



MUSEUMS **FOR** HEALTH **AND** WELLBEING

A PRELIMINARY REPORT FROM THE NATIONAL ALLIANCE
FOR MUSEUMS, HEALTH AND WELLBEING



National Alliance
for Museums,
Health & Wellbeing



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EXECUTIVE SUMMARY

"This report sets the scene for a new era regarding the important role of culture in helping to improve the public's health; positioning museums as vital community assets which can help to meet local health and wellbeing goals and ambitions acting in collaboration with local communities and partner agencies."

Professor Kevin Fenton

National Director of Health and Wellbeing
Public Health England

"It is clear from this report that the museums sector is making an enormous contribution to improving people's lives and enhancing physical health and mental wellbeing. This is an exciting new era for the sector, which is leading the way in demonstrating how culture can actively contribute to prevention of ill health, quality of life, healthy ageing and human flourishing."

John Orna-Ornstein

Director of Museums and East of England
Arts Council England

"Over the past few years, an increasing number of museums have been exploring the impact their collections can have on people's health and wellbeing. This has emerged against a backdrop of an increasing interest from the health sector in the impact of cultural engagement on health outcomes, coinciding with changes in health funding which has given more autonomy to local commissioners to explore new models of health and social care provision."

Damien Hebron, Director

London Arts in Health Forum and Board Member
National Alliance for Museums, Health and Wellbeing



Marketplace stands at the Museums for Health and Wellbeing conference. ©Andy Ford

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INTRODUCTION

MUSEUMS, HEALTH AND WELLBEING IN CONTEXT

In recent years there has been a considerable increase in programmes not only to improve health and wellbeing, but also to provide accessible education, boost vocational skills, support people with special educational needs (SEN) and work with some of the most marginalised people in society such as offenders, people living in poverty and refugees. Examples include Nottingham's Galleries of Justice working to incorporate offenders in the museum itself by offering work placements in its shop and café¹ and Pallant House Gallery's charity Outside In², which offers mentoring, training and a professional platform exclusively to disabled or marginalised artists.

In tandem there is a growing field of research which seeks to understand and evaluate the benefits of museum activities for individual and societal health and wellbeing (See Appendix I for a summary).

This report describes the wealth of activity around health, wellbeing and social care that museums and galleries are already offering across the UK, and provides the context in which the National Alliance for Museums, Health and Wellbeing was established.

NATIONAL ALLIANCE FOR MUSEUMS, HEALTH & WELLBEING

The National Alliance for Museums, Health and Wellbeing was established in July 2015 in recognition of the increasing contribution that museums and galleries are making to health and wellbeing. The Alliance is a consortium led by UCL Public and Cultural Engagement, National Museums Liverpool, the British Museum/Age Friendly Museums Network, the UK Medical Collections Group represented by the Thackray Medical Museum, Tyne & Wear Archives & Museums, Manchester Museums and Galleries Partnership, the Research Centre for Museums and Galleries at the University of Leicester's School of Museum Studies, the Museums Association, the National Alliance for Arts, Health & Wellbeing and the Cultural Commissioning Programme/NCVO.

The Alliance is a place where information about museums and health can be shared, to improve existing practice, help build resilience and provide resources and support for those individuals and organisations working in this area of activity, and its mission is to:

- provide leadership and advocacy for the sector's contribution to health and wellbeing;
- identify areas of best practice, and gaps in knowledge and training;
- provide support, guidance and recommendations on best practice, getting started, partnership work and health commissioning;
- establish a common language for this interdisciplinary field and highlight what works.

¹ www.museumsassociation.org/museum-practice/museums-and-prisons/15042013-volunteers-prisons

² <http://outsidein.org.uk>

HEALTH AND WELLBEING ACTIVITIES IN UK MUSEUMS

OUR APPROACH

In order to understand this emerging field of practice, a scoping exercise was undertaken by the Alliance to map health and wellbeing activity across the UK museum sector. Research took place between September 2015 – February 2016. Due to the magnitude of current work and the speed of growth, the results presented in this report represent the tip of the iceberg of work in this field (See Appendix 1, page 51). The results of this research are available on the Alliance website which contains over 200 resources and a searchable database.

The mapping process included:

- A literature review of published peer-reviewed and grey literature.
- An extensive online search identifying grey literature. Reports, toolkits and other relevant support documents and guides were recorded and relevant results added to the Alliance website. The toolkits were gathered to serve as a guide for museums looking to build projects, partnerships, obtain funding and conduct high quality evaluation for their projects and programmes.

A survey of existing health and wellbeing projects in museums. The survey was widely circulated between July and November 2015 and gathered information on projects, target audiences, partnerships, evaluation results and publications (See Appendix 2, page 52).

- A series of in-depth telephone interviews with museum professionals as well as informal meetings at a number of sector-specific training events and conferences. This included running a pop-up information stand at the Museums Association Conference 2015 in Birmingham, where the Alliance team met over 200 museum professionals over the course of two days.



202 online resources including:



1 glossary of health terms



7 books



63 articles



50 reports



48 toolkits



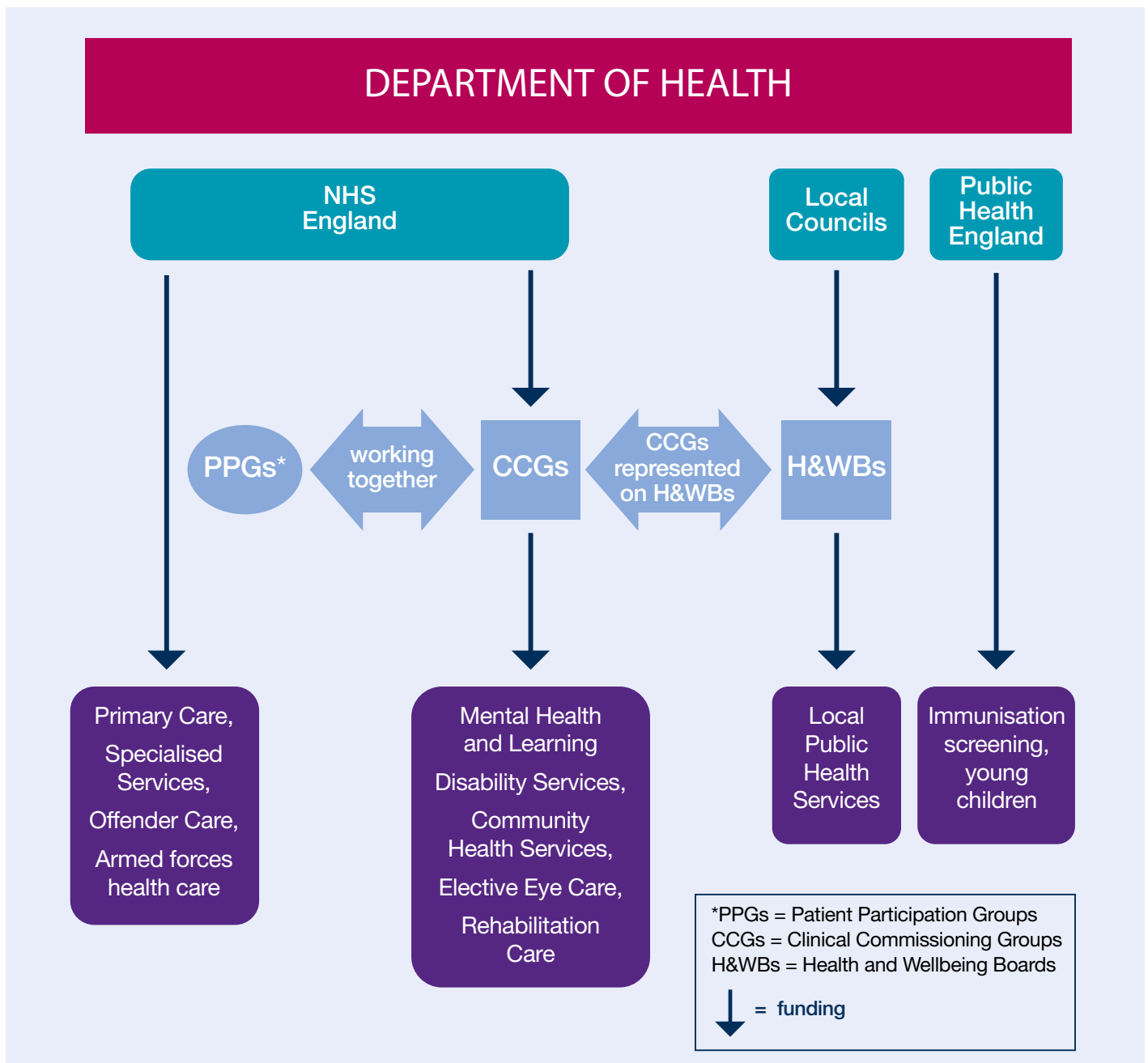
33 case studies

WHAT IS HEALTH AND WELLBEING

There are many definitions of health and wellbeing. One of the most commonly cited is the World Health Organisation which defines health as ‘a state of complete physical, mental and social well-being and not merely the absence of disease or infirmity’ (WHO 1946: 100).

Understanding the structure of the UK health and social care systems is vital for organisations looking to contribute to the health and wellbeing agenda so we have provided

guidance on NHS England structures as well as clinical and cultural commissioning pathways. Analysis of local authority health strategies as well as interviews with clinicians and arts in health practitioners fed into this work. Outcomes include a glossary with 124 key terms compiled specifically for museums to make sense of health jargon and overcome language barriers as well as a simplified diagram of the health care system in England to help navigate complex NHS structures.



