy. 

Inevitably, material circumstances such as income and possessions, as well as environmental factors such as neighbourhood, also play a role in happiness. However, people tend to adapt quickly to material changes — when you receive a pay rise, or buy a new car, you may be happier for a while but the novelty soon wears off. In fact, there is an agreement amongst researchers that material circumstances account for only around 10% of overall variation in happiness.

The problem is, that, as individuals, we systematically overestimate the increase in happiness that material gain will bring. Research suggests that, at any given time, most people in the US believe that a 20% increase in income would make them happier. Measuring life satisfaction a few years later when they have achieved this rise shows that they have adapted to the new level of income and are in fact no happier than before.

Much more significant are ‘intentional activities’ which are estimated to explain around 40% of variation in reported happiness. These include actual behaviours such as socialising, exercising, and participating in cultural life, as well as cognitive activities like working towards goals, taking an interest in others significantly even more so than the personal actions of individuals. Unfortunately, output has nearly doubled in the last 30 years, life satisfaction levels in the UK (and other developed countries) have remained stubbornly flat. Worse, rates of depression appear to have risen significantly even more so than the personal actions of individuals. Unfortunately, output has nearly doubled in the last 30 years, life satisfaction levels in the UK (and other developed countries) have remained stubbornly flat. Worse, rates of depression appear to have risen significantly even more so than the personal actions of individuals.

In this paper, we aim to highlight the role that culture could play in an alternative vision of well-being policy. Firstly, we consider what is meant by ‘well-being’ and outline a model developed by nef. Secondly, we discuss the measurement of well-being and argue that this is essential for providing the empirical support needed to push the argument for policy intervention. Finally, we discuss how culture fits into the well-being agenda and make suggestions for how those involved in projects at the grass roots level can best make use of their capabilities, fulfilling their potential and contributing socially.

By Nic Marks and Sam Thompson

new economics foundation

Well-being is not just about passive satisfaction or transient happiness; it is about an active engagement with life and with others. For instance, marriage and long-term cohabiting relationships have a beneficial effect on well-being, as do intimate friendships, strong family networks and belonging to some kind of community or social group. Arguably the biggest message of the whole body of well-being research is that as a society we now devote too much time to increasing our material standard of living and not enough time to fostering our relationships. nef’s model of well-being has two main domains: personal and social. The personal domain describes factors relating to the self alone, whilst the social domain describes the self in relation to others. For each of these, we define two sub-domains: feelings and functionings.

Feelings include the individual’s attitudes and feelings about themselves and others. Functionings includes people’s actions and how they interact with the world.

**Personal**

- Feelings, e.g. happiness, self esteem, satisfaction.
- Functionings, e.g. engagement, autonomy, competencies and skills, challenge.

**Social**

- Feelings, e.g. trust, respect, belonging, optimism about society.
- Functionings, e.g. pro-social behaviour, generosity, giving.

In model, feelings about oneself, and towards other people, are critically important to well-being — at least as important, if not more so, than one’s actual physical circumstances. For instance, whilst health is clearly an important contributing factor to overall well-being, research suggests that feelings about one’s health matter at least as much as actual physical condition. People who regard themselves as healthy are happier than those who do not, even when their objective level of health is equivalent. Furthermore, people with chronic conditions often adapt to their circumstances better than they expect such that, in the long run, they are not much less happy than those in good health.

Feelings stand in a reciprocal arrangement with functionings. If a person masters a skill and has the opportunity to utilise it in their work, their self-esteem will be increased, leading them to seek out new challenges and — hopefully — develop new skills. Alternatively, if a person trusts others and enjoys company, they are likely to engage in more pro-social behaviour and — hopefully — form stronger personal ties.

In 2004, nef made the following recommendations in their “Well-being Manifesto”:

1. Measure what matters. Create a set of national well-being accounts, and encourage local governments to conduct well-being audits of their communities.
2. Provide meaningful work. Re-design paid work in the understanding that jobs are more than just a source of income. Also encourage, recognise and reward unpaid work that contributes to society.
3. Reclaim our time. Reduce the working week to enable people to spend more time with their families, friends and communities.
4. Refocus education. Ensure that all schools have a strategy to promote physical, emotional and social well-being.
5. Promote health for the nation. Create a National Wellness Service that goes beyond just tackling illnesses and does what the NHS was originally intended to do: keep people well.
6. Invest in the very early years. Support parents by extending shared parental leave to cover the first two years of a child’s life and reduce the ratio of carers to children in day nurseries to 1:2.
7. Authentic advertising. Ban advertising aimed at under 8’s and introduce a strong code of conduct for the under 12s.
8. Promote communities. Remove barriers and create opportunities for people of all ages to usefully participate in the community.

For more information on nef’s well-being work, please visit: www.neweconomics.org
Think Piece  Well-being, culture and policy continued

‘Measuring what matters’: Assessing the impact of a well-being policy

An immense amount of money is invested in measuring economic and social indicators. The Office for National Statistics alone spent over £1.42 million in 2002/3 on the collection of social and economic statistics.10 The most robust and consistent finding of well-being research, however, is the disjunction between people’s material circumstances and their happiness. Consequently, indicators of economic growth such as GDP (gross domestic product) are poor measures of well-being.11

In nef’s full well-being manifesto, our first policy recommendation was the creation of a set of national well-being accounts. There has been some progress in this area since then and the Government’s 2005 Sustainable Development Strategy,Securing the Future, contains an explicit commitment to explore the usefulness of developing well-being indicators. In addition the European Social Survey, a survey of over 50,000 people across 25 nations in Europe, has devoted a whole module of the forthcoming 2006 survey to the assessment of people’s well-being. This will cover the main components of individual well-being, including measures of both personal and social dimensions, and of both feelings and functionalities.

Policy-makers tend to think of the worst off as the income poor, with proper well-being accounts, we could widen narrow definitions of poverty and ill-being. A set of national well-being accounts would help us to understand which kinds of economic growth enhance well-being and which reduce it. Moreover, research and education based on this data could help individuals make better choices about their own lives for example in relation to choosing what sort of work to do and how to use their leisure time.

In addition to national well-being accounts, we believe that all local authorities should carry out well-being audits of their areas, creating a single set of indicators that all departments could connect with. Nottingham City Council participated in a pilot project with nef, in which they began to develop well-being indicators for young people aged 7-18.12 These shed light on the reality of how young people in Nottingham were really faring, demonstrating, for example, that 32% of young people were unhappy and could be at the risk of mental health problems. Such indicators could provide valuable new information on a range of policy-making questions. For example, the work in Nottingham showed that whilst victims of crime had lower well-being, fear of crime did not affect well-being.

Culture, Health and Well-being

There is little doubt that many people find cultural activities enriching to their lives and hugely beneficial to their psychological – and often physical – health. Considered through the lens of the nef well-being model, it is easy to see why this would be. Firstly, of course, most such activities are social in nature: whether people go to the theatre, sing in a choir, attend art classes or play football in the park, they do so with other people. This social interaction is not just incidental, but an essential ingredient of the activity. People develop connections with others through shared experiences – and as we have noted, perhaps the most consistent finding of three decades of well-being research is the absolutely crucial role of social networks. It is doubtful whether cultural activities would hold such appeal if they were purely solitary pursuits.

Cultural activities also offer unrivalled opportunities for personal development and learning. This may vary by activity, but it is easy to see how, for instance, a child may develop a sense of self-esteem and autonomy by mastering a musical instrument sufficiently to play in an orchestra. Equally the same may be true of a retired person practising dance steps, or acquiring new skills in ICT, crafts, heritage conservation and so on. The key here is that cultural activities continually provide fresh challenges. As a result, they are largely immune to the effect of adaptation (the ‘novelty wearing off’ that tends to accompany the quest for improvements in material circumstances. For a handful of individuals (perhaps, for instance, the most successful self-made entrepreneurs) the pursuit of money may function in the same way as cultural activity, providing ever more varied and challenging pursuits; for most of us, however, it is a distraction from the things that really matter.

As for health benefits, quite apart from the obvious improvements in fitness that may result from involvement in sports, researchers increasingly find that people who frequently experience feelings of happiness are less likely to engage in harmful health behaviours (e.g. misuse of alcohol and drugs), more likely to exercise and eat healthily, and generally more likely to live long and healthy lives than those who do not.13 To the extent that engagement with cultural pursuits is likely to increase psychological well-being and feelings of happiness, it certainly seems plausible that health benefits will follow.14

For all this, making policy recommendations for cultural activities is rather difficult. With limited funds, policy-makers have difficult choices to make. Research clearly suggests that engagement with some kind of cultural activity can contribute to well-being – but what kinds? The government cannot compel people to participate in anything, and it is surely the case that different activities appeal to different people. How can proponents of the role of culture best make their case? We would make three broad suggestions:

Work together for the common cause

Are the arts more valuable than sports overall? Are the well-being benefits of, say, visual art more or less than those of house music? In an ideal world these would be trivial questions – all options would be available, and people would have the time and support to try anything they wished. As it is, limited resources mean that advocates of particular types of cultural activity can find themselves competing for the same funding, trying to demonstrate the superiority of their own approach over others. But research suggests that the actual nature of an activity is less important to well-being than the fact that it allows interaction with other people and opportunities for personal development. Representatives across the cultural domain should consider how they can make their case together rather than independently.

Talk the talk and walk the walk

Increasing recognition of the disjunction between economic prosperity and happiness means that individual and collective well-being is currently high on the government agenda and likely to remain so for some time to come. As such, there is considerable scope for those involved in culture and sport to embrace the concept of well-being, in both the language they use and the strategies they employ. Enhancing participants’ well-being should be an explicit consideration right from the planning stage.

Be open to structured evaluation

The well-being benefits of cultural activities can appear so self-evident and profound to those who promote them that ‘measuring’ their impact seems unnecessary. Many people in the arts, in particular, find the idea of applying crude numerical measures to creative artistic endeavour rather unsavoury. However, individual projects can be robustly audited for their impact on well-being; this is especially true for those involved in culture and sport. While the arts, in particular, find the idea of applying crude numerical measures to creative artistic endeavour rather unsavoury. However, individual projects can be robustly audited for their impact on well-being; this is especially true of a retired person practising dance steps, or acquiring new skills in ICT, crafts, heritage conservation and so on. The key here is that cultural activities continually provide fresh challenges. As a result, they are largely immune to the effect of adaptation (the ‘novelty wearing off’ that tends to accompany the quest for improvements in material circumstances. For a handful of individuals (perhaps, for instance, the most successful self-made entrepreneurs) the pursuit of money may function in the same way as cultural activity, providing ever more varied and challenging pursuits; for most of us, however, it is a distraction from the things that really matter.

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Conclusions

Returning to where we began, in our view there is a need for well-being policies that go beyond economic growth. The government clearly cannot make people happy by forcing them into particular lifestyle choices, even if this was desirable in principle, the evidence-base to target any such measures simply does not exist at present. Moreover, attempting to do so may well be self-defeating, since perceiving oneself to have autonomy and control is a key aspect of well-being, and particularly in maintaining good mental health. Where government can act, however, is by providing opportunities and removing barriers, with the aim of ‘guiding’ people towards making choices that offer long-lasting benefits to their well-being and thus the well-being of society at large. It is incumbent on those who believe in the transformative power of cultural activities to make the case for them in the strongest possible terms.

The key here is that cultural activities continually provide fresh challenges. To the extent that engagement with cultural pursuits is likely to increase psychological well-being and feelings of happiness, it certainly seems plausible that health benefits will follow.”
Think Piece Finding meaning in evidence and partnerships: observations from arts and public health development in the North West

When Jude Kelly  
introduced the North West Culture and Health Think Tank in November 2004 as an “auspicious occasion”, the tenor of the event shifted, people sat up and listened. The offer by the NHS Fred of Primary Care, David Colm-Thomé, to champion the arts agenda in relation to this country’s largest ever investment in modernisation of community healthcare, was typical of the kind of personal investment which the occasion elicited. The sense of responsibility was reinforced both by Peter Hewitt from Arts Council England and in the plenary by Judith Greensmith, Chair of Cheshire and Merseyside Strategic Health Authority, who was clear that change from the event was about those present making change in their own work and lives. Alongside jargon, there was a will to engage and champion the agenda and an opportunity to sow seeds of influence. Estelle Morris, then Minister for Arts, was clear that, despite the good work going on, the politicians needed public opinion to become more favourable before they would actively support these partnerships.

The singing led by South African, Neo Muyanga, the organic lunch and meeting different sets of people were the aspects of the event which gained the most positive feedback—shared sensory experiences that involved everybody as equals. The evocative venue of Alder Hey Children’s Hospital, with its crucial role in the community of Liverpool and willingness to embrace partnerships with cultural organisations, expressed by the Chair, Angela Jones, added meaning to the day.

It was only a start, but it felt important, and demonstrated that the buy-in was there at a high level. Regardless of whether there was a specific funding stream to support these partnerships in 2004, there was plenty of support for work in both the health and the cultural sector, which could cross over and, in doing so, meet social objectives and generate evidence.

It is two and a half years since I moved from Newcastle to Manchester to start work at Arts Council England, North West in a new partnership post with Public Health North West. All of my previous jobs had involved partnerships and networks, and, perhaps more importantly, my life experience had given me passion for the arts and a firm belief in public health principles. So I needed no persuading that this was a good idea. However, it rapidly became clear that ‘evidence’ was going to have a central role to play in any strategic development of this kind. I’d like to take some time in this paper to capture some of the many faces of evidence, the potential for it to both block and accelerate progress, and how attitudes are changing both in the way that it is applied and considered.

Firstly, I will briefly explore the divisive nature of the distinctions made between sectors and between policy and practice. This will provide the backdrop to look at partnership-working, cross-sectoral exchange and networks as catalysts for positive change. Secondly, I will consider the interplay between evidence, confidence and fear, in the context of arts and public health partnerships by looking at associations, stereotypes and myths. Honesty, courage and the need to consider evidence of what does not work rather than designing evidence as promotional material will come into this part of the discussion.

To tie these themes together, I will look at how working with arts and cultural organisations can achieve a common goal of public sector and education institutions, which is to engage in a two-way dialogue with the public and to promote positive life choices.

Before the last century, the arts and sciences were regarded as the disciplines representative of the height of human achievement, characterised by yearning for discovery and innovation, a fascination with the human body and the will to push human knowledge and experience to new limits. Development of public services, like all development work, took place under the auspices of religion. Now, for much of the modern world, religion is no longer the dominant force. Public services are increasingly looking to business models as modes of operation.

“Artists and entrepreneurs learn to accept early on in their careers that good things come out of failure; research and evaluation should be used for learning and discovery, not as mere sources for advocacy material.”

The body of evidence to support arts development, public health interventions and arts and health partnerships has grown significantly in the past few years, as borne out by the reference section at the back of this book. Access to more information about what works and which issues need to be addressed should bring positive benefits, build confidence and support informed decision-making. However, it is also symptomatic of this ‘knowledge-based society’, that energy is sapped from action into mental processes. Lord Martin Rees, President of the Royal Society, sums this up in his article: “Science may be running out of control”.

“The decisions that we make, individually and collectively, will determine whether the outcomes of 21st century sciences are benign or devastating. But there’s a real danger that, rather than campaigning energetically for optimum policies, we’ll be killed into inaction by a feeling of fatalism – a belief that science is advancing so fast, and is so much influenced by commercial and political pressures, that nothing we can do makes any difference.”

This ‘feeling of fatalism’ or ‘dependency culture’ occurs at all levels in society. Well-intentioned policies and strategies can reinforce it by proposing ‘one-size-fits-all’ solutions, by playing on fear, or by demanding high levels of ancillary activity which is not critical to their core purpose. Professor Fukuyama, specialist in political infrastructures, is very clear that “a political science that pays attention only to the design of formal institutions and fails to understand normative and cultural factors will fail”. In other words, policy, divorced from practice and context, or ‘policy for policy’s sake’ is worthless, and an understanding of local traditions, habits, of culture is essential to understand the possibilities for change.

Daniel Barenboim concluded the first of his 2006 Reith lectures with the statement: 

“Music...should become something that is used not only to escape from the world but rather to understand it.”

The same could be said of the role of the arts in defining and understanding cultural values and thereby informing policy.

An explosion of media information has cultivated a celebrity culture built on profile rather than achievement. The impact of high-speed communication technology has been huge, and is seen as the future of science, business and the media. All of these mass media forces have enormous positive and negative ramifications for the future of our society.

Increased mobility, commuting and the growing ‘professionalisation’ of policy-making and advocacy have all contributed to this divide between policy and practice. In a study of the impact of ‘evidence-based policy’ in Canada, which draws parallels to similar patterns in UK and New Zealand, Rachel Laforest and Michael Orsini warn that centralised policy “has the potential to undermine the community-oriented nature of voluntary sector organisations.” This is especially true for the smaller cultural and arts organisations, whose very strength is the diversity and breadth of their offer, and for whom the balance between process and results is constantly shifting depending on context, people and project. The complex, evolving nature of the sector presents a problem for policies which seek to structure development by rationalising the number of delivery agents, although consortia and networks do offer a way forward.

I found it hard to believe when I heard that only fifty years ago “most people coming into medicine might have an arts degree with some background in philosophy, logic and rhetoric.” This phenomenon of ‘professionalisation’ in our society has created artificial distinctions between sectors, reinforced by specialised training and career paths. The common “what do you do?” question carries with it a range of preconceptions and myths – that doctors are all knowing clinicians, artists are irresponsible mavericks, academics take themselves too seriously and civil servants are dull bureaucrats.

By Polly Moseley

Polly Moseley is currently King’s Fund Fellow in the Close Leadership Programme. She would welcome any comments arising from this think piece or her ongoing work in pmosely@kingsfund.org.uk

01 Jude Kelly is Artistic Director of the South Bank Centre and Chair of the Education and Cultural Committee of London 2012. She is the Founder of Metal and was born and brought up in Liverpool.


03 Francis Fukuyama (2006) Development and the Limits of Institutional Design, paper delivered at the Global Development Network, St Petersburg, 10 January 2006


These may seem wild generalisations, but in our world of political correctness, it is important to recognise, and to leave to time to dispel, some of the unspoken negative stereotypes at the outset of a collaboration. Humour can arise from exploring these ideas – an invaluable and often neglected part of good working relations.