An overview of the health care system in England

Word/Phrase	Definition	Links/References
C		
Child and Adolescent Mental Health Services (CAMHS)	This terms captures all NHS services targeting the mental health support of children and adolescents experiencing emotional and behavioural problems. Examples of these problems can be conduct-related problems, anorexia and experience of low mood or anxiety. These services usually have multidisciplinary teams of clinicians ensuring that the child receives holistic support.	http://www.nhs.uk/NHSEngland/AboutNHSservices/mental-health-services-explained/Pages/about-childrens-mental-health-services.aspx
The Care Act	The Care Act (2014) refers to recent parliamentary legislation regarding health care. The aim of the Act was to examine and update the existing 60-year old act regarding health and social care in England. Amongst other things the Act gave more power to councils over health care. The Care Act has reviewed and reformed a number of laws relating to adult social care, and has now put emphasis on fairer care for people, prevention, overall wellbeing and putting people in control of their care.	http://www.legislation.gov.uk/ukpga/2014/23/contents/enacted
Care Navigators	Care Navigators are primarily volunteers who help people over the age of 50 who experience social isolation and offer support with financial, housing, health and social care matters.	https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/186858/lancashire-care-navigator.pdf
Care Plan	A Care Plan is an agreement a patient makes with a health care professional, that involves day-to-day health management. Care Plans are particularly relevant to people with long-term/chronic conditions and include a list of health needs as defined during the clinical assessment, the ways in which these needs will be met, the outcomes and information about personal budgets. (see also Personal Budgets)	http://www.nhs.uk/Planners/Yourhealth/Pages/Careplan.aspx
The Care Quality Commission (CQC)	The Care Quality Commission exists to ensure hospitals, care homes, dental and GP surgeries, and all other care services in England provide quality care, and supports services to make improvements.	http://www.cqc.org.uk/ AND http://www.nhs.uk/NHSEngland/thenhs/healthregulators/Pages/carequalitycommission.aspx
Clinical Commissioning Group (CCG)	Clinical Commissioning Groups (CCGs) were created by the Health and Social Care Act in 2012. They are NHS-based bodies led by clinicians and are responsible for the planning and commissioning of health care services for their local area, replacing Primary Care Trusts. There are now 211 CCGs in England.	http://www.nhs.uk/ccg/ To find your CCG go to: http://www.nhs.uk/ServiceSearch/Clinical%20Commissioning%20Group/LocationSearch/1
Cognitive Behavioural Therapy (CBT)	Cognitive Behavioural Therapy is a therapeutic model developed by Aaron T. Beck. CBT tackles negative thoughts and takes action against problematic behaviours. Amongst other methods, CBT involves giving the patient "homework", in the sense that it asks of the patient to actively engage with what they want to change in their life, by acting on it, outside the therapy room.	http://www.beckinstitute.org/ AND https://www.mindquize.com/about/cognitive-behavioral-therapy.php AND http://www.nhs.uk/Conditions/Cognitive-behavioural-therapy/Pages/introduction.aspx
Cognitive Stimulation Therapy (CST)	Cognitive Stimulation Therapy is a short-term therapy developed particularly for patients with early-stage dementia. It involves activities aimed at creating new knowledge, learning, and providing an environment where social interaction in itself plays a major role in the participants' experience. Many museums base their activities on these principles. (see also New Learning)	http://www.cstdementia.com/ AND http://www.ucl.ac.uk/international-cognitive-stimulation-therapy
Commissioning	Commissioning is the process of ordering health services. It is a complex process, involving understanding local health needs, planning of services to meet those needs and securing services, then monitoring the services that have been selected. This is also what is known as the commissioning cycle.	http://www.kingsfund.org.uk/topics/commissioning
Commissioning Support Unit (CSU)	CSUs provide support on multiple levels so that commissioners can deal with the clinical aspect of commissioning and leadership in a more focused manner. CSUs provide support with contract, market and financial management, procurement, HR-related matters, contract negotiations and provide business advice.	https://www.england.nhs.uk/commissioning/comm-supply/csu/
Community Interest Company (CIC)	The Community Interest Company (or CIC) model was established by the Companies Act in 2004. CICs provide a legal form for businesses aiming to benefit the community or services that have a "social purpose". These services are not primarily for-profit businesses. This business model is particularly useful if these companies cannot or do not wish to become charities. The CIC model ensures that the intention of the service/ business/ company is to provide community services and at the same time has the advantages of a private business.	http://www.cicassociation.org.uk/about/what-is-a-cic AND http://www.communitycompanies.co.uk/community-interest-companies
Community Intermediate Care Service (CICS)	Intermediate care services are part of the NHS and support patients in becoming independent during long-term care, by offering short term care and rehabilitation. They work with family, carers, and health professionals.	http://www.sth.nhs.uk/services/a-z-of-community-services?id=15
Complex Care	Complex Care refers to the support and treatment offered to people with complex needs usually by a range of medical staff.	http://www.helpinghandshomecare.co.uk/complex-care/
Complex Needs	Complex Needs is a term that describes the health care needs of people whose conditions require complex continuous care and frequently require services from different practitioners in various settings. This is often a result of the individual being diagnosed with more than one health problem.	http://www.gov.scot/Publications/2007/01/18133419/4
Cost-Benefit Analysis (CBA)	Cost-Benefit Analysis or Benefit-Cost Analysis, is an approach whereby the benefits and weaknesses of an activity (or transaction) in a business, are measured against each other to ensure the best outcome.	https://www.mindtools.com/pages/article/newTED_08.htm
Cultural Commissioning	Cultural Commissioning refers to the process of allocating funding to and evaluating of services in the cultural sector. For more information on the commissioning process please see also the Commissioning entry.	http://www.artscommissioningtoolkit.com/ AND https://knowhownonprofit.org/funding/cultural-commissioning/understanding-cultural-commissioning
D		
Dementia	Dementia defines a number of symptoms related to memory loss and difficulties with thinking, problem-solving or language. Dementia is primarily a result of Alzheimer's Disease or brain-related illness such as stroke. There are currently 850,000 people living with dementia in the UK. Dementia is one of the largest areas of work for museums in the health and wellbeing field.	https://www.alzheimers.org.uk/site/scripts/documents.php?categoryID=200360
Dementia Friendly Communities	Dementia Friendly Communities is an Alzheimer's Society initiative that aims to sensitise communities to become more dementia-friendly. This entails re-thinking access and actively creating an inclusive environment that will take into account the needs of people living with dementia. Everyone can take part in creating Dementia Friendly Communities, from local businesses to NHS services.	https://www.alzheimers.org.uk/dementiafriendlycommunities
Dementia Friends	Being a Dementia Friend means taking action on a personal level in matters to do with dementia, whether that means supporting a friend with dementia, volunteering for dementia, or finding out more about dementia. The Dementia Friends organisation currently has about a million and a half members.	https://www.dementiafriends.org.uk/
Dementia Action Alliance (DAA)	DAA aims to motivate society to actively engage with dementia. DAA supports communities and services based in England to create action plans that will support people to live better while the cost of the intervention is reduced. A number of museums and galleries have joined the Alliance with action plans.	http://www.dementiaaction.org.uk/
Depression	According DSM-5, Depression or Major Depressive Disorder is characterised by low mood for most of the day for a significant period of time (at least two weeks), anhedonia (disinterest or lack of pleasure in activities), weight loss or unusual increase in appetite, insomnia, fatigue, feelings of guilt, rumination, lack of concentration and recurrent thoughts of death. It is important to note that for a diagnosis to be conclusive several factors need to be assessed in conjunction with the exhibited symptoms such various types of loss (loved ones, job, material losses, medical illness). One in four people is affected by depression.	http://www.nhs.uk/conditions/depression/Pages/introduction.aspx AND http://www.oneinfourmag.org/
Diagnostic and Statistical Manual of Mental Disorders (DSM-5)	DSM-5 is the latest edition of the manual for the classification of all mental disorders. The manual is used by mental health professionals across the world. The DSM is used in clinical and community settings and it is also used as a tool to collect public health statistics about the diagnosis of psychiatric disorders.	http://www.dsm5.org/Pages/Default.aspx
Devolved Health	In health care terms, devolution refers to the change in management of health care financial resources from	http://www.kingsfund.org.uk/sites/files/kf/field/field_publication_file/devolution-

Glossary of health terms for museums, compiled by the National Alliance and available to download from the Resources section of the website at <https://museumsandwellbeingalliance.wordpress.com/links>



Object handling for wellbeing workshop. ©Andy Ford

RESULTS – Audiences

Our research yielded 603 results from 261 museums including one-off events, short-term and long-term projects and ongoing, well-established programmes.

In the following section we present health and wellbeing activity by audiences/participants (see below) as well as by activity type (see the Activities section from p27).

OLDER PEOPLE

Older people are by far the largest audience for museums in terms of health and wellbeing projects (n=179, 29.68% of all projects). This audience group includes older people over the age of 60 as well as isolated older people and vulnerable older people living in care homes. In a handful of cases (17) museums have defined their provision for older people from age 50-55 – and we have also included those projects in this group. Supporting active ageing is one reason some museums are engaging with people in their 50s and 60s who may still be some way before retirement. This is the case for instance with the *if: Volunteering for Wellbeing* programme delivered by IWM North, Manchester Museum and the Museum of Science & Industry, which engages with people over the age of 50, giving participants a chance to gain new skills and be part of a vibrant community³.

The importance of this audience for museums and the fact that many of these projects are both funded and sustainable reflects the substantial demand for this work and the need to support a population that is not only living longer, but living longer with ill health and often to very old age. Initiatives such as the *Prime Minister's challenge on dementia 2020*⁴ and *Public Health England's Older People's Health and Wellbeing Atlas*⁵ are important national drivers.



³ <http://volunteeringforwellbeing.org.uk>

⁴ www.gov.uk/government/publications/prime-ministers-challenge-on-dementia-2020

⁵ www.wmpho.org.uk/olderpeopleatlas

Reminiscence work with older people is widespread across all museum types in the UK, with provision ranging from large-scale programmes run by a number of partner museums such as Museum of Oxford's *MOOR Reminiscence programme*⁶ to smaller-scale sustainable provision such as Manchester Jewish Museum's *Sharing Stories*⁷ which also involves boxes with handling objects.

While much of the work with older people centres around reminiscence and there are major overlaps with dementia work (see below) – not all projects involving older people have this as a main focus. It is also worth pointing out that many older people with early stage dementia may be undiagnosed. Programmes like the Geffrye Museums's *Evergreen Gardeners*⁸ for example are aimed at older people and their carers, with all kinds of health vulnerabilities, including social isolation. *Evergreen Gardeners* uses the museum's 'period garden rooms' and the horticultural significance of the local area as inspiration and is carefully designed to take into account a range of physical and sensory disabilities participants may have.

Not all work is focused on memory. *Encountering the Unexpected*, a project led by the Research Centre for Museums and Galleries (RCMG), is proactive in not using memory, but rather is engaging with natural heritage collections to support successful ageing by focusing on older peoples' experiences of the present and their stake in the future through unusual encounters. *Encountering the Unexpected* draws on evidence from an earlier project, *Mind, Body, Spirit*, which used objects from three museums (Crich Tramway Village and Museum, The Cottage Museum, Woodall Spa, and Kettering Museum) to promote older peoples' positive wellbeing, keep them active and independent, and involved in social activities. Objects were chosen for their curiosity value, ability to stimulate creative thinking and questioning, and encourage active minds (Dodd and Jones 2014). The Age Friendly Museums Network brings together museums, galleries and arts professionals with those from health and social care, the voluntary sector, research professionals and older people themselves to share their skills and expertise to create the best experience for older audiences⁹.

A particularly interesting area of work with older people is intergenerational work. The Serpentine Gallery's *Skills Exchange*¹⁰ project saw the collaboration of young artists, social housing professionals and architects with older people living in several London boroughs. The project was an opportunity for people to share knowledge and skills in relation to exclusion in decision-making by looking through the connections these people have with the housing development of their area.

PEOPLE DIAGNOSED WITH DEMENTIA

The second largest audience is people diagnosed with dementia (n=113, 18.73% of all projects). Work with older people and those living with dementia when combined account for half of all museum projects surveyed. This focus reflects the demographic trends of an ageing population with an estimated 850,000 people currently living with dementia in the UK¹¹.

With the exception of care home projects that are specifically directed at people in the late stages of dementia, such as the provision of Leicestershire's Open Museum sensory resource *Touch Tables*¹², the vast majority of dementia projects are aimed at people with early to mid-stage dementia. The level of museum engagement with dementia is extensive, from the provision of one-off workshops to the delivery of long-term sustainable projects. National Museums Liverpool's *House of Memories*¹³ is an established programme that continues to grow dynamically with new elements such as training for carers, a tablet application that people diagnosed with dementia can enjoy with family members and medical carers as well as intergenerational activities, memory walks and suitcases packed full of objects for handling.

A particularly interesting initiative within the programme was *Mi Smarthouse*,¹⁴ a display of 'life enhancing technologies' which proposed easy solutions for living independently and more safely in the home when experiencing particular health needs such as dementia or other problems.

6 www.oxford.gov.uk/info/20206/learning_and_outreach/782/museum_reminiscence_service

7 www.manchesterjewishmuseum.com/learning/sharing-stories-reminiscence

8 www.geffrye-museum.org.uk/learning/community-outreach/older-people/evergreen-gardeners

9 <http://ageactionalliance.org/what-is-the-age-friendly-museums-network-formally-age-collective>

10 <http://baringfoundation.org.uk/wp-content/uploads/2009/08/AgeingArtfully.pdf>

11 www.alzheimers.org.uk/dementiauk

12 www.leics.gov.uk/index/leisure_tourism/osp_museums/open_museum/artworks/touchables.htm

13 www.liverpoolmuseums.org.uk/learning/projects/house-of-memories

14 <http://blog.liverpoolmuseums.org.uk/2013/06/mi-smarthouse-at-museum-of-liverpool>



2/3 of all activities are aimed at older adults, people with dementia or mental health problems

Examples of other large scale, sustainable programmes are *Living Each Season* at Royal Albert Memorial Museum (RAMM)¹⁵, *Sensory Palaces* at Historic Royal Palaces¹⁶ and Beamish Museum's overall provision through their open air space use as well as specific activities for people with dementia and their carers. There are also major consortium projects such as *Reawakening the Mind* and *Journeys of Appreciation* which see museums working in partnership with a range of other cultural organisations¹⁷. The *ADAPT* project at Yorkshire Sculpture Park involved developing a series of creative art workshops for dementia patients using clay, tiles, plaster, twigs and a range of other materials¹⁸. Funded by South West Partnership NHS Foundation Trust, the project also launched an exchange of staff training for both museum and NHS staff. All these projects involve engagement with creative activities and/or object handling, and in many cases, carers play a vital role in the delivery of the activity.

The *Dementia Friendly* events at the Museum of Cannock Chase, Pallant House Gallery's *Art Views*,¹⁹ Orleans House Gallery's *Imagine and Talk and Draw*²⁰, and Plymouth City Museum and Art Gallery's council-commissioned *Art and Minds*²¹ are just some examples of smaller museums

delivering sustainable creative activities for people with dementia. While much of dementia work revolves around reminiscence there are also a few museums using a model of new learning and activities loosely based on Cognitive Stimulation Therapy²² which encourages people with early to mid-stage dementia to engage in activities that will help them formulate new memories and knowledge.

We found a range of activities offered to people with dementia and their carers. These include health walks, dementia cafés which serve as both information points and informal socialising hubs for both people with dementia and their carers, singing and joining choirs (particularly in collaboration with Alzheimer's Society²³) and using boxes of objects. Kirklees Museums and Galleries²⁴, Suffolk Museums²⁵ and Glasgow Museums²⁶ are exceptionally organised and well-resourced when it comes to boxes, cases and suitcases.