Figure 1 indicates some ways these preconceptions manifest themselves between artists and public sector—

**Artists’ Negative Preconceptions**

<table>
<thead>
<tr>
<th>What good arts and social partnership projects involve</th>
<th>Public Sector Negative Preconceptions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Period of research with staff and patient to clarify background and context of both short and longer-term social and artistic objectives</td>
<td>Artists’ lack of understanding of context could put staff at risk of feeling vulnerable and could put vulnerable groups at risk</td>
</tr>
</tbody>
</table>

**Public sector are desperate for quick fixes for least money possible**

- Aspirations are high and commissioning is uncompromising and key part of process
- Processes involve project-makers and researchers up-front in decision making
- Artists are non-strategic and lack of add-ons, not core to project

**Samer and sector are not interested**

- Project includes active involvement of staff and policymakers
- Artists involved at early stage in process
- Clear parameters for involving groups are established. Projects are designed to be fulfilling in their own right
- Creative collaboration links people and sets of unarticulated expectations

**Too much responsibility handed to artists for well-being of vulnerable individuals**

- Options for continuation into education and employment at the end of the project are established early on
- Art is helpful distraction for career progression or personal development

**Art is sole mechanism for creative delivery of service**

- Positive behaviour/health changes sustained beyond life of project
- Arts engagement should be limited to where it can be sustained beyond project

Borders are all around us, as defining lines between sectors, between hierarchies, pay-scales or status, and circling localities. It takes courage and a pro-active attitude to deliberately cross borders. For Francesco Matascaso, like Lord Rees, this is a question of choice:

“The process of defining borders, testing them and allowing them to be crossed is the creation of culture itself.” Believing, the sense of shared humanity on which all our futures depend, is expressed through culture. Culture can define borders, and it can build bridges. You choose.”

Choice and local democracy are central themes in current public policy. Strategies like Every Child Matters, Choosing Health, and the anticipated Local Government White Paper all depend on partnerships, aimed at empowering local communities in making choices. The challenge now lies in transforming the words into action, so that cynicism and resentment does not rob the words of their meaning, but the meaning becomes owned by the people whom are implicated.

The word ‘evidence’ originated from two Latin words ‘ex’, which means from or out of and ‘videre’ to see – the original meaning is ‘from what we see’. The connection with ‘proof’ only came two centuries later when the word started to be used for learning and discovery, not as mere sources for advocacy material. A true partnership approach to research, where a collective approach and a clinical approach run alongside each other and maintain open dialogue can enrich both partners’ experience, as I have witnessed in the North West.

Taking evidence to mean “from out of what we see” suggests the need for more people from all levels to see work first-hand. My vision for the arts and health work is that the arts should have the space to speak for itself, and that exemplar projects should be embedded in the strategic development process. This allows practice to inform policy and encourages regional policy-makers to elevate the status of the arts by raising aspirations and influencing decision-makers rather than prescribing their activity.

Increasingly arts festivals are proven to deliver in this capacity by showcasing a diverse range of work, sparking new ideas, raising aspirations, bringing fresh perspectives alongside local projects to stimulate debate on how a region or locality sees itself and to breathe a sense of possibility into its future. Rather than spending large amounts of money, time and energy on marketing, conferences and new strategies, it is time to look at ways in which genuine engagement can produce longer-term understanding and positive changes in culture.

So to bring this short essay to a conclusion, I think it is an important time to promote an awareness amongst us all which cultivates opportunities –

- For the cultural sector to keep crossing borders, to be open to new partnerships and collaboration
- For artists to be aware of their potential as communicators to bring to the fore voices which are not being heard
- For researchers to be adaptive to models of practice, to make processes transparent and information clear and accessible
- For political leaders and the public at large not to retreat further into a search and expectation for perfect institutional design but to face choices with courage and a sense of possibility
- For policy-makers to listen and to engage in a personal way with their field, to deploy leadership skills which empower rather than striving for solutions only at a policy level, which endanger the value of human judgement in delivery

It has been a lesson to me that working towards cultural change is a process that cannot be forced and that culture will only emerge from situations at its own pace and often takes us by surprise. Building durable partnerships is an iterative process and a process which tends to defy linear thinking, as it depends on human interaction and patterns and networks. As this publication illustrates, these connections and conversations are happening in the North West – a spirited region boasting a large portfolio of arts and cultural organisations committed to excellence and to their localities, a dynamic collection of people working in public health who know the value of partnerships, and a diverse and innovative higher education sector.

There are some things I should hope that all sectors agree –

- A culture of public health and well-being is worth striving for
- Culture is a complex, quick but valuable medium for change
- The human imagination is our greatest asset

So in moving forward, my hope is that we are able, as individuals and members of communities, to re-establish a healthier balance and unity between trusting our own instinctive judgement and positive changes in culture.

Figure 1: common preconceptions in arts and public health work and recommendations for resolution

08 Source: www.wylcopinion.com
10 National Consumer Council; ‘A Playlist for Public Services’ (September 2005)
HEART BEAT
This section features projects and initiatives selected from a diverse range of culture-driven activities in the region which are targeted at improving health. Their selection has been based on two main criteria: firstly, the desire to showcase less known, less conventional approaches to achieving positive health effects through engagement with and through the cultural domains; secondly, the importance of evaluation and research in underpinning rationales and demonstrating the impacts of employing cultural resources for health objectives.

The case studies here broadly concur with the dominant themes suggested by the Government White Paper Choosing Health: healthy communities; built environment; children and young people, and workforce development. They are projects which have already received funding and undergone (or are undergoing at the time of writing) research and evaluation. The findings from these studies – summative and formative – allow judgement about their worth outside of intrinsic, cultural and aesthetic values, provide the substance for decision-making about future funding, and add to the evidence base on culture’s contribution to regional health agendas.

We hope their inclusion – their narratives as well as their numbers – also inspire and instruct in the art of planning culture into health and building the evidence of its positive contributions.

**Case note 1**

Using arts as a learning and training context in healthcare

Dr Rosalia Lelchuk Staricoff’s review of medical literature on the effect of the arts and humanities in healthcare offers strong evidence of the role of the arts and humanities in achieving effective approaches to patient management and to the education and training of health practitioners. North West networks and projects have developed programmes which bring mutual benefits to trainers, staff, artists and healthcare service users.

**Case notes**

The case studies here broadly concur with the dominant themes suggested by the Government White Paper Choosing Health: healthy communities; built environment; children and young people, and workforce development. They are projects which have already received funding and undergone (or are undergoing at the time of writing) research and evaluation. The findings from these studies – summative and formative – allow judgement about their worth outside of intrinsic, cultural and aesthetic values, provide the substance for decision-making about future funding, and add to the evidence base on culture’s contribution to regional health agendas.

We hope their inclusion – their narratives as well as their numbers – also inspire and instruct in the art of planning culture into health and building the evidence of its positive contributions.

Connected.

Oldham’s creative arts network facilitates a support and training group for mental health workers and artists involved in arts and mental health projects in Oldham. An art user’s forum at Gallery Oldham enables artists, mental health service staff and users to meet, exhibit their work, share ideas, and offer input into the development of the network. Manchester Start Arts in Health Project and the city’s Adult Education Service work as partners under the project title Partnership by Design, to offer staff training, joint working opportunities and mentoring. This enables staff from both organisations to offer more responsive teaching approaches that help Start students and others with mental health needs to succeed in adult education settings.

Alder Hey Arts

In Liverpool the Royal Liverpool Children Hospital NHS Trust (Alder Hey) is using its position as a provider of local, regional and national healthcare for children and young people to pilot the concept of cultural learning to more than one million patients and their families, together with 2,500 Trust staff. The hospital is set to move to a purpose built health park with both clinical and community services. The interactive and participatory Alder Hey Arts is supported by a commitment, from board level down, reflected in the allocation of Trust Charitable Funds for capital projects together with extensive funding in kind.

A dedicated Arts Coordinator, in partnership with senior managers, manages the programme which was launched in 2001, following a research study on the potential contribution of an arts in healthcare programme by Arts For Health at Manchester Metropolitan University.

A key element of the Cultural Learning strategy is forging links with cultural champions – experts who share the vision, to develop innovative collaborations that will enable more unusual residencies, such as clowns, and engage new audiences. Liverpool Philharmonic Orchestra, Tate Liverpool, and the Liverpool Comedy Trust are amongst early champions and the Trust is committed to active participation within Liverpool’s European Capital of Culture celebrations.

The Cultural Learning Strategy offers wide ranging professional development opportunities for a diverse workforce, sitting alongside the Trust’s Improving Working Lives initiative and complementing the ‘Excellence Through Learning’ programme in which all staff participate.

**Evaluated**

Hey Arts is one of six projects currently being evaluated by Manchester Metropolitan University’s Invest To Save Arts in Health Programme. The evaluation will look at the value and impact on arts activities on NHS staff, environments and on health culture.

One of the pivotal professional groups in the programme – that of play specialists – has been involved with a project using the inspired setting of the programme at the Gallery. Tate Liverpool staff visited the hospital to explore issues for the specialists before they embarked on a five week programme at the Gallery. Tate displays and exhibitions were used to stimulate discussion, team games and skill sharing, offering fresh ideas and energizing the team.

A second Tate Development Programme Opening Doors:

The Art Gallery as a Resource for Learning was used to develop strategies for exploring issues such as trauma, rehabilitation and diversity with clients. In the project evaluation play specialists said the experience had enlightened them to the value of art galleries, developed their skills and allowed them to return as a confident, specialist team. The association with the Tate has led to the first Artist in Residence programme.

“**Theatre, drama and visual arts all provide patients with powerful ways of expressing themselves and understanding their own world. This promotes empathy between patients and staff.**”

(Stottart cited in Arts Council England 2004)
Club Health 1 – The night shift pays dividends

The White Paper: Choosing Health calls for people to have clear information and advice about health choices that can be easily understood and conveyed through channels that people use. The North West is utilizing its vibrant dance and party culture as a channel to protect and promote health.

The groundbreaking Club Health partnership set up in 1997 to bring pubs, clubs and public sector agencies together, has spawned an international response, with organisations now independently promoting Club Health principles in countries including Italy, Holland and Australia.

Club Health is also conducting a range of research studies on Liverpool’s nightlife, including an exploration of young people’s experience and perceptions of violence in Liverpool and an examination of youth nightlife habits, including their alcohol consumption, drug use and risky sexual behaviour. This latter study examines practice and management in different types of bars, clubs and nightlife areas in Liverpool to contribute towards a European guide on health promotion in nightlife.

Drugline

Drugline is a charitable voluntary agency running a range of innovative programmes in pubs and clubs in Lancashire, taking out health messages to key target audiences, including the gay and lesbian community. In Blackpool, a range of innovative sexual health-focused outreach work is taking place in commercial gay venues, all contributing to the Blackpool Primary Care Trust strategic priority of reducing HIV and STI infection. The S&M project is specifically aimed at reducing HIV/AIDS infection amongst gay, bisexual and other homosexually active men. Outreach workers, who include two drag queens, utilised the main lesbian, gay, bisexual and transgender (LGBT) venues, where clientele include many visitors from outside of the region. In one six month period workers made one to one contact with more than 520 people.

Drugline also pioneered the town’s first nightclub based health information point. The One Stop Shop funded from a range of sources including Blackpool Primary Care Trust, is based in Flamingo nightclub, the main meeting point for LGBT revellers. The shop is open during the club’s busiest periods and is regularly used by other agencies such as youth services and drugs and alcohol agencies. Since it opened for trading in 2001 more than 3000 people have visited.

The charity has also run the successful Dance Drug Safety Outreach programme in three areas of North Lancashire since 1997. Its Outsiders report, a needs assessment of recreational drug users, prompted the launch of the programme. A targeted approach of mass distribution of information and training for venue owners and workers is based on National Safer Clubbing Guidelines and supports Primary care Trust, Drug Action Team and Community Partnership agendas.

Outsiders 2, published in 2005, evaluates satisfaction among both drug users and licencees and managers. Some 94% of drug users found the information provided by Drugline had helped them to make informed choices. 100% of licencees found the service beneficial. The report highlights the speed with which drug culture changes and recommends that constant overview and regular research should be part of service delivery.

CALM succeeds by being cool

The Campaign Against Living Miserably (CALM), targets young men with health messages in their settings using their language. Originally a Department of Health pilot in Manchester and Merseyside, CALM is now a registered charity, raising awareness of depression and suicide. 67% of the calls to the national helpline are from men – reversing the usual pattern of calls to telephone helplines. More than half of callers are not accessing any other services.

On Merseyside, CALM’s contribution to local mental health and suicide prevention strategies is reflected in its funding: all nine Merseyside primary care trusts contribute to the costs of a Development Co-ordinator and promotional budget. CALM uses the commercial principles of cool branding and product placement to create campaigns and materials that strike a chord. As well as taking its wares to venues within the city and dance music capital of the North, Merseyside Calmzone capitalizes on the mass audiences who attend its prestigious sporting venues. Campaigns are profiled in both major football club programmes and at rugby league giant St. Helens RLFC with Community Liaison staff wearing CALM t-shirts during visits to schools and colleges. Other examples include CALM’s messages being posted in urns at Tranmere FC and information distributed to skateboarders in the city’s skate parks.

The CALM website, which receives around 7,000 hits per day (up to November 2005) is deliberately masculine with input from young men – the games reviews are written by a 16 year old.

“Although we are communicating a health message, something that young men are traditionally uninterested in, we have built a brand that is seen as classy and cool by the people it aims to reach. By keeping the artwork and the language fresh and relevant and working with the right partners young men see CALM as a credible service that understands where they are coming from.”

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Mark A. Bellis (2003)

Resource: Club Health (Bellis 1997)

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The North West is adopting a whole systems settings approach to making sports stadia healthy places for everyone associated with them.

Forging Ahead
In the first project of its kind in the country, Heart of Mersey Initiative, a campaigning charity that undertakes research and drives education campaigns to reduce coronary heart disease, is working with major sporting clubs to look at aspects of their work that relate to health.

Liverpool, Everton and Tranmere Football Clubs, St. Helens Rugby Club, Aintree Racecourse and Halton Stadium have each committed to link with Heart of Mersey in looking at their practice in relation to food and nutrition, creating a smoke free environment and physical activity.

Work forging ahead includes promoting fruit and vegetables to staff, improving the availability of healthy food for staff and visitors, looking at the exercise patterns of staff and working towards smoke free environments.

Club level
North West Clubs are themselves engaging young people through imaginative grass roots schemes.

St. Helens Rugby League Club Fit for Life campaign works with Year 10 pupils whose exam heavy timetable puts constraints on opportunities for school sport and games. A visit to the stadium followed by a six week school based fitness programme is given added value by the distribution of free match day tickets as rewards. Research conducted by the club shows that around 15% of recipients, including a large proportion of girls, go on to become season ticket holders, increasing their involvement in the club and sport generally.

"The Healthy Stadia initiative aims to ensure that those people who live, play at, work at or live in the neighbourhood of professional sports clubs have the opportunity to be supported by the Healthy Stadia programme to lead healthier lives" (UcLan/Federation of Stadia Communities 2005)
Improving health by design

The Commission for Architecture and Built Environment (CABE) has launched a major campaign aimed at raising the aspirations of the health sector and inspiring and influencing those involved in creating new healthcare buildings.

A visionary approach to design in two areas of the North West is ensuring that families receive their health and support services in settings that are both inspirational and aspirational.

“The best buildings for healthcare are those which achieve an atmosphere in which patients feel relaxed and the workforce content. Put simply, in well designed buildings people smile more” (Commission for Architecture and the Built Environment, 2006)

**Case Culture & Health note**

Design Departure

**Clubmoor Children’s Centre** offers family health services, early education integrated with day care for babies and children and adult education and training support to families in Norris Green, a mainly social housing estate, just outside Liverpool City Centre.

The Centre is funded through monies from the European Regional Development Fund and the three partners whose services operate from within it – SureStart, Connexions and Lifelong Learning.

It is a massive departure from traditional public sector design, resulting from SureStart Programme Manager Sally Croughan’s observations systems and approaches that supported the development of young children in Italy and Finland, including nurseries based on the principles made famous by the Italian town of Reggio Emilio.

The “Reggio approach” – listening to children’s theories, observing how children represent their understanding of the world, and discovering how to support their explorations are reflected throughout the building and in particular in the nursery, where there are no physical barriers to free movement and creativity. Elsewhere glass portholes enable children to see outside their own areas, while the reception desks have child level sections. The external play area design features built in “hills” to ensure children are physically active during outside play sessions. Links with the building’s past – it was built on the site of a former community swimming baths – are symbolised by a bridge. Almost all materials are natural – wood, slate and glass dominate.

Environmental good practice runs through the design. Food grown in the allotment is cooked in the naturally lit, naturally ventilated, energy saving café and toilets are flushed using reclaimed rainwater. An enclosed sensory relaxation area offers soft music and low lighting.

A DVD featuring SureStart services and the building process has been filmed by parents for public viewing. Sally Croughan feels the real benefits are yet to come.

“They have been involved in the design so feel the building is truly theirs. They have a sense of pride and belonging and hopefully that will be passed on to their children.”

**Lifting HoArts**

People living in former mining communities in Wigan have played a key role in the artistic aspects of design for a series of health centres built through the Local Improvement Finance Trust (LIFT). 90

The HoArts-Lift project is using art to foster true community ownership of the magnificent buildings through meaningful contribution, to capture the area’s historical pride and to create a healing, uplifting environment in a clinical setting.

Ashton, Leigh and Wigan Primary Care Trust applied the principles set out in the NHS consultation plan, ‘Your Health, Your Care, Your Say’ of engaging groups who might otherwise not be consulted.

The consultation process used arts methods to establish what people wanted the health centres to look like. It proved a highly effective method of obtaining meaningful responses with communities wanting inspiring, colourful and uplifting environments for their medical centres. Many enjoyed the experience so much that they went on to have hands on involvement in producing some of the art work.

The project brought together diverse groups within the community – from schools, youth groups and local church groups as well as service users, many of whom were totally new to art. Artists from the Wigan Artists’ Network were commissioned to ensure quality control and offer local artists an opportunity to produce public arts in their own area. Most importantly all the commissioned artists had previously worked with the communities and knew both their history and issues.

The works continue to evoke incredible tales of working lives. Lower Ince Health Centre occupies the site of a former iron foundry – a sculpture made with stone from the railway has proved the focus of interest, not least for former workers. Stories have been recorded for use in drama/local history projects.

In some instances community groups have entirely produced the work – this is most graphically reflected in photographic work by a group of mental health service users, proudly displayed in the waiting areas and consultation rooms of a Centre used by the Mental Health team. Groups have exhibited and sold their work at an ‘Arts for All’ event at Haigh Hall, the first time any of them had had such an opportunity. A group who learnt the art of watercolours continues to meet and a church based group has forged links with a primary school to develop the skills of willow weaving.

The approach is to be continued with work already underway at two more LIFT schemes. The ongoing evaluation will explore the impact on three groups; staff at the Centre, the local community and those who participated including service users.

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90 For full details of LIFT schemes and progress to date see
[www.dh.gov.uk/ProcurementAndProposals/PlanningAndConstruction/PublicPrivatePartnership/NHSHealthcare/Lift/Lift10974891258](http://www.dh.gov.uk/ProcurementAndProposals/PlanningAndProposition/PPP/HealthCare/Lift/10974891258)
Sowing the seeds of good health

The Department of Health Food Action Plan calls for the promotion of opportunities for healthy eating in the areas where people live. Three North West projects have used creative approaches to promote the links between food production and good health.