Intergenerational projects show great imagination, for example: *Exploring Stuff*²⁷ project at Bexhill Museum, which explores our relationship to objects and investigates how objects enhance our sense of wellbeing and Culture Coventry's work with schoolchildren and older people with dementia, which produced a book of memories of Coventry

15 www.rammuseum.org.uk/about-ramm/participation/living-each-season

16 www.hrp.org.uk/hampton-court-palace/learning/adults/sensory-palaces

17 www.arts4dementia.org.uk/reawakening-the-mind-report and www.slam.nhs.uk/about-us/clinical-academic-groups/older-adults-and-dementia/our-services/inpatient-and-specialist-care

18 www.ysp.co.uk/page/adapt/es

19 <http://pallant.org.uk/learning-community/learn/learn/community-programme/art-views>

20 www.richmond.gov.uk/home/services/arts/orleans_house_gallery/education_at_orleans_house_gallery/classes_for_adults/art_sessions_for_people_with_dementia.htm

21 www.ahsw.org.uk/studies.aspx?x=1&id=1614

22 www.cstdementia.com

23 www.alzheimers.org.uk/site/scripts/documents_info.php?documentID=760

24 www.kirklees.gov.uk/leisure/museumsgalleries/pdf/reminiscenceresources.pdf

25 <http://suffolkmuseums.org/museums/community/reminiscence/>

26 www.glasgowlife.org.uk/museums/about-glasgow-museums/open-museum/about-the-Open%20Museum/resources/ReminiscenceKits/Pages/default.aspx

27 www.bexhillmuseum.co.uk/bexhill-museum/bexhill-exhibitions-collections.html

that is now used in learning and outreach sessions and is also available to purchase in the museum shops²⁸ (see further details in the Publishing/Sales section, p.37). Dementia is also an area where museums have partnered with HEIs on research projects, for instance Tunbridge Wells Museum & Art Gallery's *More than Reminiscence*²⁹ project and Aspex Gallery's *Generate*³⁰.

Many museums and galleries have now joined the Dementia Action Alliance (DAA) and have pledged to actively include dementia in their structure by submitting an action plan to the DDA. We have seen many collaborations with care homes, Age UK and Alzheimer's Society and museums undertaking Dementia Friends and other dementia awareness training.

PEOPLE AFFECTED BY MENTAL HEALTH ISSUES

This audience category encompasses all mental health-related activity, including mild to severe depression and anxiety disorders (including phobias) or episodes of extreme stress (n=107, 17.74 % of all projects). The majority of museums engaging with mental health service users do not tend to target specific disorders and instead aim to build confidence, reduce social isolation and foster a greater ownership over life.

Alongside older adults and people with dementia, this audience group is the third most significant for UK museums. With mental health-related (or neurological) issues affecting one in four people worldwide and in the UK³¹ and with continuous funding cuts to the mental health sector³² it is not surprising that museums are focusing on this area, though changes towards a community-led, prevention-based health care model are also important drivers for this work. Museums are uniquely placed to offer support to those who are experiencing difficulties with their mental health. Given the impossibility of doing justice to museums' work with this audience, in this section we highlight some representative examples of the range of work in adolescent and adult mental health across the country.

Yorkshire Sculpture Park (YSP) has run an innovative health programme for several years. The *Vivify* project focuses on older age mental health and invites people to take part in sculpting and arts and crafts activities³³. The project has an interesting training angle as clinicians received training by an art educator at YSP as part of this project. YSP extends its mental health provision across generations through *Breathing Space*³⁴, a project directed at vulnerable young people (14–16) which combines art therapy, the outdoors, art, structured and unstructured wellbeing activities. Equally innovative in approach is the Aspex Gallery in Portsmouth³⁵ which worked with young people aged 11-25 who had low self-esteem about their body image, using art and food in collaboration with mental health workers.

In adult provision there is much good practice including *Ways of Seeing* at The Lightbox, a programme of ongoing support to mental health service users³⁶ or the V&A's *Social*, a monthly meeting group for adults with mental illness (a mental health café of sorts)³⁷.

The Manchester Mental Health and Social Care Trust developed the *Health Trainer* service, which referred people with complex health needs to different cultural and sport organisations including Manchester Art Gallery and People's History Museum. An evaluation of the project found both increased wellbeing for participants and that the scheme represented excellent value for money. As a result, the scheme secured buy-in from Public Health commissioners³⁸. Sudley House (National Museums Liverpool) provide the setting for the Poet-in-Residence writing project, commissioned by Mersey Care NHS Trust for older service users with mental health support needs. As an outcome of this work, the project partners are currently planning a two year city-wide *Writing and Wellbeing* initiative (2016–2018)³⁹.

Royal Albert Memorial Museum (RAMM) co-produced a six week course with Devon Recovery Learning Community (DRLC) aimed at people affected by mental health issues.

28 www.theherbert.org/news/herbert-helps-patients-dementia
29 <http://dementiafriendlykent.org.uk/tunbridge-wells-museum-and-art-gallery>
30 www.aspex.org.uk/whats-on/participation/generate-weekly-workshops-for-people-with-dementia
31 For further details see www.who.int/whr/2001/media_centre/press_release/en/ and <https://www.mentalhealth.org.uk/statistics/mental-health-statistics-uk-and-worldwide>
32 www.theguardian.com/society/2015/nov/12/mental-health-budget-cuts-putting-services-under-huge-pressure

33 www.southwestyorkshire.nhs.uk/quality-innovation/creative-minds/project-directory/vivify-people-landscape-sculpture/ and <http://www.ysp.co.uk/page/vivify-people-/landscape-/sculpture/es>
34 www.ysp.co.uk/page/breathing-space/es
35 www.portsmouth.co.uk/news/people/portsmouth-mental-health-workers-serve-up-new-ideas-1-6400559
36 www.brunel.ac.uk/_data/assets/pdf_file/0010/256069/ways-of-seeing-evaluation-2.pdf
37 www.vam.ac.uk/content/articles/a/adult-social-inclusion-programme/
38 www.ncvo.org.uk/images/documents/practical_support/public_services/cultural-commissioning/Manchester_case_study_Cultural_Commissioning_010915.pdf
39 North End Writers lead on these projects <http://www.northendwriters.com/index.asp?pageid=483532>

The *Collections and Identity* course used the museum's collections to support people 'who felt their identity had been compromised in some way'⁴⁰. Evaluation showed a 20% overall group improvement.

Museums often participate in festivals or themed days/weeks to join the mental health debate. Two examples are the Science Museum's involvement in *Depression Awareness Week*⁴¹ and Tate Modern's FLIGHT programme, which celebrates *World Mental Health Day*⁴². Collaborations with the third sector are also quite common, with Mind and smaller charities, as well as arts-in-health teams and Art Management departments in the NHS.

As part of their larger project *Exceptional & Extraordinary: unruly bodies and minds in the medical museum*, the Research Centre for Museums and Galleries (RCMG) commissioned the performance *Hold the Hearse* by Julie MacNamara which drew on collections from Bethlem Museum of the Mind and explores the lived experiences of people with mental health and the sometimes crushing medical approaches to care. The project was the basis for wider discussions of what we mean by difference and why some people's experiences are privileged over others.

ADDICTION RECOVERY

This category is represented by a small group of projects (n=11, 1.82 % of all projects) which seek to support people with addiction (or substance-related problems), especially to alcohol and drugs. Tyne & Wear Archives & Museum (TWAM) has had a long-standing programme aimed at addiction and justice recovery through *The Recovery RICH Programme (Recovering Identities through Culture & Heritage)*⁴³. Research undertaken on the impact of the TWAM programme on measures of confidence, sociability and wellbeing, using a 'ladder of change' model, showed positive increases across all measures and participants benefitted from gains in pride, learning and skills, and creativity⁴⁴.

SPECIAL EDUCATIONAL NEEDS (SEN)

Support for Special Educational Needs (n=26, 4.31% of all projects) appears to cut across outreach and community engagement departments in museums. It includes creative activities, extends to educational programmes and embodies all aspects of museum access. As the Museum of Learning Disability, the whole of Langdon Down Museum is devoted to this subject⁴⁵. Leeds Museum Discovery Centre with the involvement of Leeds Art Gallery and Thackray Medical Museum, ran *365 Leeds Stories*, a storytelling and map-making project uncovering the hidden histories of people with learning difficulties in Leeds⁴⁶.



TACTILE TOO textile handling resource at the Whitworth Art Gallery created by Michael Brennan-Wood. ©Andy Ford

40 www.rammuseum.org.uk/about-ramm/participation/collections-and-identity

41 https://uk.pearson.com/health-and-psychology/health-psychology-blog/2012/04/depression_awareness_week.html

42 www.tate.org.uk/whats-on/tate-modern/courses-and-workshops/flight

43 <https://twmuseums.org.uk/about/communities>

44 Morse, N., Thomson, L.J., Brown, Z. & Chatterjee, H.J. (2015). Effects of creative museum outreach sessions on measures of confidence, sociability and well-being for mental health and addiction recovery service-users. *Arts & Health: An International Journal of research, Policy and Practice*, 7(3), 231–246.

45 <http://langdondownmuseum.org.uk>

46 www.hlf.org.uk/our-projects/365-stories-charting-boundaries-leeds-story-disabled-and-marginalised-people and <http://www.365leedsstories.org>

AUTISTIC SPECTRUM (n=13, 2.15% of all projects)

Some museums have specifically created access offers for people on the autistic spectrum⁴⁷. The Museum of Childhood has a well-established programme with out-of-hours visits and workshops that children can join⁴⁸; the Museum also works with children with physical disabilities and sensory impairments. A similar special early morning access programme, *Open Doors*, is run once a month at Manchester Art Gallery for children aged 5–12 who have autism. Multisensory material is placed in the galleries in front of artwork to encourage experimentation and engagement in a safe way⁴⁹. Leicestershire County Council's Open Museum runs after school clubs for teenagers with autism, drawing on the collections to run science experiments, historical role-play and activities such as stop frame animation⁵⁰. In 2014, the Royal Air Force Museum London became the first museum in the UK to be awarded an Autism Access Award in recognition of its autism friendly trail⁵¹.



Specialist accessible art resource for children and adults with severe learning disabilities developed by the Seashell Trust. ©Andy Ford

WAR VETERANS

Projects with war veterans (n=15, 2.48% of all projects) often have interesting approaches to healing, particularly in relation to Post-Traumatic Stress Disorder (PTSD). It is worth noting that PTSD appears in projects only in relation to war veterans, whereas there is a clear link with asylum seekers and refugees and other people who have gone through traumatic life events.

The Freud Museum worked with A-level Psychology students and war veterans residing in a treatment centre of the Ex-Services Mental Welfare Association *Combat Stress* on the *Archaeology of Conflict: Unearthing the psychological* project. The students recorded interviews with veterans which were influenced by psychoanalytic principles. Playwright Benjamin Davis created the play *Not Yet Nervous* with the students based on the ex-soldiers' experiences and what they described about their former lives.

RAMM's Once a Warrior project worked with ex-servicemen and women who looked at the material culture of Native American warrior societies to reflect on the 'military mind' and drew parallels with their own experiences⁵². As a result, participants felt better connected to civilian society and the project raised awareness of PTSD.

UNPAID CARERS AND MEDICAL CARE SUPPORT STAFF

This is an audience group which includes carers of people with chronic illness, learning impairments and older people, as well as staff in professional caring or medical roles (n=66, 10.94% of all projects). In the majority of cases family members in the role of full-time carers are invited to join in with activities but we have also seen activities organised exclusively for carers and/or medical staff as fun, 'respite' activities including day-trips to Beamish Museum during Carers Week⁵³. Arts 4 Dementia's *Reawakening the Mind* dementia project involved a large number of museums and cultural organisations across Greater London and actively included carers. Evaluation found a positive impact on the quality of life of carers, including stress relief, improved mood, restored social interactions with family members, reduced social isolation through developing a support network with other carers and greater confidence through developing new creative skills⁵⁴.

⁴⁷ There are many advocates for increasing access and running more projects for children and adults on the autistic spectrum, and there is a wealth of information on the subject on the Museums and Autism and Tincture of Museum blogs

⁴⁸ www.vam.ac.uk/moc/learning/sen

⁴⁹ www.museumassociation.org/museums-change-lives/20042015-open-doors-manchester-art-gallery-case-study

⁵⁰ www.leics.gov.uk/index/leisure_tourism/osp_museums/open_museum/wellbeingprojects/afterschoolclubs.htm

⁵¹ www.rafmuseum.org.uk/london/whats-going-on/news/education-officer-leads-way-for-raf-museum-to-beco

⁵² www.rammuseum.org.uk/about-ramm/participation/once-a-warrior

⁵³ www.durham.gov.uk/article/6145/Supporting-Carers-Week

⁵⁴ See pp34-43 of the *Reawakening the Mind* Evaluation Report www.arts4dementia.org.uk/reawakening-the-mind-report

OFFENDER REHABILITATION

This category includes young offenders and prisoners of all ages (n=30, 4.97% of all projects). While a relatively small audience for museums, offender rehabilitation programmes show great creativity and variety. Much of this relates to the nature of working within prison settings including restrictions regarding access, security arrangements and types of materials allowed for activities within prisons. The British Museum has been running a prison outreach programme for years, involving prisoners at HMP Pentonville in creative activities, object handling and experiencing the museum's exhibitions⁵⁵.

National Museum Northern Ireland (NMNI) ran the inspiring *Coming to our senses* project between 2004-2007 in partnership with the Blind Centre for Northern Ireland and the Braille Unit at HMP Maghaberry. As part of the project prisoners produced 'quality assured materials in Braille, large print, Moon alphabet and tactile mapping, so that visually impaired visitors could enjoy the museums more e.g. an A5, weather-proof tactile map depicting buildings at the Ulster Folk and Transport Museum and incorporating information in Braille and large print, that could be easily held by visitors holding a dog leash or carrying a cane'⁵⁶.