**Case note**

**Sowing the seeds of good health**

**The View From Eden**
Cumbria Organics, a network of organic growers, used funding from the Soil Association to raise awareness among young people of the benefits of organic, home grown food and wider ecological issues.

Eden Community Outdoors staged a summer camp offering opportunities to source, prepare, cook and eat organic meals.

A digital artist and musician from Eden Arts captured their experiences; the result was a thought provoking film *The View From Eden*. Challenges perceptions about the way young people view these issues. The Soil Association screened the film at its national conference and hopes to expand the project with young people in Cumbria.

**Urban organics**
Urban allotment holders in Salford hosted a team of artists for an entire growing season in a bid to capture on camera the health and social benefits of growing organic produce in the inner city.

*It’s a Different World* captures the opposite ends of a spectrum – the relaxed timeless environment of the allotment versus the need to work to rigid seasonal restrictions.

The project was commissioned by Salford City Council Arts Development Unit, in support of its pledge to improve health by promoting a healthy lifestyle and tackling health inequalities.

Kersal Vale Allotment Holders Association welcomed artists from Chrysalis Arts, giving over its community shed as a gallery and information exchange.

As a grand finale chefs from the five star Lowry Hotel met with growers and sourced produce from the allotments for use at Manchester’s prestigious Food and Drink Festival. The produce was ceremonially driven from the allotment to the festival in a horse drawn carriage to be served as a sumptuous buffet for an audience that included health professionals and food and environmental experts.

Arts Development Officer Gaynor Seville: “The project has raise the profile of allotment holders, promoted growing as a way of improving health and provided people from a community with its share of problems with an opportunity to say something very positive about where they live.”

**Food matters**
*You Are What You Eat* in Cumbria aims to increase understanding of how food matters to primary schoolchildren. Art has been used to tackle complex issues such as the use of natural production processes, artisan methods, renewable energy, organic agriculture, animal welfare, and dietary and nutritional values.

The project has been conducted by Cumbria Institute for the Arts, linked with five schools in the sub-region. The third partner, the Village Bakery in Melmerby, is a nationally renowned food business with underpinning organic, ethical and authentic food production principles.

School children, together with students from BA and MA programmes in Contemporary and Applied Arts at the Institute, offered their interpretations of the importance of food to health to a group of commissioned artists.

The resulting works were showcased at the Bakery’s own gallery and awards presented to schools and individuals.

“...-growing initiatives (also) help to improve people’s health, mental, and physical well-being through involvement in outdoor activities, access to green spaces and exercise, and to fresh organic food”

(Food Standards Agency 2002)
Case note 6

Breaking the ice – how people warm to forum theatre

Forum theatre is proving an effective as well as creative technique for consulting on and raising awareness of health issues with diverse groups.

A report on the role of Government Health Trainers found forum theatre “raised acute awareness of the central question” among those consulted. The Department of Health/Arts Council England report, which featured outcomes from four consultation events using the technique with a wide range of audiences across the country, stated that “[delegates] were recognised and respected as experts in their field and they responded appropriately – each realising that s/he has experience and learning that is valuable to the issue.”

Research from Liverpool John Moores University on the work of Healthy Arts, an inner-city creative Healthy Living Centre working with vulnerable young people in Liverpool, documents the impact of a Theatre in Education programme for Key Stage 3 pupils in 16 schools.

The project included 51 performances of Icebreaker, a play exploring themes of sexual health and relationships, interactive workshops and discussions with representatives of The Brook Clinic – a voluntary sector provider of free and confidential sexual health advice and services specifically for young people.

The play aimed to motivate audiences to explore the emotional and social pressures around relationships and first sexual experience, encourage them to think about what behaviour they feel is appropriate in relationships, and raise awareness of sources of information.

Responses were evaluated using data from validated Health Development Agency questionnaires, a bespoke LJMU questionnaire, and independent observers’ reports. The research found that:

- 90% of the students enjoyed the play and 78% found it realistic
- 92% were believed by teachers to reconsider and ask questions about issues in their lives as a result of viewing the performance
- 75% of responding teachers believed that the play dealt directly enough – as much as appropriate within the given context – with sexual health issues
- Most teachers believed young people would use the Brook Clinic
- Two thirds of teachers indicated that they intended to inform young people of sexual health agencies on Merseyside

Evaluation Lead, Dr. Denise Peerbhoy: “The basic criterion for a piece of forum theatre to work is that it be an enjoyable and entertaining performance, and that the world of the play and the situations it presents be recognised by the audience as realistic and relevant to their own experiences. In terms of meeting these goals, Icebreaker has been overwhelmingly successful according to the feedback from students.”

Case note 7

Prescribing Culture

National Institute for Clinical Excellence (NICE) guidelines state that anti-depressants should not be used as a first choice line of treatment for mild or moderate depression.

Two North West projects taking differing approaches but with a common bond – prescribing culture as an alternative to medication.

In its first year 448 sessions were staged, 25% more than anticipated. Get Into Reading now figures at Step Two of the Stepped Care model used by the PCT Mental Health Team in Wirral.

The service also forms a module of the NHS Expert Patient Programme, with patients receiving taster sessions as part of the Expert Patient short course. Wirral Healthy Communities also offers the scheme as part of its Brighter Future programme.

The direct health benefits of the project are currently being researched by the University’s Health and Community Care Research Unit (HaCReU) within the University of Liverpool.

In partnership with Wirral Libraries and Birkenhead and Wallasey Primary Care Trust, the project recruits people within community settings.

They have so far included homeless men, carers, drug users undergoing rehabilitation, single parents and young people in crisis, reading classics, short stories and poetry. Members meet in community halls, libraries, rehabilitation centres and shelters.

A Regular Dose of Shakespeare

In Wirral, Merseyside, GPs are prescribing Shakespeare and other classics to targeted patients with mild to moderate depression. Get Into Reading is part of the Reader Project, a self-funded unit attached to the School of English in the University of Liverpool.

The Reader promotes the value of reading through a website and magazine and has an international following of literary devotees. Get Into Reading centres on reading development as a tool for social inclusion and boosting mental health and well-being, as well as raising literacy levels.

Healthy Arts Theatre in Education Research Project. Dr. Genna Penrhyn

Inequalities Unit)/Arts Council England and shelters.

The innovation is in the fusion between the clinical leadership – a community mental health worker manages referrals, assessments and support for clients, while experienced freelance artists provide inspiring artistic input.

This care package meets arts class. Participants are referred or refer themselves to an initial 15-week course where they learn and practice fine art techniques. Most take up an option of a further 15 weeks, their confidence and self-esteem enabling them to become bona fide artists and take control of their own artistic direction – an empowering experience in its own right.

A crucial element of Arts on Prescription is its “move on” strategy: A follow-on user-led group, Artistic Voice, provides a secure platform for established groups to continue their art, hold on to friendships and pursue mainstream opportunities such as training.

For further details, see the Reader Project’s website: www.getintoreading.org.

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Full report on the GIR project’s pilot year, Step into the World of Books available on request.

The Reader Project. Dr Jane Davis, Senior Mental Health Promotion Lead Officer, Stockport Primary Care Trust

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Laughter all the way to the well man clinic

The health benefits of laughter are fast becoming part of strategies both to promote well-being and as a health promotion tool.

Alternative

In Fleetwood, Lancashire, the local SureStart programme is piloting laughter courses with parents. The SureStart community team encounters many parents with depression and embraced the opportunity to consider this approach as a natural alternative to medication. A group of ten women known to be experiencing moderate depression were recruited by GPs, health visitors and SureStart outreach workers to a six week long laughter workshop programme, led by Laughter Leader Robin Graham. The programme, funded by Wyre Borough Council and Arts Council England, North West, has experienced lower drop out rates than any previous SureStart programmes.

An evaluation by SureStart Evaluation Officer Jenny Marr based on individual responses before and after the course highlights that all the women now feel more in control of their depression and have strategies to use when they feel stressed or anxious. SureStart now plans to develop a laughter group drawn from participants to promote the concept within the wider community.

Stand up and be health checked

In Knowsley, Merseyside, comedy is being used as part of a social marketing project to engage men in health issues. Stand up comedy in pubs and comedy theatre sketches were devised to work in partnership, dovetailing with ongoing community based health checks and the launch of a men’s health campaign – PITSTOP. Following its success in reaching its target group outdoor comedy theatre was commissioned to promote health checks now being offered in local pharmacies.

“I do laugh exercises with my children and it controls my anger. My older child has said that I don’t shout as much, I feel more in control.”

(SureStart parent)

Knowsley Men’s Health Projects
Anne Crabtree
Knowles Men’s Health Projects: Knowsley Primary Care Trust, Knowsley Metropolitan Borough Council and partner organisations have been encouraging and supporting men to live more healthily through a number of Men’s Health interventions, funded primarily through Neighbourhood Renewal Funding.

Arts In Health Officer Anne Crabtree:
“...the use of humour broke down barriers, stimulated interest in the health checks and raised the profile of men’s health issues in all the venues. The theatre comedy sketch style of delivering messages was most successful in putting over health messages and highlighting the barriers to making these lifestyle changes for community and also corporate health audiences.

Feedback from questionnaires showed that these different but linked men’s health activities were successful in getting health messages across and through the more personal approach taken were successful in engaging many to have a health check. The interlinked approaches brought greater overall success at engaging men in the health checks than if one single approach had been taken.”

UK Conducted at the University of Maryland Medical Centre, presented at the Scientific Session of the American College of Cardiology on March 7, 2005 in Orlando, Florida www.ummc.edu
Looking Back to Shape the Future

“Understanding what we have inherited, drawing meaning from our surroundings, enables us to make better sense of who we are and who we might become”, Sharon Goddard, Education Policy Advisor, Heritage Lottery Fund

A number of regional cultural projects show the centrality of reflection, memory and tradition – of producing and maintaining living heritage – to health and well-being.

For the record
Young people in Blackpool are helping to create a permanent, printed record of the life-stories of around 50 older adults who have overcome mental distress and the stigma associated with it.

The project is funded through Heritage Lottery Fund Young Roots Programme and co-ordinated by Connexions Blackpool.

Oral history experts from the North West Sound Archive trained students from Blackpool 6th Form College, in audio recording and interviewing skills and staff from the MIND Centre in Blackpool helped them understand basic mental health concepts.

Older service users who had experienced mental illness when they were growing up were interviewed and the recorded conversations contribute to the North West Sound Archive. Transcripts are available as a resource.

Not strictly ballroom
Older Blackpool residents have re-awakened old ballroom dancing skills to form the town’s only community touring dance troupe.

Tango Generation is run from a neighbourhood community house, Ibbison Court Blackpool Borough Council’s Community Development Unit supported residents to lead and sustain the project with the original aims of bringing people together through dance, encourage physical activity and strengthen intergenerational partnerships.

The troupe has flourished, taking on management of the project, securing funding for ongoing intergenerational dance programmes with local schools and strengthening bids by other partners for further funding. Dancers, who include an 82 year-old, have performed at the Tower Ballroom, been featured on local radio and participated in dance workshops at the Lowry Theatre. The group is supporting Fylde Age Concern to develop a model that could be replicated across Fylde.

Lancashire Life
People involved in delivering care and support to older people across Lancashire are volunteering for training in reminiscence techniques, after taking part in intergenerational projects that enabled them to reflect on past life in the county.

Lancashire Museums Service run a series of small-scale projects in which groups from schools met with older people to record their stories. Textiles and wartime paraphernalia stimulated discussions about experience, which were translated into plays and exhibitions.

The Helmshore textile museum was one of only six in the country to receive funding from the Campaign for Drawing to run the Spinning Tale project with former textile workers and pupils from two local schools. A similar project in Rawtenstall, funded by MLA North West and the County Arts Unit, sees storytellers and writers recording interviews as scripts for creative performances.

Rosendale Innovations Funding is ensuring the project continues by funding training for those involved with older people’s groups in reminiscence techniques to use within their local communities.

“People who had previously felt discarded and marginalized, are now revitalised and mobilised to contribute to their local community” (David Chadwick, Head of Learning and Access, Lancashire County Council)

Working on health
A reminiscence project by Knowsley Primary Care Trust, Merseyside, looked at workplace influences on men’s health and how their past and current lifestyles compared. Community based sessions, facilitated by a writer and photographer, examined the influence of work on the health perceptions of men employed in the six most significant employers of men in the Borough.

The project was developed in partnership with Knowsley Metropolitan Borough Council, Knowsley Borough Museum and Heritage Services.

An industry based book, a theme-based CD, a small permanent exhibition at Prescot Museum and a small touring exhibition with a reminiscence book are being produced for use as part of future health promotions and activities aimed at men aged 50-65.

The project book and exhibition will make people aware of how the men may have made past decisions about their health influenced by their work and include current health messages in an innovative format.
Case note

Putting trust in the media

In the North West different aspects of the media are being used creatively to give a voice to isolated communities and promote well-being and social inclusion. Tenants are debating health issues on their own television channel; lone young parents are treading the red carpet at the premier of their film about single parenthood.

Healthy Debate

Tenantspin, an Internet television station run by tenants of a group of tower blocks in Sefton Park, Liverpool, runs one hour shows from a purpose built studio in the local community centre. Debates are open to tenants and anyone else who tunes in through the Internet – the Tenantspin website receives around 30,000 hits per month.

Northwest Regional Development Agency, Mersey Broadband and Arena Housing currently support the project. A three-way partnership between FACT (Foundation for Art and Creative Technology), Arena Housing and tenants has resulted in more than 330 shows in five years, many with a health focus. Every show is then permanently archived. Around a third of the 300 tenants have become reporters, camera operators and studio technicians – the oldest camera operator is 84.

Tenants decide topics for interactive shows or debates that are then broadcast via the Internet and through tenants’ television. Recent debates looked at depression and the difficulties of being a carer.

Groups of tenants travel to present their model: tenantspin has inspired projects as far afield as New York, Germany, Sweden, Denmark as well as the UK. The project is a finalist in the SustainIT eWell-Being Awards.

The bigger picture

The Plaza Community Cinema in Waterloo is one of the few charities in the UK to provide essential community facilities and encourage social inclusion through a cinema.

In addition to a social club for mainly older residents and the largest “kid screen” children’s club in the country, the Plaza runs creative health focussed programmes.

One programme has used film to show negative and positive aspects of football to encourage debate among young people about the benefits of participation. Statutory authorities are supporting the programme as part of a wider strategy to engage more young people in sport.

A second programme looks at mental health issues for older people and lone young parents. Having been trained in production techniques they recorded their stories onto film, which was premiered before policy makers and available in DVD to inform service planning.

Addressing key issues

Headspace, a mental health promotion project in Morecambe Bay, has brought together a group of young men aged 15-35 and a film production company. The men were trained by Barrow theatre company Shoreline Films and then led on the creation of a fictional short film influenced by their experiences of mental health. The men were also given the opportunity to gain an Open College Network qualification. The project is currently being co-ordinated by REACT, Morecambe Bay’s Primary Care Mental Health Team, in response to the high level of suicides in this age group nationally.

The film will be developed for use as a tool to engage more young people, particularly men, in talking about mental health and ill-health as part of a planned approach to using the arts in this area. Mental Health Promotion Project Worker, Denise Payne: “Using a medium with which young people are familiar and involving young men to whom the viewers can relate will undoubtedly maximise the impact of the approach to the target group.”

Speaking the same language in 2006 the then Broadcasting Minister, James Purnell has praised community radio for involving young men to talk about mental health issues.

ALL FM, for five years a pilot project of one of the earliest community radio stations, Manchester’s Radio Regen, has gone on to be granted a permanent licence to broadcast across Central, South and East Manchester. One of the station’s first partnerships as an independent operator is with South Manchester Primary Care Trust to run a series of 12 health related shows targeting issues highlighted by health development organisations.

Wythenshaw FM, a Radio Regen satellite station collaborated with South Manchester Healthy Living Network to produce a weekly health show, produced and presented by a team of trained volunteer residents. Volunteers choose the issues, drawing on information provided by the network, and present the information in their own language.

Tenantspin: Alan Dunn, FACT
Tel: 0151 707 4439
Email: alanedunn@fact.co.uk
www.tenantspin.org
Resources include a handbook for good practice

Plaza Community Cinema: Jackie Davies, Development Officer
Tel: 0151 285 4035
Email: jhayes@plaza.org
Resources: social accounts and DVDs of projects

Headspace Project: Denise Payne, Mental Health Promotion Project Worker, React Team, Morecambe Bay PCT
Tel: 01253 401 051
Email: Denise.Payne@mbpct.nhs.uk
Resources: DVDs of projects www.reactmbpct.nhs.uk/react

ALL FM: David Armes
Tel: 0161 248 5555
Email: community@allfm.org
www.allfm.org
Adding Weight to the Campaign against Obesity

Almost one in five people in the UK are classified as obese. The figure has increased dramatically over the last decade, with 23.6% of men were classified as obese in 2004, compared to than 13.2% in 1993. The percentage of obese women rose from 16.4% in 1993 to 23.8% in 2004.⁶

Reducing obesity is one of the overarching priorities for action in the White Paper: Choosing Health. The Government has set a national target to halt by 2010 the year on year increase in obesity among children under 11.

Liverpool, where one in three children are overweight,⁷ is the setting for the country’s first long term research project on physical activity and behaviour in school playgrounds.

The research group REACH (Research Into Exercise, Activity and Children’s Health) is working with children, parents and guardians, teachers and other school staff in 20 schools, together with Liverpool City Council and the city’s Sport Action Zone.

Redesigning and/or zoning of playgrounds to encourage physical activity are actions recommended in the 2004 Government Healthy Living Blueprint for providing high quality physical education and school sport, and for promoting physical activity as part of a lifelong healthy lifestyle.

In each school the playground is divided into activity “zones” 16 using the DFES Zonepac playground template. Playgrounds were fenced off and painted with markings that would support team games, individual fitness activities and non-active work and board games.

Interim findings suggest the design had a more significant initial impact on boys – activity increased by 11% in the first six weeks compared to 3.5% in girls. The next stage of the research will involve examining the impact of increased playtime sessions within schools with zoned playgrounds.

Research Leader, Gareth Stratton: “Children spend so much of their time in the playground that it is the obvious place to start in increasing physical activity levels in order to tackle obesity. We know from previous research that of overweight and normal boys and girls, only normal weight boys are physically active. The research has given us much to think about in terms of the impact of design on boys and girls.”

Peer Promotion

Energising the Arts in Knowsley used the arts to engage with five groups at greatest risk of developing obesity, to raise awareness of health messages and collaborate with them to generate creative ways of delivering these messages to their peers.