For the past 10 years, The Museum of East Anglian Life has been offering volunteering and training opportunities to low-risk prisoners in its estates team. The prisoners, who tend to be about seven months away from release, come to the museum five days a week for three or four months, working on everything from clearing leaves to maintenance and animal care. As well as gaining new skills, they have the opportunity to be in a social environment before they re-join society. The scheme has worked so well that the catering company which runs the museum cafe has also started taking volunteers from the prison.

UNEMPLOYED PEOPLE & FAMILIES LIVING IN SOCIO-ECONOMICALLY DEPRIVED AREAS

(n=15, 2.48% of projects and n=52, 8.62% of projects, respectively)

There is a clear link between unemployment, poverty and health problems, including increased mental ill health and higher mortality rates, as well as negative effects on the family and wider community⁵⁷. Sir Michael Marmot's review on health inequalities (Marmot, 2010) stresses the importance of 'developing healthy and sustainable places and communities; and strengthening the role and impact of ill-health prevention' (LGA, 2016)⁵⁸.

This group includes children and young people who are identified by social services as at risk of offending and/or dropping out of school, families living in deprived areas and children in care. The projects for this group all share the same goals to enhance wellbeing, social and vocational skills, improve quality of life and provide inspiration and a positive light for the future. There is great variety in the programmes offered to people in this category including: the *Health Trainers*⁵⁹ programme; the Happy Museum's *Reaping the Knowledge project*⁶⁰; Hepworth Wakefield's programmes to engage young people with obtaining vocational skills⁶¹; the Egypt Centre's volunteering provision both for children living in marginalised areas and adults and regular art workshops that increase self-esteem and social mobility⁶².

Royal Pavilion & Museums staff work closely with adult social care and early years teams within Brighton and Hove City Council, Sussex NHS Partnership and voluntary sector organisations to identify and work with families most in need, for example families from deprived areas receiving free school dinners and looked-after children. Examples include youth projects using the collections and buildings innovatively to increase confidence and wellbeing and a lunch club outreach project engaging families with the collections. Colchester & Ipswich Museums have been working with the fostering teams at Essex and Suffolk County Council Social Services for over a decade on the Fostering Families programme, a mix of one-off workshops and long-running projects including street art, animation and African drumming⁶³.

57 http://info.wirral.nhs.uk/document_uploads/Short-Reports/Unemployment-2%20Sept%2012.pdf

58 www.local.gov.uk/health/-/journal_content/56/10180/3510094/ARTICLE

59 www.ncvo.org.uk/images/documents/practical_support/public_services/cultural-commissioning/Manchester_case_study_Cultural_Commissioning_010915.pdf

60 <http://happymuseumproject.org/reaping-the-knowledge/>

61 www.southwestyorkshire.nhs.uk/quality-innovation/creative-minds/project-directory/hepworth-wakefield/

62 www.egypt.swan.ac.uk/index.php/volunteering-and-work-placements

63 www.cimuseums.org.uk/article/10935/Fostering-Families

55 www.museumsassociation.org/museum-practice/museums-and-prisons/15042013-british-museum

56 Northern Ireland Museums Council (2009) *Learning and Access in Museums: Case Studies from Northern Ireland*, p40 www.nimc.co.uk/research-and-publications

PEOPLE AFFECTED BY HOMELESSNESS

(n=19, 3.15% of all projects)

In this category we have captured long-term projects which engage in meaningful ways with people who experience homelessness. Working with charities like St Mungo's and other services specialising in homelessness is important for understanding the complexities of being homeless, the effect that it has on physical and mental health and the pathways to homelessness. It is worth noting that the vast majority of the projects and programmes with homeless people take place in London's museums. This may be because London museums are responding to a need as the number of people reported homeless has been rising steeply since the economic crisis in 2008 and has been estimated at 7,500 people in the year 2014–2015 by the charity Crisis⁶⁴.

There are excellent examples of regular art programmes such as the weekly Gardener's Lodge Art Group meetings at the Holburne Museum⁶⁵, the Wallace Collection and V&A. Oxford University Museums use collections across four sites in a joint outreach programme which sensitively responds to the different needs of people in crisis centres and in supported housing. The programme includes drop-in sessions at shelters, VIP visits and delivering courses in a more formal learning environment⁶⁶.

Colchester & Ipswich Museums' past project *Out in the Open* took a different approach and was developed 'in response to a lack of material in the Colchester & Ipswich Museum collections or displays which represented people who had experienced homelessness'⁶⁷. As part of the project city trails and educational resources were developed; a New Roots Allotment was planted, cultivated and harvested; displays installed and new objects were acquired for the collections – all in co-production with people affected by homelessness.

PEOPLE WITH CANCER

Activity in this category is rather limited (n=9, 1.49% of all projects) but very interesting and structured with solid projects and collaborations that have flourished over time. The Foundling Museum is a particularly good example of innovative and meaningful project delivery and a strong partnership with Great Ormond Street Hospital (GOSH) where most of the projects take place. Projects range from creating animation film with children and young people under the age of 18 at bone marrow transplant wards to producing a dialysis guide that complements both the history of the museum and the research and clinical practice undertaken at GOSH⁶⁸ (see more on p29). For adult cancer support, Macmillan has joined forces with Glasgow Museums to run Macmillan@GoMA at the Gallery of Modern Art, a cancer and information support service at the heart of the community⁶⁹.

University museums may have a degree of access to medical faculties and hospital staff that is unusual elsewhere. The Fitzwilliam Museum (Cambridge University Museums) for instance worked with the Breathlessness Intervention Service at Addenbrooke's Hospital which focused on improving resilience in patients with advanced cancer⁷⁰. The Museum has also been running a long-term outreach programme in the cancer wards at the hospital, *Art at the Bedside*, where reproductions of a number of works from the collections are taken to people's bedsides. UCL Museums ran sessions in hospital wards at University College London Hospital for women with gynaecological cancers to investigate the therapeutic effects of object handling⁷¹.

64 www.crisis.org.uk/pages/homeless-def-numbers.html

65 www.holburne.org/learning/community-engagement/gardeners-lodge-art-group

66 www.museumsassociation.org/museum-practice/your-case-studies-homelessness-and-housing/15102012-oxford-university-museums

67 www.cimuseums.org.uk/outintheopen

68 <http://foundlingmuseum.org.uk/exhibitions-collections/artists-projects>

69 www.macmillan.org.uk/Fundraising/Inyourarea/Scotland/Latest_News/PopupcancersupportservicescomingtoGlasgow.aspx

70 www.londoncancer.org/media/85625/2014-09-16-g-sara-booth.pdf

71 www.ucl.ac.uk/museums/research/touch/heritage-in-hospitals

STROKE SURVIVORS

This is a small audience category (n=8, 1.32% of all projects) which nevertheless has the potential to grow and the capacity to be supported well by the NHS and big charities such as the Stroke Association, providing support to stroke survivors and their carers. The Beamish Museum has been working with a Stroke Association Stroke Choir that was formed in October 2015⁷². Bristol Museums and Art Galleries have supported stroke survivors with the use of memory boxes and the Horniman Museum and Gardens has an ongoing partnership with the Stroke Association and holds a monthly Communication Support Group and structured visits at the gallery⁷³ while the Manchester Museum and the Whitworth Art Gallery hold regular stroke cafés which combine a visit to the museum, socialising over a hot beverage and a chat with a Stroke Association member of staff⁷⁴.

PALLIATIVE CARE

Our research has uncovered only four examples (0.66% of all projects) of work in death and palliative care. Bristol Museum & Art Gallery has devoted a significant part of its programming in 2015-16 to the subject of death, to accompany the temporary exhibition *Death: the human experience* including a Death Fair and a death café where discussions on the subject of death could take place in a safe and supportive environment⁷⁵. Dulwich Picture Gallery held a training event on palliative care for staff supporting people at the end of their life and family carers, based on artwork interpretation⁷⁶. The Imperial War Museum North project *Participating with objects*⁷⁷ explored the subject of death, linking this with war themes, while the National Gallery has created a healing trail to use in the galleries⁷⁸ which enable visitors to create links on how life evolves between birth and death, pain, relief, science and faith. It is important to acknowledge death as part of life, and working on projects that explore death or supporting people in palliative care can be a new avenue for museums and galleries in the future.



Stoke Association Choir performance at the Whitworth Art Gallery. ©Andy Ford

72 www.blackpoolgazette.co.uk/news/local/stroke-survivors-sing-their-way-to-recovery-1-7258437

73 www.horniman.ac.uk/get_involved/blog/earl-his-stroke-and-visiting-the-horniman

74 www.healthandculture.org.uk/programmes-resources-artists/programmes/stroke-cafe

75 <https://www.bristolmuseums.org.uk/bristol-museum-and-art-gallery/whats-on/death-fair/>

76 www.ncpc.org.uk/event/visual-arts-training

77 <http://happymuseumproject.org/participating-with-objects/>

78 www.nationalgallery.org.uk/visiting/medicine-and-healing-printed-trail

PEOPLE WITH A DISABILITY

This group includes people with a physical disability or sensory impairments as well as artists with a disability (n=82, 13.59% of all projects). Examples include mentoring/training schemes aimed particularly at artists living with disability, such as Herbert Art Gallery & Museum's bespoke mentoring service⁷⁹ or the Royal Academy's *InPractice* programme, which provides a platform for sharing work and exchanging ideas about creative practice⁸⁰. The National Portrait Gallery's *Creative Spaces* project offers disabled artists an art studio space and materials, as well as an 8-week creative arts course⁸¹. *Creative Spaces* is run in partnership with Shape and Westminster Society for Disabled People. These platforms invite people who may be marginalised due to disability to promote their art and network with other artists.

Pallant House Gallery, which founded the Outside In charity in 2006, is particularly noteworthy. The charity is based within the Gallery and supports artists excluded from the mainstream art world through exhibitions and training to lead workshops and also provides training on disability awareness to other organisations⁸².

The Research Centre for Museums and Galleries (RCMG) has been investigating museums' role in representing disabled people for the last 15 years. *Exceptional & Extraordinary* focuses on the premise that since humans first appeared on Earth no two have ever been the same. Yet somewhere along the way, certain bodies and minds came to be highly valued whilst others became viewed as problematic; as deviant and unruly, deficient and requiring adjustment towards a perceived idealised norm. *Exceptional & Extraordinary* invited four artists to explore behind the scenes of eight of the UK's most renowned medical museums and – in collaboration with experts in medical history, disability and museums – to produce a series of thought-provoking new commissions that examine our attitudes towards difference and aim to stimulate debate around the implications of a society that values some lives more than others. A series of events in June 2016 toured performance, film, stand-up comedy and dance to powerfully explore these issues where medicalised views of disabled people have shaped their lives and created a society which sees difference as problematic.



An older visitor at the community curated Danger! Men at Work exhibition (2015, Whitworth Art Gallery). Courtesy of the Whitworth Art Gallery and Anchor Housing Trust. ©David Oates

⁷⁹ www.theherbert.org/news/bespoke-mentoring-offer-four-west-midlands-disabled-visual-artists

⁸⁰ <https://www.royalacademy.org.uk/access-at-the-ra>

⁸¹ www.npg.org.uk/learning/access/accessible-programme-and-resources/creative-spaces.php

⁸² www.outsidein.org.uk

ISOLATED ADULTS

This audience group includes socially isolated adults under 60 years of age (n=16, 2.65% of all projects). While social isolation at all ages has been shown to have many links to poor physical and mental health⁸³, museums have traditionally focused on socially isolated older adults over the age of 60 and less so on the 25–60 age group where the loss of a social network is more common. Museums have much to offer in relation to wider societal issues such as loneliness and isolation and sometimes this may only be a matter of reframing the existing offer.

As a case in point, regular volunteering in museums (even without an explicit health and wellbeing angle) can be an excellent way for adults to meet new people, (re)gain social and vocational skills, and spend time in a vibrant space full of stimuli. The *Inspiring Futures: Volunteering for Wellbeing* programme targets socially and economically isolated adults amongst other vulnerable and marginalised populations and aims to ‘prevent and break vicious cycles of low self-belief, isolation, exclusion, demotivation, depression and rejection’ through heritage volunteering⁸⁴.

Running regular creative activities within the safe setting of a museum is another approach. The *Chat and Draw Thursday Art Social* at Orleans House Gallery combines tea, informal art talks and a ‘light hearted approach to drawing’⁸⁵ and Pallant House Gallery’s Community Programme offers a series of art workshops for isolated adults and people with health issues to build their confidence, connect with others and improve their health⁸⁶.

The British Museum, British Postal Museum and Archive, Canterbury Museums and Galleries, Central Saint Martin’s Study Collection, Islington Museum and Archives, Maidstone Museum & Bentiif Art Gallery, Tunbridge Wells Museums & Art Gallery, and UCL Museums & Collections have developed a *Museums on Prescription* scheme as part of a research project run by UCL and Canterbury Christ Church

University⁸⁷. The scheme is targeting socially isolated older adults who are referred by a range of partners including NHS Psychological Services, Adult Social Care departments in Local Authorities and branches of AgeUK in Central London and Kent.