The inclusion of Arts Project Management training and networking opportunities for arts, health and community professionals are an important element of the project. An external trainer, Merseyside ACME provided Arts Project Management training geared specifically at working in an arts and health setting for five voluntary or public sector health teams.

The five teams supported by a project facilitator, identified and worked with their target groups in the community to explore key messages about obesity and making healthy lifestyle choices. These groups included a weight loss group, an out of school group, an alternative curriculum group, a parents and toddlers group and a learning disability group. They identified the best art forms and developed a project to help them generate the same healthy messages but in an accessible format for their peers.

This exciting project has created a wealth of creative resources including a humorous weight loss book, a parent and child ‘tummy train’ play activity, an inspirational DVD dance performance, DVD animations for teenage healthy eating, and fruit influenced public art in a community garden.

Health development workers and other key community representatives have been equipped with the knowledge, skills and confidence to continue developing their own arts in health projects. The project, funded by Arts Council England, Knowsley Primary Care Trust and Knowsley Metropolitan Borough Council Arts Service, is currently being disseminated to other health and community and arts practitioners in Knowsley and beyond.

The Big Dance

One of the priorities of the first ever Government Dance Forum is to champion the health benefits of dance as a solution to obesity.

A Culture, Media and Sport Select Committee report has stated that dance has the potential to involve many members of the community who do not engage in other physical activity and that it “may constitute part of the solution to the country’s obesity and lifestyle problems.”⁸

In the North West, data collected from participants in a regional dance festival (to be held in summer 2006 as part of the national Arts Council England Big Dance initiative), will be used to inform future developments in the region.

An entirely separate Big Dance, a series of projects in Manchester and Salford, has seen dance sessions staged exclusively for people categorised as obese. Pilot programmes, marketed as “failure free exercise”, have used an instructor led but freestyle approach, which included seated line dancing!

The project was initiated by a tutor with personal experience of obesity, who wanted to establish an environment in which people with obesity problems could enjoy physical activity without the sense of failure and intimidation. She recruited a colleague who had trained as a dancer to develop a programme with funding from Dance Initiative Greater Manchester and Salford and Manchester Primary Care Trust. An evaluation by the Institute of Public Health Research at Salford University highlights the flexible structure with diverse options as one of the main reasons participants stayed the course. Several members of staff have gone on to participate in other forms of exercise such as Tai Chi and report a greater sense of confidence and well-being as a result of being involved in the programme.

The success of another group funded by Salford PCT, in Little Hulton, Salford, has been enhanced by the involvement in its development of a Community Development Officer based within a community information shop.

The group is attracting national interest, with a session in seated dance commissioned by Greenwich Primary Care Trust for staff training.

Case note

11

“... if people of all ages can be engaged in a new way of thinking about active lifestyle better health can be a realistic goal for all.”

(Liam Donaldson, Chief Medical Officer)⁹
HEALTH CENTRE
This section features bibliographic references to publications and guidance from sub-regional, regional and national sources, and links and contact details for further resources to support and evidence culture and health projects. It is intended to be iterative rather than exhaustive – as each link will have a set of further referrals of its own to make.
Research and guidance – key regional projects

Invest to Save: Arts in Health project is a 3-year Government Treasury-funded programme of activity, aiming to develop the North West region’s arts and health infrastructure through networking, training and research. One of the project’s aims is to develop a model of good practice in evaluation of arts activities on health and well-being. Six projects will be developed and evaluated to explore the value and impact of arts activities on older people, mental health and NHS staff, environments and health culture. In addition a region wide Arts for Health service for the North West is being developed, which in turn will be supported by training and education, a web based database, an evaluation of the field and advocacy.

Featured projects:
- Wear Purple (Cheshire)
- Alder Hey Arts Programma (Liverpool-see case study on page 16)
- Stockport Arts and Health (Stockport)
- Start Salford (Arts on Prescription Scheme)
- Pendle Leisure Trust (Arts on Prescription Scheme)
- BlueSci (Trafford Primary Care Trust and LIME Arts and health partnership, www.mmuc.ac.uk/mistaf/investtosave)

The £1 Million Challenge was set up in 2005 by Sport England to encourage North West workers to get active and contribute to health and well-being in the region. Supported by Granada Television, as part of their Britain on the Move Campaign, the challenge funding from Sport England’s Community Investment Fund has been awarded to 41 public, private and voluntary sector workplaces to implement a project in their workplace that gives them the opportunity to take part in physical activity during their working day. Project timescales range from one to three years, with workplaces receiving grants ranging from £5,000 up to a maximum of £50,000.

www.1millionpoundchallenge.co.uk

The Healthy Stadia Initiative Report (UCLAN for Department of Health 2005)

National research and guidance publications


www.jech.bmj.com

Evidence Briefings, third edition (National Institute for Health and Clinical Excellence 2005)

www.nice.org.uk


www.nice.org.uk

Social Capital for Health: Insights from Qualitative Research (Health Development Agency 2002)

www.nice.org.uk

Best Research for Best Health: A New National Health Research Strategy (Department of Health 2006)

www.dh.gov.uk

New Directions in Social Policy: Developing the Evidence Base for museums, libraries and archives in England (MLA 2005)

www.mla.gov.uk

Creative Solution: Innovative Use of the Arts in Mental Health (Webster S, Clare A, Collier E 2005) Journal of psychosocial nursing and mental health services vol. 43, no.5
Contacts and Links

Sub-regional and regional agencies
LIME (part of the Central Manchester and Manchester Children’s University Hospitals Charity) uses the arts to address the built environment and cultural needs of healthcare settings in the Northwest
www.limeart.org

Manchester Start, part of Manchester Mental Health and Social Care Trust, uses the media of art and gardening to help people who experience mental ill health on the road to recovery
www.startmhc.co.uk

Start in Salford provides arts training and opportunities for people of all ages experiencing mental ill health or social exclusion
www.startinsalford.co.uk

Manchester Institute of Sport and Physical Activity (MISPA), Manchester Metropolitan University, www.mmu.ac.uk

Health and Safety Executive Workplace Health Connect North West Pilot
hbbyosedkeye@groundwork.org.uk

Healthy Settings Development Unit, University of Central Lancashire
www.healthysettings.org.uk

Northwest Regional Development Agency Health and Social Inclusion Team
sue.henry@nwda.co.uk

University of Central Lancashire website for practitioners, users and students of health and/or arts services
www.ucan.ac.uk

Radio Regen toolkit website
www.communityradiotoolkit.com/toolkit/

Arts Council England, North West
www.artscouncil.org.uk

English Heritage
www.english-heritage.org.uk

Museums, Libraries and Archives North West (MLA North West)
www.mlannorthwest.org.uk

Culture NorthWest, the regional cultural consortium
www.culturenorthwest.co.uk

North West on the Move Extraneat
www.northwestnorthemove.co.uk/www/introduction.html

Department of Health Local Exercise Action North West Pilot Project (LEAP)
www.doh.gov.uk

Sports Volunteering North West
www.sportsvolunteeringnw.org

Sustainability North West
www.swnw.org.uk

Morecambe Bay Primary Care Trust React Mental Health team
www.nhpcrt.shf.nhs.uk/react

More Music Inc Morecambe
www.mmicmusicmusic

University of Central Lancashire website for practitioners, users and students of health and/or arts services
www.ucan.ac.uk

North West Public Health Observatory
www.communityradiotoolkit.com/toolkit/

Sports Council England
www.sportengland.co.uk

Arts and Humanities Research Council
www.ahrc.ac.uk

Arts Council England
www.artscouncil.org.uk

British Heart Foundation National Centre for Physical Activity and Health
www.bhfactive.org.uk

Arts Council England
www.artscouncil.org.uk

Sports England
www.sportengland.org.uk

English Heritage
www.english-heritage.org.uk

Arts and Humanities Research Council
www.ahrhcouncil.org.uk

National Lottery
www.national-lottery.co.uk

Contact: julie.hanna@liverpool.gov.uk
Health and Well-being Coordinator

National Network for the Arts in Health
www.nnah.org.uk

The REACH group for the production and use of research evidence about children’s physical activity exercise and health
www.njmu.ac.uk

Greater Manchester Arts and Health Network (contact Pam Rose, Greater Manchester Arts & Health Co-ordinator)
P.rose@wlct.org

Culture Observatory Intelligence Network – cross-cultural sector research network, based at Culture Northwest
www.culturenorthwest.co.uk

Networks in the North West
North West Public Health Group
www.gonw.gov.uk

Greater Manchester Public Health Network
www.gonw.net

CUMBRIA and Lancashire Public Health Network
www.cumbria.gov.uk

North West Health and Physical Activity Forum
www.northwestactive.org.uk

North West Health and Physical Activity Forum
www.northwestactive.org.uk

North West Arts and Disability Forum
www.nwdaf.co.uk

North West Evaluation Network
www.nwevaluation.org.uk

Connected (Oldham Arts and Mental Health Network)
www.connectedarts.co.uk

National Network for the Arts in Health
www.nnah.org.uk

The REACH group for the production and use of research evidence about children’s physical activity exercise and health
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Greater Manchester Arts and Health Network (contact Pam Rose, Greater Manchester Arts & Health Co-ordinator)
P.rose@wlct.org

Culture Observatory Intelligence Network – cross-cultural sector research network, based at Culture Northwest
www.culturenorthwest.co.uk

Heritage Lottery Fund
www.hlf.org.uk

UK Film Council
www.ukfilmcouncil.org.uk

Arts Council England
www.artscouncil.org.uk

British Heart Foundation National Centre for Physical Activity and Health
www.bhfactive.org.uk

Arts Council England
www.artscouncil.org.uk

Sports England
www.sportengland.org.uk

English Heritage
www.english-heritage.org.uk

Arts and Humanities Research Council
www.ahrhcouncil.org.uk

National Lottery
www.national-lottery.co.uk

Contact: julie.hanna@liverpool.gov.uk
Health and Well-being Coordinator

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www.bhfactive.org.uk

Arts Council England
www.artscouncil.org.uk

Sports England
www.sportengland.org.uk

English Heritage
www.english-heritage.org.uk

Arts and Humanities Research Council
www.ahrhcouncil.org.uk

National Lottery
www.national-lottery.co.uk

Contact: julie.hanna@liverpool.gov.uk
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Sports England
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English Heritage
www.english-heritage.org.uk

Arts and Humanities Research Council
www.ahrhcouncil.org.uk

National Lottery
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P.rose@wlct.org

Culture Observatory Intelligence Network – cross-cultural sector research network, based at Culture Northwest
www.culturenorthwest.co.uk
Culture and Health research excellence in North West universities

The North West Universities Association was created in 1990 to promote the role of universities and higher education colleges as a major force in North West England. The association aims to foster collaboration between its 15 members and regional partners for the benefit of Higher Education and the North West region.

The North West’s Higher Education sector is at the heart of both cultural and healthcare activity in the region: from training, to providing specialist facilities and carrying out research. The aim of this directory is to provide examples of the Higher Education sector’s key strengths in culture and health research and provide an overview of the scale of its contribution to this area of work in the North West.

At first glance, the link between HE and healthcare may not appear obvious. But take a moment to think and the connections become clearer. In fact, the HE sector plays a vital role in the practical provision of healthcare services and in working to improve the overall health and well-being of the region. England’s North West is also one of the most culturally vibrant regions in Europe and the HE institutions (HEIs) are integral to this cultural life. Their courses, facilities and initiatives enhance the quality of life of both their students and the surrounding, wider community. The strengths demonstrated by the region’s HEIs in the areas of Health and Culture have led to an understanding of the links between culture and health: this has resulted in collaboration between relevant academics, examples of these are provided in this directory.

For further information about NWUA and our member HEIs please visit our website at www.nwua.ac.uk
**Organisation**: Lancaster University  
**Faculty of Arts and Social Sciences**  
**IAS Building**  
**Lancaster, LA1 4YT**

**Research area**

- Example Project(s)

**Example Project(s)**

- Social Sciences
- North Street
- Health Observatory
- Liverpool John Moores University
- LA1 4YT

**Contacts and references**

- Edge Hill: www.edgehill.ac.uk
- St. Helens Road
- Ormskirk
- Lancashire
- L39 4DP

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**Organisation**: Manchester Metropolitan University  
**Research Institute for Health and Social Change**

**Example Project(s)**

- Synthesis 4: Lifestyle Surveys:
  - developing a local and regional picture – analysis and intelligence from local lifestyle surveys, as part of the Synthesis series of intelligence reports on public health and epidemiology.

**Contacts and references**

- www.mmu.ac.uk
- Tel: 0161 247 2272
- Email: jschostak@mmu.ac.uk

---

**Organisation**: Liverpool John Moores University  
**Research Institute for Sports and Exercise Sciences**

**Example Project(s)**

- Liverpool Sporting playgrounds project.

**Contacts and references**

- www.liv.ac.uk
- Tel: 0151 2314334
- Email: n.ridgers@livjm.ac.uk

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**Organisation**: The University of Liverpool  
**School of English**

**Example Project(s)**

- 'Get Into Reading' (GrF) developed in partnership with Wirral Libraries and Birkenhead and Wallasey Primary Care Trust sets up reading groups in a variety of settings within Wirral's Pathways areas. Some GrF groups have an explicit health aspect and recruit people with mild-to-moderate mental health problems who self-refer or are referred through GPs.

**Contacts and references**

- www.liv.ac.uk
- Tel: 0151 7942830
- Email: jane.davis@liv.ac.uk

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**Organisation**: Manchester Metropolitan University  
**Research Institute for Health and Social Change**

**Example Project(s)**

- Involved in linked, collaborative projects that seek to explore the impact of the built environment and of creatively on well-being, including the impact of participation in arts projects on health, social inclusion and well-being. A separate initiative is to develop a heritage archive of learning disability and learning disability services in the North West.

**Contacts and references**

- www.mmu.ac.uk
- Tel: 0161 247 1961
- Email: a.ramwell@mmu.ac.uk

---

**Organisation**: Liverpool John Moores University  
**Research Institute for Sports and Exercise Sciences**

**Example Project(s)**

- Manchester Institute of Sport and Physical Activity (MISPA), Room 310
- All Saints Building
- All Saints
- Manchester
- M15 4BH

**Contacts and references**

- www.ljmu.ac.uk
- Tel: 0151 2314151
- Email: s.mcallister@ljmu.ac.uk

---

**Organisation**: Manchester Metropolitan University  
**Research Institute for Health and Social Change**

**Example Project(s)**

- Manchester Institute of Sport and Physical Activity (MISPA), Room 310
- All Saints Building
- All Saints
- Manchester
- M15 4BH

**Contacts and references**

- www.mmu.ac.uk
- Tel: 0161 247 1961
- Email: a.ramwell@mmu.ac.uk

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**Organisation**: Lancaster University  
**Faculty of Arts and Social Sciences**

**Example Project(s)**

- The Institute for Health Research (IHR) has expertise in healthy communities and health in children and young people. IHR exists to conduct high-quality health-related research at Lancaster University and to offer quality programmes of postgraduate study, whether by taught course or research. Interests lie fundamentally in the perspectives that the social sciences can bring to an understanding of health and illness; public health; mental health; learning disabilities and supportive and end of life care. More specifically, they include work on Science, Technology & Medicine; health inequalities; Health and Place; lay perspectives on health and illness; the history of social policy and social welfare; the role of the voluntary sector; and aspects of challenging behaviours.

**Contacts and references**

- www.lancs.ac.uk
- Tel: 0151 2314511
- Email: mark.a.bellis@lancaster.ac.uk

---

**Organisation**: Manchester Metropolitan University  
**Research Institute for Health and Social Change**

**Example Project(s)**

- Synthesis 4: Lifestyle Surveys:
  - developing a local and regional picture – analysis and intelligence from local lifestyle surveys, as part of the Synthesis series of intelligence reports on public health and epidemiology.

**Contacts and references**

- www.lancs.ac.uk
- Tel: 0151 2314511
- Email: mark.a.bellis@lancaster.ac.uk

---

**Organisation**: Lancaster University  
**Faculty of Arts and Social Sciences**

**Example Project(s)**

- School of English
- Manchester Institute of Sport and Social Change
- Elizabeth Garside
- Manchester Metropolitan University
- Halliford Road
- Manchester

**Contacts and references**

- www.lancs.ac.uk
- Tel: 0151 2314511
- Email: mark.a.bellis@lancaster.ac.uk

---

**Organisation**: Manchester Metropolitan University  
**Research Institute for Health and Social Change**

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- Tel: 0151 2314334
- Email: n.ridgers@ljmu.ac.uk

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**School of English**

**Example Project(s)**

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**Contacts and references**

- www.liv.ac.uk
- Tel: 0151 7942830
- Email: jane.davis@liv.ac.uk
Culture & Health Building the Evidence Directory

Organisation | Research area | Example Project(s) | Contacts and references
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University of Salford | The Centre for Public Health Research is undertaking a programme of research work which is investigating the impact of a range of physical activity interventions on the health status of different population groups throughout the North West. | Evaluating the impact and effectiveness of community exercise referral programmes in the North West of England. | Dr. Lindsay Dugdale, Email: l.dugdale@salford.ac.uk, Tel: 0161 295 2674

School of Leisure, Hospitality and Food Management | Management and Management Sciences: research primarily based around education, short courses, consultancy research for industry. | Esporta leisure group. Research based around user profiles and customer needs. | Paul Fallon, Management and Management Sciences Research Institute School of Leisure, Hospitality and Food Management, Email: p.fallon@salford.ac.uk, Dr. P Schofield, Email: p.schofield@salford.ac.uk, Tel: 0161 295 5000

St Martin’s College | The Centre for Health Research & Practice Development (CHRPD) supports a variety of research, evaluation and practice development initiatives which feature collaboration between arts and health. Strategic priorities: The use of stories and narrative as tools in health action research & practice development. | Organised the Collaborative Action Research Network (CARIN) International Study Day on ‘The Power of Story-telling in Action Research’ June 2004 Ambleside campus. | Dr. Ruth Balogh, CHRPD Director, Email: rbalogh@ucsm.ac.uk, Tel: 01228 616360. Dr Gonzalo Araoz, CHRPD Research Assistant, Email: g.araoz@ucsm.ac.uk

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Culture Northwest is a thinking, networking and advocacy organisation. Culture Northwest is the Cultural Consortium for England’s Northwest, established in 1999 by the Secretary of State for Culture, Media and Sport, and its role is to drive the Regional Cultural Strategy. Culture Northwest’s core funding is predominantly provided by the Department for Culture, Media and Sport and the Northwest Regional Development Agency.

The Northwest Culture Observatory is part of Culture Northwest and is supported by Arts Council England, North West, Museums, Libraries and Archives North West, English Heritage, Government Office for the North West, Northwest Regional Development Agency, North West Universities Association and Sport England.

For more information visit www.culturenorthwest.co.uk

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