ASYLUM SEEKERS/REFUGEES

This audience group is a particularly small category with only nine projects and this low figure (1.49% of all projects) points to an area that is in dire need of attention, particularly considering the current geopolitical changes across the world. Scotland has been particularly active in this field, with Edinburgh Museums & Galleries’ outreach work targeting refugees and asylum seekers amongst many other vulnerable populations, and Glasgow’s Open Museum supporting women from around the world who had experienced war and torture through the *Shared Earth* project. *LifeCycle* was a project with local asylum seekers and refugees who took part in arts and crafts workshops to produce artwork linked to their own history, some of which were added to Glasgow Museums collections.

Some of the projects developed for asylum seekers and refugees have an educational angle, particularly in relation to learning English. While this may not immediately seem like health and wellbeing provision, it nevertheless has a great impact on people’s lives as it gives participants an opportunity to socialise and start engaging with their surroundings and communities in a meaningful way by removing the language barrier. Manchester Museum has adopted an active and creative approach to supporting refugee women with the *Telling our Lives* project⁸⁸ which involved six weekly sessions built around the Museum’s collections using storytelling, textile arts and ESOL classes.

National Museums Liverpool has a similar provision for young people. It works with the local authority’s Ethnic Minority Achievement Service on the Engaging Refugees and Asylum Seekers project. This supports young people who arrive in Liverpool from war-torn countries on their own through museum activities which build their English language skills, reduces their sense of isolation and help them to deal with the ‘initial culture shock’⁸⁹.

83 House, J. (2001). Social isolation kills. But how? And why? *Psychosomatic Medicine*. 63(2), 273-274

84 p3 <http://volunteeringforwellbeing.org.uk/wp-content/uploads/2015/01/Executive-Summary.pdf>

85 www.richmond.gov.uk/home/services/arts/orleans_house_gallery/education_at_orleans_house_gallery/classes_for_adults/chat_and_draw.htm

86 <http://pallant.org.uk/learning-community/learn/learn/community-programme>

87 www.ucl.ac.uk/museums/research/museumsonprescription

88 www.museum.manchester.ac.uk/aboutus/reports/policies/fileuploadmax10mb,120805,en.pdf

89 www.museumassociation.org/museum-practice/01-12-2009-working-knowledge-positive-outlook

HOSPITAL PATIENTS

(n=14, 2.32 % of all projects)

Much hospital outreach work tends to focus to children and young people under the age of 18. An excellent example of outreach work with hospital populations is the Foundling Museum's ongoing partnership with the bone marrow transplant wards of Great Ormond Street Hospital (GOSH) (see p.29). The National Portrait Gallery also has a well-established programme working with young people in clinical settings, currently through *Magical Journeys* (2014-17) which offers creative art workshops for both short- and long-stay patients in clinical settings, as well as providing activities for siblings and much-needed respite for parents. NPG is working in partnership with the Activity Centre at GOSH, Evelina London Children's Hospital at St Thomas' Hospital and Vital Arts at the Royal London Hospital⁹⁰.

YoHoArt is a pilot project run in partnership between the Gallery of Modern Art in Glasgow and Royal Hospital for Sick Children, (Yorkhill) Glasgow⁹¹. The research project investigates how a gallery public programme can operate within a children's hospital context, and is particularly interested in a youth-centred play approach.

GENERAL MUSEUM VISITORS

This is a particularly large audience category encompassing projects that are not aimed at a specific target group, but have a wellbeing or public health focus and are open to all (n=93, 15.42% of all projects). Activities offered to the general public include walks, mindfulness and general wellbeing projects, as well as initiatives promoting public health. A number of wellbeing activities directed at the general public are covered in the Mind/Body/Spirit section (see p.32). The *Sexual Health Project* at the Infirmary in Worcester is an excellent example of a public health project as it was funded by the UK Medical Collections Group (UKMCG) to investigate how medical collections can deliver health outcomes⁹².

Medical collections including medical instruments, contraceptive devices and skin disease atlases were used as a basis to explore themes around safe sex and healthy relationships, and as 'inspiration' for cupcake decorating sessions which modelled sexually transmitted infections such as syphilis and gonorrhoea from icing sugar. The aim of the project was to engage participants in an enjoyable and light-hearted activity through which they would learn about sexual health issues rather than making sexual health the focus of the session, and as such was a big success.

⁹⁰ www.npg.org.uk/learning/access/hospital-schools.php

⁹¹ http://institutomesa.org/RevistaMesa_3/portfolio/atelier-public-04/?lang=en

⁹² www.thackraymedicalmuseum.co.uk/getattachment/Library-Resources/UK-Medical-Collections-Group/2013-08-12-CDHO-case-study-pdf-single-pages.pdf



Walking tour with Cultural Park Keeper, Francine Hayfron, at the Whitworth Art Gallery. ©Andy Ford



Object handling session at the UCL Grant Museum of Zoology. Photographer Mary Hinkley. ©UCL Digital Media



RESULTS – Activities

Activities offered by museums include events, one-off projects and programmes. Programmes are distinct from projects based on the length and sustainability of the activity offered, and degree to which the activity is mainstreamed in the museums' core activities.

CREATIVE WORKSHOPS

Creative workshops are the most popular activity offered by museums (n=305, 50.58 % of all projects). These encompass a wide range of activities and artforms, including painting, sculpting, music, singing, dance, drama, creative writing, poetry, film-making, photography and arts and crafts activities. A recent Australian study found that even as little as two hours a week of creative activity enhances mental wellbeing⁹³ and there is further research on the benefits of art on health, confidence and wellbeing, so it is natural that the vast majority of projects surveyed follow this approach.

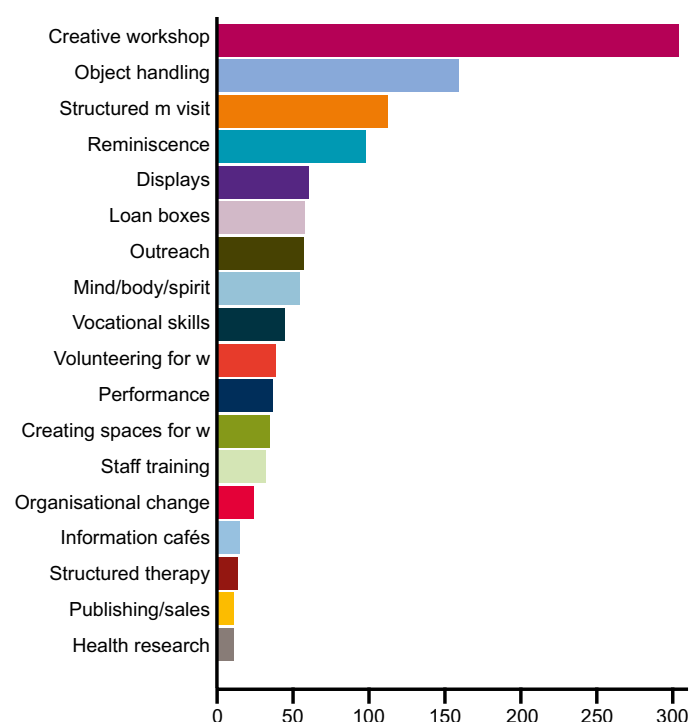
A typical museum session of this type involves a creative workshop within the museum for a small group, either as a stand-alone session or more often following a structured museum visit and/or an object handling activity. The majority of creative workshops are led by freelance artists but many are also facilitated by museum staff. In some cases the 'products' of the creative workshops feed back into the museum as a display or a performance. Capturing the full range of creative workshops would require a separate report so we will merely highlight a few examples of the hundreds our research has uncovered.

Yorkshire Sculpture Park's *Taking a View* programme⁹⁴ has been developed specifically for the needs of people with dementia and their carers, created in partnership with South West Yorkshire Partnership NHS Foundation Trust. A typical session lasts 4½ hours and includes a walking tour through YSP to see sculpture, followed by a hands-on making session where participants can create 2D or 3D artwork which capture their responses to the site and the collections.

Leicestershire's Open Museum ran the *Voicing Things* project⁹⁵, which grew out of a programme of Arts for Health workshops run by Blaby District Council for people with

mental health problems. A new poetry project was devised around objects from the Resource Box collection, with eight weekly workshops leading up to a final performance at *WORD!*, the East Midlands' spoken word and poetry festival. Each session was facilitated by an experienced Community Poet. Museum objects were not only used to inspire poetry, but also became props in the final performance. The show also featured a large number of Open Museum objects that were used to dress the stage and the theatre's stalls. The public were encouraged to handle and ask questions about these objects. The project offered a new channel of expression for participants and helped to change the way they viewed themselves.

The National Coal Mining Museum runs bespoke *Older & Bolder* sessions⁹⁶ for adult and community groups, which draw on the Museum's art, sound and object collections and combine elements of object handling, listening to sounds evoking life in a pit village and craft making activities. The Museum charges £25 per group (for up to 19 participants per group).



Health and wellbeing in museums by types of activity

93 Davies, C., Knuiman, M., & Rosenberg, M. (2016). The art of being mentally healthy: a study to quantify the relationship between recreational arts engagement and mental well-being in the general population. *Bio Med Central Public Health*, 16:15.

94 www.ysp.co.uk/page/taking-a-view/es

95 www.leics.gov.uk/index/leisure_tourism/osp_museums/open_museum/wellbeingprojects/voicingthings.htm

96 <https://ncm.org.uk/learning/adults-and-communities>

OBJECT HANDLING

(n=160, 26.53% of all projects)

Using collections to engage audiences, connect people and ideas and remove barriers to access is another vital area of activity for museums. Object handling helps people create significant narratives and it is a great way to spark conversations and inspire further creative work, such as art workshops and exhibitions. Object handling is the ultimate asset-based approach for museums and helps to create thematic activities based on collections, so that the museum becomes more than just a service providing a space for an activity, rather it actively links audiences and activities with the history of the museum. There is also a significant body of research demonstrating the benefits of touch and object handling (see Appendix 1).

The object itself lies at the heart of a number of museum projects around health and wellbeing. Bexhill Museum won funding from Arts Council England for *Exploring Stuff*, a community project looking at how our lives are affected by the things that surround us, specifically how objects can enhance our wellbeing.

The *Participating with Objects*⁹⁷ programme at IWM North promotes civic engagement through experimental object handling activities using a collection of objects from the First World War to the present day. Handling and touching objects such as a soldier's prayer beads or last letter home enables people to connect around issues of life, war and death and challenges people to interpret these objects in a different way. The project will also inform the proposed redevelopment of the museum's Main Exhibition Space.

There are a number of externally-funded research projects investigating different aspects of the impact objects, and object handling, have on wellbeing. *What's it worth? Value Inside* was a collaborative project between the University of Leeds and Leeds Museums and Galleries, funded by the Arts and Humanities Research Council (AHRC), which looked at whether access to museum objects improved the subjective wellbeing of high-security prisoners⁹⁸. Participants kept a diary throughout the 12 weeks of the project and all involved felt a sense of pride and achievement, and the theme of pride and privilege at being allowed to handle ancient and precious objects emerged strongly. This theme has also emerged in



Object handling for wellbeing workshop. ©Andy Ford

⁹⁷ <http://happymuseumproject.org/participating-with-objects>

⁹⁸ www.museumsassociation.org/museum-practice/museums-and-prisons/15042013-museum-objects-prisoners-wellbeing and www.crimeandjustice.org.uk/sites/crimeandjustice.org.uk/files/PSJ%20214%20July%202014.pdf

another AHRC-funded research project, *Heritage in Hospitals* which investigated the value of object handling against measures of quality of life, wellbeing and happiness through the use of loan boxes in hospitals and care homes⁹⁹.

More than Reminiscence was a research project led by Canterbury Christ Church University in partnership with Alzheimer's Society (West Kent) and Tunbridge Wells Museum & Gallery to look at the effects of object handling on people with early to mid-stage dementia. Pre- and post-session levels of wellbeing were measured using a five-point Visual Analogue Scale (VAS), and results showed statistically significant levels of improvement in overall wellbeing, particularly for early stage dementia¹⁰⁰. A *Dementia Toolkit for smaller museums* was launched based on the research project¹⁰¹.

STRUCTURED MUSEUM VISITS

(n=111, 18.4% of all projects)

This category encompasses three types of activities:

- museum trails with a specifically health and wellbeing angle. Examples include the joint *Medicine and Healing* trail by the Wellcome Collection and the National Gallery¹⁰², *Hidden Histories* at the Scottish National Portrait Gallery developed in collaboration with Disability History Scotland to help visitors 'discover more about the achievements, passions and adventures of a selection of disabled people'¹⁰³ and the *Health Rocks Wellbeing* trail at Manchester Museum developed with Start, part of the Manchester Mental Health and Social Care Trust around the 5 Ways to Wellbeing framework¹⁰⁴.
- access provision such as BSL tours and tours for people with sensory impairments, such as sonic or touch tours¹⁰⁵.
- structured visits for community groups. These visits often involve an introduction by museum staff and are often combined with workshops or talks related to the visits, or even an art appreciation group or course such as *Portals to the World* at the Fitzwilliam Museum¹⁰⁶.

DISPLAYS

(n=60, 9.95% of all projects)

In this category we have captured all installations and exhibitions that are the outcomes of creative workshops with the audiences listed in the previous sections. Public displays of work created in workshops or as part of projects are often a source of great pride for participants and have important wellbeing benefits in terms of higher confidence and enhanced feelings of community connection. As this is a two-way process there are also important benefits for the museum, its visitors and the local community.

An inspiring example of this is *Transplant*¹⁰⁷, an animation created by children at GOSH dialysis wards as part of Foundling Museum's ongoing work with the Hospital. The children created drawings and puppets and used their own experiences in an animated guide to kidney treatment from diagnosis to post-transplant recovery, as a way of making the process 'less scary' for other patients. The animation was on display in the Museum's Introductory Gallery and is also available to view directly via the Bedside Entertainment System at GOSH. *Transplant* was also used as part of the enormously successful Give to GOSH appeal, which raised over £3.5M¹⁰⁸ for the Hospital.

Material Memories was a textiles exhibition at the Islington Museum which told the stories of local people over 50 with sensory loss. Over 12 weeks participants worked with Islington Museum to design an 'interactive life history quilt celebrating Islington' which wove together personal objects, stories, fabric and a variety of other media and was displayed at the museum in 2015¹⁰⁹.



Workshop in the Learning Studio at the Whitworth Art Gallery.
©Krisztina Lackoi

99 www.ucl.ac.uk/museums/research/touch/heritage-in-hospitals

100 www.museumsassociation.org/museum-practice/new-practice/01102015-dementia-toolkit-launched-small-museums

101 www.museumsassociation.org/download?id=1150803

102 www.nationalgallery.org.uk/visiting/medicine-and-healing-printed-trail

103 <https://www.nationalgalleries.org/visit/hidden-histories>

104 www.museum.manchester.ac.uk/whatson/exhibitions/healthrocks/HealthRocks-8p-trail.pdf

105 www.tate.org.uk/visit/tate-modern/access-and-facilities/touch-tours

106 www.cam.ac.uk/for-staff/features/portals-to-the-world

107 <http://foundlingmuseum.org.uk/events/transplant/>

108 <http://foundlingmuseum.org.uk/exhibitions-collections/artists-projects/>

109 <https://www.sense.org.uk/content/material-memories-art-exhibition-islington-museum>

LOAN BOXES

(n=57, 9.45% of all projects)

Museums offer a range of loan boxes, cases and suitcases for hire - most users are community groups and care homes. Typically the boxes are offered free of charge to local care providers and where this is a charging service loan costs are around the £5 per week mark. Many boxes contain material from specific decades such as the 1940s and 1950s, while others are themed around school, work, sport, holidays and fashion.

One example in this category is the Wallace Collection's *Out of the Frame* programme. Funded by the Community Learning Innovation Fund, staff created six themed loan boxes to be lent to care homes and day centres, which were specially designed to be a stimulus for discussion. Care staff and volunteers were given training to deliver art and heritage workshops using the loan boxes. Each themed box contained reproduction images of objects from the collections and handling items were commissioned or sourced to accompany the works of art. A booklet for each theme was written and an iPad with relevant digital content was also included.

Offering themed boxes is a simple and cost-effective service, and in many cases is so taken for granted by museums that it is not considered part of the institution's health and wellbeing offer. While the majority of the cases are aimed at older people with dementia and other memory and concentration problems, boxes are also used with other audiences as a method of investigating the past.

REMINISCENCE

(n=98, 16.25% of all projects)

Reminiscence is the fourth most popular health and wellbeing activity offered by museums. Reminiscence activities often involve working with participants (and their carers) through objects to trigger a memory related to the object and its history. These projects explicitly describe the activity as involving looking back and bringing memories to the surface. Not all reminiscence work is undertaken with people suffering from dementia and memory loss; reminiscence is also a central part of work with older people in general including socially isolated and vulnerable older people. Reminiscence sessions are often offered in combination with other activities such as cafés, boxes and walks.

It should be noted however that despite the wealth of work in this area, recent research into the benefits of Reminiscence Therapy have advocated a cautionary approach. The REMCARE study¹¹⁰ involved a Randomised Controlled Trial to assess the effectiveness and cost-effectiveness of group reminiscence (weekly for 12 weeks + monthly for 7 months) for people with dementia and caregivers (with a sample of 350 participants). The study found no differences in quality of life outcomes between the intervention and control conditions, and a significant increase in carer burden, anxiety and stress.

Building on this research is Cognitive Stimulation Therapy (CST) which aims to support older adults with early to mid-stage dementia to gain new knowledge and engage in meaningful conversation, goes hand-in-hand with new learning¹¹¹. Additionally, the positive effects of taking part in art-related activities and producing something new have repeatedly been stressed in the literature, for instance, a recent study found that creative art activity improved spatial awareness and psychological resilience, as compared to the control group (Bolwerk et al. 2014)¹¹². The *Sensory Palaces* programme at Historic Royal Palaces has been developed for people with early stage dementia to 'stimulate the senses [...] in an interactive and immersive way' based on CST principles¹¹³.

ORGANISATIONAL CHANGE

(n=23, 3.81%)

This category covers museums actively changing their organisational structure on multiple levels in response to the health and wellbeing agenda. Organisational change may include:

- **significant changes** which go beyond the regular provision for specific health needs. The Cinema Museum's relaxed screenings¹¹⁴ are offered to people with mobility issues, mothers with prams, people on the autistic spectrum and people with conditions relating to older age, that is, people who may find the experience of a cinema screening challenging due to lack of space, darkness, or an overcrowded theatre.

110 www.ncbi.nlm.nih.gov/pubmed/23211271

111 <https://www.canterbury.ac.uk/news-centre/press-releases/2015/research-project-is-nominated-for-dementia-friendly-award.aspx>

112 <http://journals.plos.org/plosone/article?id=10.1371/journal.pone.0101035>

113 www.hrp.org.uk/hampton-court-palace/learning/adults/sensory-palaces/#gs.=m_v7Ck

114 www.cinemamuseum.org.uk/2011/relaxed-screening-project

- **rethinking management structures.** A growing number of museums are introducing Advisory Panels consisting of service users or mixed panels of museum and health care officers who make decisions on all matters relating to health in the museum. For example, Beamish Museum, The Geffrye and Bristol Museum and Art Gallery¹¹⁵ all have advisory panels either of people with specific health needs, or panels which include people with disabilities, members of staff and other interested parties from the local community. At the Horniman Museum the Advisory Board meets on a regular basis and includes healthcare and museum staff.
- **a complete re-structure of the museum** to put wellbeing at the heart of the design and mission of the museum. A hospital-based museum, Bethlem Art & History Collections Trust initiated the Museum of the Mind project to raise awareness of mental health issues and reduce stigma through its collections and spaces, and its work with service users and clinicians. Museum of the Mind was shortlisted for the Art Fund Museum of the Year 2016 award in recognition of its 'impressive transformation'¹¹⁶ which involved the complete re-structure and re-location of the museum. The winner of the award in 2015 was the Whitworth Art Gallery, which reopened following a £15M development with health and wellbeing embedded in all its spaces, activities and staff roles. New museums such as the Story Museum are also adopting wellbeing as their core element. For instance the Museum has been experimenting with tools such as Mood Trees and Happy Trackers for the 'wellbeing management' of staff and audiences¹¹⁷.
- **the active participation of museums in wider initiatives** such as Age Collective¹¹⁸ (British Museum, Glasgow Museums, Manchester Museum and National Museums Northern Ireland) or submitting a Dementia Action Alliance plan as a commitment to becoming a dementia friendly organisation¹¹⁹.



Entomology collection, UCL Grant Museum of Zoology. Photographer Mary Hinkley. ©UCL Digital Media

115 www.museumsassociation.org/museum-practice/access-visually-impaired-visitors/15092011-creating-inclusive-museum-environments

116 www.artfund.org/prize/finalists/bethlem-museum-of-the-mind

117 <http://happymuseumproject.org/story-museum>

118 www.britishmuseum.org/about_us/community_collaborations/partnerships/age_collective.aspx

119 www.dementiaaction.org.uk

CREATING SPACES FOR WELLBEING

(n= 34, 5.63% of all projects)

This is a small but interesting group of activities linking museum spaces to wellbeing: rethinking museum spaces to increase visitor wellbeing, examining how the museum can provide refuge and museums acting as consultants in improving and creating clinical spaces.

Museums are engaging with the wellbeing agenda in a variety of innovative ways in this category. The Manchester Jewish Museum¹²⁰ is now a Hate Crime Reporting Centre in a joint initiative with the City Council and the Greater Manchester Police. Nuneaton Museum and Art Gallery has gained **Safe Place** status¹²¹. A large number of museums also participate in the national Breastfeeding Welcome scheme and support breastfeeding in all public areas of their premises including their cafes¹²².

Beamish Museum is adding new spaces specifically to enhance public wellbeing, for instance through the Orchard Cottage at its 1940s Farm, which is a fully accessible space designed for groups of older people and people living with dementia¹²³. The Royal Pavilion and Museums in Brighton worked in partnership with Sussex Partnership NHS Foundation Trust on a project to 'improve the aesthetic quality of the built environment' at Mill View Hospital, drawing on Brighton Pavilion's own history as a hospital during the First World War¹²⁴.

The Open Museum in Glasgow has been involved as a consultant in the improvement and creation of clinical spaces, working in partnership with Glasgow city council's social care team and NHS Stobhill Hospital's Elderly Mental Health Unit to develop two Memory Walls. These embed museum objects in the fabric of the building of dementia care facilities, where the objects can either be viewed or accessed for object handling activities¹²⁵.

MIND/BODY/SPIRIT¹²⁶

(n=54, 8.95% of all projects)

This category includes health walks, yoga and other forms of gentle exercise, mindfulness and spiritual activities as well as any other activity aimed at enhancing a person's wellbeing as opposed to targeting a specific illness. This is a growing area of work for museums with great potential for further development.

Health walks are a simple and cost-effective activity with a range of health benefits and great flexibility to be adapted to individual mobility levels. At Poole Museum volunteers lead short, free weekly Healthy Walks which are fully accessible to people with a disability¹²⁷. Tolson Museum worked in partnership with South West Yorkshire NHS Partnership Trust and service users at Pathways Day Service to develop the *Pathways to Health* walking tour and interpretation panels along the route¹²⁸. In Glasgow the Gallery of Modern Art has organised *Hidden Art* tours in collaboration with the Good Move team at Glasgow Life¹²⁹. The Cultural Park Keeper and volunteers at the Whitworth Art Gallery run *Welly Walks* for families and weekly lunchtime *Walking for Health* tours – whatever the weather¹³⁰. Weald & Downland Open Air Museum ran a series of Dementia Friendly Walks as part of the Chichester District 'Living with Dementia' Festival in 2015¹³¹. Trails for self-led walks are also available at a number of museums, for instance Mansfield Museum has designed a series of heritage walking routes in and around the Museum specifically to enhance the wellbeing of workers during their lunch break.

120 www.manchesterjewishmuseum.com/about-us

121 <http://news.warwickshire.gov.uk/blog/2015/08/03/nuneaton-museum-and-art-gallery-becomes-a-safe-place>

122 www.breastfedbabies.org

123 www.beamish.org.uk/health-wellbeing/orchard-cottage

124 <http://brightonmuseums.org.uk/discover/2013/10/09/mill-view-hospital-art-project>

125 www.museumsassociation.org/museums-change-lives/15012015-building-memory-walls

126 This category is encompassed in the report *Mind, body, spirit: How Museums impact health and wellbeing* (2014), Dodd, J. and Jones, C. <https://www2.le.ac.uk/departments/museumstudies/rcmg/publications/mind-body-spirit-report>

127 www.poole.gov.uk/leisure-and-culture/museums-and-local-history/museum/volunteering-at-poole-museum

128 www.southwestyorkshire.nhs.uk/quality-innovation/creative-minds/project-directory/pathways-health-history

129 <https://galleryofmodernart.wordpress.com/2013/08/21/walking-tour-glasgows-hidden-art-4>

130 www.whitworth.manchester.ac.uk/learn/outdoors/outdoorevents/

131 www.wealddown.co.uk/events/dementia-friendly-walk-with-afternoon-tea-tudor-apothecary

Gentle exercise. A number of museums run Tai Chi and Yoga sessions both within gallery spaces and outdoors, which usually carry a small charge of around £5 per session (for details see the Sustainability section p.42).

- Mindfulness meditation is a practice to enhance awareness and fully inhabit the present moment. Museums are safe spaces where collections (especially

artwork) can be used to focus the mind, enhance ways of seeing and experiencing surroundings. It is impossible to list all museums currently offering mindfulness sessions, but one example of excellent provision is Manchester Art Gallery, which has a programme of free mindfulness events including bite-size lunchtime *Take Notice* sessions, wellbeing tours and mark-making to music in *Mindful Marks* sessions¹³².



Mindfulness session using the Wallpaper collection at the Whitworth Art Gallery. ©Andy Ford

¹³² <http://manchesterartgallery.org/exhibitions-and-events/event/?cat=health-and-wellbeing>

PERFORMANCE

(n=36, 5.97% of all projects)

Activities under this heading refer to performance (music, dance, drama) as a core element of a project; performance as an outcome of a project as well as museums hosting performances about health. There is great potential in working with performance artists in a structured way, not least for the added health and wellbeing benefits that public performances can have for participants' levels of self-confidence.

Singing in choirs is a popular activity with well-documented health benefits such as improving lung health, building core muscles, reducing stress, boosting confidence and lifting overall mood, and there are many good examples of museums hosting choirs. Beamish Museum actively supports a Stroke Association choir¹³³ and *Singing for the Brain*, run by Alzheimer's Society¹³⁴; Islington Museum has run the *Pop Goes the Weasel* singing project for people living with early stage dementia¹³⁵ while the Beaney hosts the *Canterbury Skylarks* for people with Parkinsons. The V&A has joined forces with the local council's Arts Service and Public Health and hosts the singing for health group *Sing to Live, Live to Sing*¹³⁶ and has also given a platform to the *Mind & Soul Choir* which aims to reduce stigma around mental illness through singing¹³⁷.

In 2015 Dulwich Picture Gallery collaborated with English Touring Opera and Turtle Key Arts on the intergenerational project *Visual to Vocal* for people with dementia and their carers to create and perform a short opera based on the Gallery's paintings¹³⁸.

There is also interesting activity around drama performance in museums, both in terms of project participants performing and health-related drama performances. An example for the former is the Horniman Museum, which has a strong relationship with Greenwich and Lewisham Young People's Theatre, a team that delivers theatre activities and productions

for young people at the risk of exclusion¹³⁹. In the second category was *Cabinet of Curiosities: how Disability was kept in a box*¹⁴⁰, a performance exploring the representation of disabled people in museums which was shown at the Thackray Medical Museum, Silk Mill Museum and Manchester Museum. The performance was part of a wider project, *Stories of a Different Kind* led by the Research Centre for Museums and Galleries (RCMG) at the University of Leicester, which sought to change society's attitude to disability.

Dance is another area of performative activity for museums, which is particularly suited to the bodily-kinaesthetic learning style. *Progress* is a project produced by everyBODY dance in collaboration with Worcester Medical Museums which aims to bring together disabled and non-disabled people together in an inclusive context¹⁴¹. In February 2016 the V&A hosted a dance performance, *Redefining Beauty: Julia Margaret Cameron*¹⁴², by a group of older performers inspired by the photographer's work, with support from Age UK, Kensington and Chelsea council's Arts team and CW+ (Chelsea and Westminster Health Charity).

By combining the best of everything in core museum and health work (object handling, workshops in dance, performance and an exhibition), *Come Dance With Me* was an intergenerational dance project at the Museum of Hartlepool. People of all ages and of all abilities came together to create a dance routine which was inspired by object handling sessions and memories shared. The results were performed and an exhibition linked to the project was mounted.

133 www.blackpoolgazette.co.uk/news/local/stroke-survivors-sing-their-way-to-recovery-1-7258437

134 www.lep.co.uk/news/community/singing-for-the-brain-at-home-1-6577333

135 www.arts4dementia.org.uk/Event/singing-at-islington-museum-pop-goes-the-weasel

136 www.vam.ac.uk/blog/news-learning-department/sing-to-live-takes-to-the-stage-at-va

137 www.lea-cornthwaite.com/mind-soul-choir/

138 www.dulwichpicturegallery.org.uk/about/news/2014/may/confronting-stigma-and-misconceptions-associated-with-dementia-visual-to-vocal-returns/

139 www.horniman.ac.uk/get_involved/blog/wellbeing-and-the-museum-youth-theatre-at-the-horniman

140 www2.le.ac.uk/departments/museumstudies/rcmg/projects/cabinet-of-curiosities

141 <http://medicalmuseum.org.uk/everybody-dance>

142 <http://www.vam.ac.uk/blog/news-learning-department/redefining-beauty-julia-margaret-cameron-dance-performance-friday-12-feb>

STRUCTURED THERAPY ACTIVITIES

(n=13, 2.15% of all projects)

While many of the projects described in this report have therapeutic effects, structured therapy activities represent a distinct group as they are run by qualified art therapists and/or psychologists with expertise in clinical support in a structured manner. The following two examples highlight the quality and essence of these types of projects, which have potential for innovative partnerships between museums and therapy.

- The first was the *Overcoming Phobias* project run by Bristol Museums, Galleries & Archives, which used an immersion therapy approach to help people overcome a particular phobia, for example of bees and wasps¹⁴³. Overcoming a phobia was a process which involved working through a 'fear-hierarchy', which started with the individual visiting the Museum and meeting with the Natural Science Collection Officer and a psychologist to discuss their phobia. Participants were then exposed to the object of their fear – dead bees and wasps from the collections – in the Museum store to build their confidence through specimen handling. The second stage involved going outdoors and finding live bees and wasps. Supported by the psychologist and the curator, the individual gradually learned to cope with their fear around live specimens until finally undertaking to catch specimens in a net, then setting them free.
- More recently BALTIC ran *City of Broken Dreams* in collaboration with Northumberland and Newcastle Gateshead Children and Young Peoples' Services, which 'explored the possibilities of a contemporary art gallery as an inspiring context for art therapy'. A group of young people worked with an artist and two art therapists to explore their thoughts and feelings in response to BALTIC's temporary exhibition *DEPOT*, which drew on Newcastle's forgotten history as a whaling port¹⁴⁴.



Visitor in the UCL Grant Museum of Zoology.
Photographer Mary Hinkley, ©UCL Digital Media

¹⁴³ ZSL London Zoo runs a Friendly Spider Programme for people with arachnophobia, which is an afternoon course combining elements of hypnotherapy and cognitive behavioural therapy, for a fee of £135 (concs. £95) <https://www.zsl.org/experiences/friendly-spider-programme>

¹⁴⁴ www.baat.org/About-BAAT/Blog/43/The-City-of-Broken-Dreams-BALTIC

VOLUNTEERING FOR WELLBEING

(n=38, 6.3% of all projects)

While this is a relatively small category within our overall results, there has been a clear tendency in recent years for museums to reformulate their volunteering offer as wellbeing programmes. This has meant creating targeted wellbeing programmes, often for specific target groups, engaging a wide range of audiences in museum work in the process. Considering that many museum volunteers are also people with physical disabilities, with enduring mental health issues, older people who may be living with dementia, a tendency to define existing volunteering programmes in wellbeing terms has also been identified.

The award-winning *if: Volunteering for Wellbeing* programme (2013 – 2016) is funded by the Heritage Lottery Fund and is run in partnership with Manchester Museum, IWM North, Museum of Science and Industry and a number of partner venues. The project recruits local people and offers training, development and volunteering opportunities to tackle social and economic isolation. The 'project draws together ten heritage and arts venues to collectively achieve improvement, consistency and quality in volunteering practice as a key route to transforming wellbeing'¹⁴⁵. *If* aims to be the first major project to measure the impact of responsible volunteering in the heritage sector, exploring how it can reduce social and economic isolation and improve wellbeing. It will seek to evidence how the programme benefits individuals, organisations and society.

We have also seen some excellent initiatives in open air museums. In Brooklands Museum, itself a largely volunteer-run organisation, volunteers with early stage dementia are building replicas of the museum's 1930s wooden crowd barriers. The current project is the culmination of a process and long collaboration with Alzheimer's Society which has seen staff receiving Dementia Awareness training and the Museum rethinking how it can become more dementia friendly as an organisation.

Similarly, the weekly *Men's Group* at the Beamish Museum supports the core work of the museum through gardening, building furniture and carrying out repairs. This group is for men who have been ill in the past and provides an opportunity

to socialise and regain confidence. The Black Country Living Museum has been running the regular *Knit and Natter* Volunteer Knitting Club since November 2015 where knitting volunteers knit vintage jumpers to support the museum's costume department¹⁴⁶. Through a *Happy Museum* initiative the Chiltern Open Air Museum is seeking older people and other volunteers in the community who can provide their expertise around horticulture, blacksmithing and construction and thus contribute to a more sustainable future and enhance the wellbeing of the whole community.

Another area of volunteering for wellbeing is around volunteers playing a key role in promoting health messages. For instance, volunteers at the volunteer-run Glenside Hospital Museum write regular blog posts about mental health. Soho House's Asian Women's Textile Group Committee has been acting as a mental health support group for the community, while Brighton Museum and Art Gallery's volunteer Museum Mentors help vulnerable adults with disabilities and mental health issues use art as a way to express themselves.

The Tank Museum has been working with the Probation Service on an innovative social volunteering scheme. Young offenders with community punishment orders, which entail completing a set number of hours of unpaid community work, work as volunteers with the Museum. The project has evolved into a partnership with Weymouth College and Dorset Community Service Unit, offering the participants engineering and basic skills qualifications in return for collections care work on the Museum's tanks.



Group of objects from the UCL Petrie Museum of Egyptian Archaeology. Photographer Mary Hinkley, ©UCL Digital Media

¹⁴⁵ p5. <http://volunteeringforwellbeing.org.uk/wp-content/uploads/2014/04/Museum-Social-Prescribing-directory.pdf>

¹⁴⁶ www.bclm.co.uk/events/knit-and-natter-to-help-bclm/2507.htm

PUBLISHING/SALES

(n=10, 1.65% of all projects)

The category includes books that are published and sold directly as an outcome of health and wellbeing work with participants. Culture Coventry have published a number of books including *Coventry at Work: A collection of Memories* and *Coming to Coventry: Stories from the South Asian Pioneers*¹⁴⁷. *Coventry at Work* is a collection of photographic material and memories that were collected through an intergenerational project between young pupils and older adults with dementia. The book retails at £9.99 and is sold at the Herbert Art Gallery and Museum and Coventry Transport Museum. *Coming to Coventry* was a partnership project between the Asian Mental Health Access Project (AMHAP) and The Herbert to record the experiences of South Asian migrants who came to Coventry between 1940s - 1960s. The book is packed with stories and photographs exploring this hidden aspect of local history and is sold for £7.99.

Another interesting example is the *Wellbeing Journal* produced by The Fitzwilliam Museum in Cambridge (2013, £9.99, now out of print)¹⁴⁸. This grew out of work with the Breathlessness Intervention Service at Addenbrooke's Hospital which focused on improving resilience in patients with advanced cancer, and *Art at the Bedside*, The Fitzwilliam Museum's outreach project to the cancer wards at the Hospital. The *Wellbeing Journal* is illustrated with artwork from the museum's collections, contains prompts to daily good actions based around the *Five Ways to Wellbeing* framework and includes a mindfulness-based meditation CD.

STAFF TRAINING

(n=31, 5.14% of all projects)

Many museums are actively engaging in the health and wellbeing agenda not only through offering activities and services but also through staff professional development activities, for instance through health and disability awareness training or developing a specific activity. A growing area of activity for museums is delivering training for medical and social care staff. Our results have captured only a fraction of the staff training currently taking place, as often museums

undertake training prior to working with specific audience groups without considering such CPD activities as part of their health and wellbeing strategy.

Most notably, Dementia Friends training is now undertaken in a number of museums. Dementia Friends is an Alzheimer's Society initiative which aims to help more organisations and communities become dementia-friendly¹⁴⁹.

There are also examples where clinical staff – occupational therapists, nurses, psychotherapists, medical students and doctors – have benefitted from training delivered by museums. A good example is the *ArtMED* training programme at the Whitworth Art Gallery¹⁵⁰ which aims to refine the diagnostic skills of medical students and staff through different art forms. Life drawing and art appreciation classes are creative and stimulating learning experiences which offer a non-medical approach to studying anatomy, developing observational skills and promoting a holistic understanding of the human body. During the classes participants are encouraged to pay close attention to specific elements of the body through drawing to sharpen visual observation skills. This has an impact during the initial assessment period when patients' unspoken symptoms must be interpreted by clinicians to aid diagnosis. It is interesting to note that similar programmes, such as *Enhancing Observation Skills* at the Yale Centre for British Art in the US, or Clod Ensemble's *Performing Medicine* courses and workshops¹⁵¹, now form a mandatory part of training for medical students at Yale University, Kings College and Imperial College respectively and offering imaginative collections-based training might represent a good opportunity for museums to build sustainable long-term collaborations with academia and the health care sectors.

A number of museums support occupational therapists and other health and social care workers in their mission to provide excellent care for patients through training staff in using museum resources and spaces confidently. Glasgow Museums' Open Museum has been working with staff on the dementia ward at Stobhill Hospital, Greater Glasgow and Clyde NHS and the Horniman Museum has an ongoing training programme for professionals who work in mental health settings through the *Journeys of Appreciation* project¹⁵².

147 <http://picturestoshare.co.uk/products/coventry-in-work> and <http://www.coming2coventry.org/>

148 <https://www.cambridgenetwork.co.uk/news/new-journal-from-addenbrookes-marks-a-path-to-wellbeing/>

149 <https://www.dementiafriends.org.uk/>

150 www.healthandculture.org.uk/?s=artmed

151 www.clodensemble.com/medicine.htm

152 http://outreach-europe.eu/wp-content/uploads/JOAP.case_study.pdf

INFORMATION CAFÉS

(n=15, 2.48% of all projects)

Information cafés take place on a regular basis in museum spaces and are usually run by a charity partner around a specific theme or illness. They have an informal character and a social aspect that is of immense value both to participants and their carers. Information cafés represent a low cost service for museums, who usually provide refreshments and a safe space for participants, while specialist staff from charities deliver the sessions. Many museums have hosted information cafés on Dementia, Memory, Reminiscence, Cancer, Stroke and Death.

One example is Macmillan@GoMA, which is the Macmillan Information and Support Service based at the Gallery of Modern Art in Glasgow¹⁵³ where those affected by cancer can talk through issues and concerns with staff and trained volunteers.

OUTREACH

(n=57, 9.45% of all projects)

In terms of health and wellbeing activities, the most important locations for museum outreach work are care homes and day centres, prisons and hospitals. Much good work in this field has been covered in previous sections (see Offender Rehabilitation p.19, Hospital Patients p.24, Loan Boxes p.30 for details). Here we highlight the Geffrye Museum and the Open Museum in Glasgow as models of good practice in community outreach. *Feeling at Home* is the Geffrye's programme 'to support vulnerable and isolated older people to live more active, sociable and enjoyable lives' and includes monthly tea parties and the Evergreen Gardeners club among others¹⁵⁴. The Open Museum has been working in Glasgow for the past 20 years to take museum objects out into the community and work with people who are unable or unwilling to visit museums. Projects have included *Gardener's Ark*, which used objects and gardening as an essential tactile experience for patients with learning difficulties at Leverndale Hospital, and *Keep on Truckin'*, a travelling display of Indian



Macmillan@GoMA, Cancer Information Café in the Library at Glasgow's Gallery of Modern Art. ©Krisztina Lackoi

¹⁵³ www.macmillan.org.uk/Fundraising/Inyourarea/Scotland/Latest_News/PopupcancersupportservicescomingtoGlasgow.aspx

¹⁵⁴ www.geffrye-museum.org.uk/learning/community-outreach/older-people/

truck art curated by a group of prisoners at HMP Barlinnie¹⁵⁵.

HEALTH RESEARCH

(n=27, 4.47% of all projects)

Research projects are carried out in collaboration with Higher Education Institutions (HEIs) and/or the NHS. Led by UCL Public and Cultural Engagement, *Museums on Prescription* is a 3-year research project funded by the Arts and Humanities Research Council (2014-17) investigating the value of heritage encounters in social prescribing¹⁵⁶. Social prescribing links people to sources of community support to improve their health and wellbeing. The project brings together a total of 17 museum, HEI, local authority, NHS and third sector partners in Kent and Central London, including Age UK, Camden Council, Kent County Council, Kent and Medway NHS Partnership Trust, Canterbury Christ Church University, the British Museum, Maidstone Museum & Bently Art Gallery and Tunbridge Wells Museums & Art Gallery.

In 2015, two researchers were based at the Weald and Downland Open Air Museum¹⁵⁷ for Nuffield Research Placements to examine herbal remedies and how these were used in the past. The museum was in a unique position to provide expertise on the subject thanks to its historic gardens, the Bayleaf Farmhouse and collections around herbal remedies and their historical use.

A recent project, *Creative Families*¹⁵⁸, took place at the South London Gallery and run in partnership with the South London and Maudsley NHS Trust's Parental Mental Health Team. The project explored the relationship of parenting to wellbeing through a series of artist-led workshops with local families. The first five workshops were held at a Children's Centre where childcare was provided, followed by five family workshops at the South London Gallery. Research findings from the project were made public jointly through the Centre for Parent and Child Support (SLAM NHS Trust), and Goldsmiths University's Centre for Urban Community Research.

VOCATIONAL SKILLS

(n=44, 7.29% of all projects)

This category includes structured courses, modules or projects specifically aimed at vocational rehabilitation and supporting people searching for work. There are clear overlaps with volunteering, which often helps people who may have specific needs and may also help volunteers gain valuable skills, such as the *if:volunteering for wellbeing* programme (see section p.13).

Culture Coventry was awarded a major grant by the Esmée Fairbairn Foundation to deliver the *Creative Bridges*¹⁵⁹ programme. This is a pilot to explore how creative engagement with museums and culture can support young people with a learning disability to lead independent lives. 'The programme includes work experience and employability skills training and will focus on improving self-confidence and personal skills alongside verbal and non-verbal communication skills.' Glasgow Museums in collaboration with Queen Margaret University (QMU) and Glasgow Association for Mental Health (GAMH) offers a module in sociology at the Open Museum¹⁶⁰ for adults recovering from mental illness.

Another area of work is in offender rehabilitation. The Galleries of Justice Museum¹⁶¹ had originally intended to work with prisoners behind the scenes on collections cataloguing but instead offered work placements to prisoners in the shop, café and exhibitions, which helped build confidence and skills in a safe and non-judgemental setting. Yorkshire Sculpture Park have been working in partnership with Wakefield Youth Offending Team and HMP Frankland to run a Foundation Degree in Fine Art Practice in a high security prison¹⁶².

155 www.glasgowlife.org.uk/museums/about-glasgow-museums/open-museum/projects/keep-on-trucking/Pages/default.aspx

156 <https://www.ucl.ac.uk/museums/research/museumsonprescription>

157 www.wealddown.co.uk/herbs-modern-medicine-nuffield-summer-placement/

158 www.southlondongallery.org/page/creativefamilies

159 <http://creative-bridges.org/about-the-creative-bridges-project/>

160 www.qmu.ac.uk/marketing/press_releases/Student-exhibition-showcases-new-route-to-higher-education.htm

161 www.museumassociation.org/museum-practice/museums-and-prisons/15042013-volunteers-prisons

162 www.ysp.co.uk/page/arts-and-criminal-justice/es

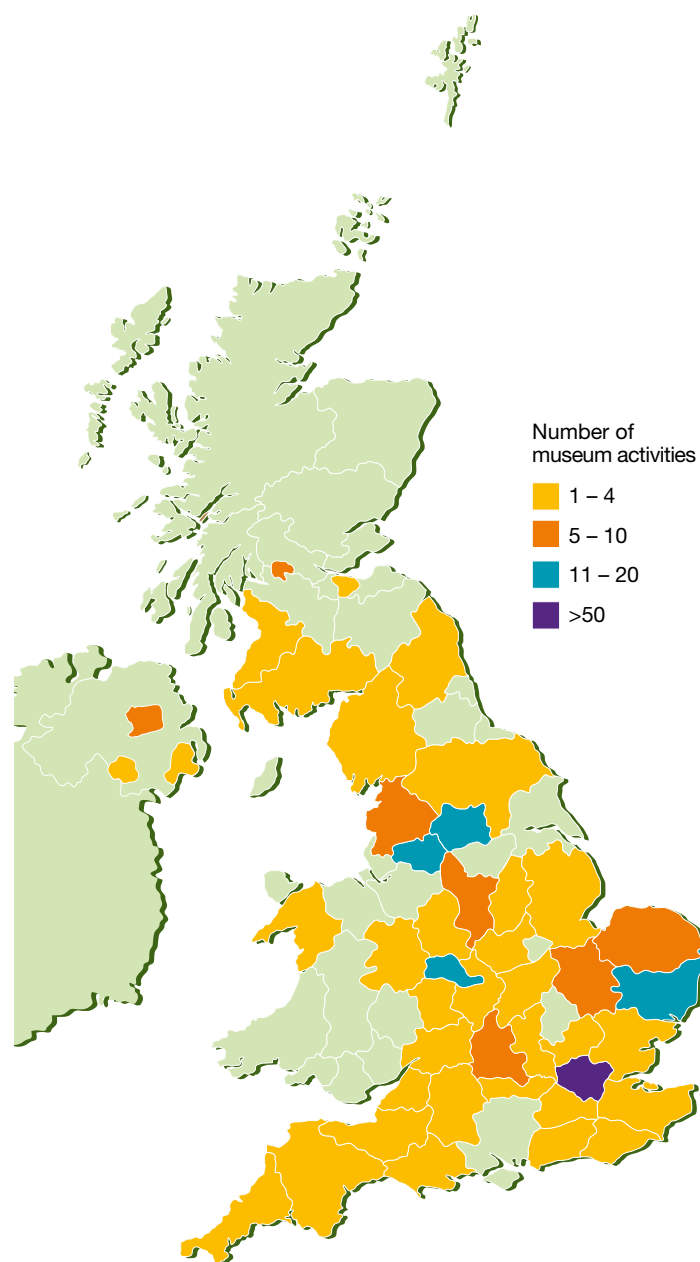
KEY FINDINGS

ACTIVITIES BY REGION

This map shows the geographic spread of museums undertaking health and wellbeing activities across the UK. The map reflects our research and it is important to stress that there remains much activity that has yet to be captured. Blank areas on the map may therefore have more activity going on than is suggested here.

Museums in 56 different counties across the UK are involved with health and wellbeing initiatives, with the Greater London area showing the greatest levels of activity (53 museums). This can be explained by the concentration of museums in the capital, including relatively well-resourced national museums, serving a large urban population.

Yorkshire and the Humber is an especially active region (25 museums). The high level of engagement may be linked to levels of socio-economic deprivation in the region. A recent report revealed that Yorkshire has the highest level of child poverty in the country¹⁶³ which may reflect the quality of life that young families live in. Similarly, there is a striking health gap in Glasgow with many areas of severe deprivation and Glasgow Museums has responded to these challenges with one of the most active museum health and wellbeing programmes in the UK. However, deprivation and increased health needs are only part of the story. The local political and healthcare infrastructure can also play a key role in supporting museums to deliver health-related activities. For instance, *Creative Minds*, the South West Yorkshire NHS Trust initiative¹⁶⁴, actively combines health and cultural provision and supports a range of cultural health and wellbeing projects.



Regional map of health and wellbeing activities in museums

¹⁶³ www.yorkshirepost.co.uk/news/yorkshire-has-highest-level-of-child-poverty-in-the-country-1-6905863

¹⁶⁴ www.southwestyorkshire.nhs.uk/quality-innovation/creative-minds

Cities like Manchester which are significant hubs for health and wellbeing, have a dynamic and positive attitude to health and wellbeing embedded across the core of the city's infrastructure. Manchester is the UK's first Age-Friendly city and since 1 April 2016 has gained full control over its long-term health and social care spending through health devolution. As a result, Manchester is in a position to make independent choices about the health benefit of their citizens and that may well involve more integrated and holistic services including cultural institutions.

TIP OF THE ICEBERG

It is likely that museums are engaging with more audiences than they report or are engaging with hidden populations. For example, several volunteering programmes engage with people with disabilities and have a positive effect on wellbeing, however, this is the explicit focus of the volunteering programme in only a handful of cases. Equally, due to the broad language that museums use to describe their offer, projects marketed as health and wellbeing activities may in fact be more accurately described as having a learning focus.

WHAT'S MISSING: GAPS

While there is considerable work in the US museum sector around obesity and diabetes¹⁶⁵ there is little evidence of UK museums engaging directly with these major public health challenges. There are a handful of examples of museums working on food-related projects. Led by the University of Leeds, *You Are What You Ate*¹⁶⁶ is a project run by historians, scientists and archaeologists and aims to engage the general public with research on nutrition. Wakefield Museum has participated as a core project partner and has provided space for exhibitions and led on workshops relating to food, health and the body. Wakefield Council Museums carried out food-related work as they are currently working on a project entitled *War on Weight*. The project aims to take people back to wartime rationing to examine how rations impacted on public health. In Nuneaton Gallery's *Saving our Bacon*¹⁶⁷ pupils from a local primary school and sheltered housing residents exchanged memories and information over food and rations in WW2. The interviews were filmed and a related exhibition shown.

165 www.aam-us.org/docs/default-source/advocacy/museums-on-call.pdf?sfvrsn=8

166 www.leeds.ac.uk/yawya/about

167 www.nuneatonandbedworth.org.uk/docs/Museum_Audience_Development_Plan.pdf

Digital health is another area where there is significant scope for growth. Existing museum work in this area includes National Museums Liverpool's award-winning *House of Memories* Application¹⁶⁸ and the Design Museum's *Health Tech* initiative in collaboration with AXA PPP healthcare and 2020health¹⁶⁹ which invites people to submit ideas on the use of technology for health.

As noted in previous sections, the majority of museums do not yet link their volunteering offer strategically to their local authority's health and wellbeing priorities, and with such a range of health benefits to volunteering this may be a fruitful avenue of collaboration to explore.

SUSTAINABILITY: MOVING FROM PROJECT-BASED WORK TO CORE BUSINESS

A key issue for museums is moving from time-limited project-based work to core-funded programmes. One approach is increasing resilience by income generation through charging events and merchandising. Rethinking the volunteer offer in health and wellbeing terms may also have important implications for the longer-term sustainability of museums as valuable community assets.

A number of museums offer programmes aimed at enhancing wellbeing through mindfulness, tai chi or yoga sessions, and with increasing demand for these types of activities there is potential for income generation for museums. Museums typically charge around £4–£5 for a session (*Tai Chi on the Terrace*, Roman Baths¹⁷⁰; *Tai Chi at the Devil's Porridge Museum*¹⁷¹; *Yoga at the Whitaker*¹⁷²; *Great escape: Yoga & Tai chi for wellbeing* at the Whitworth Art Gallery¹⁷³) and this can be as much as £20–£25 (*Morning Mindfulness* and *Yoga in the Walkways* respectively, both at Tower Bridge Museum¹⁷⁴). Manchester Art Gallery ran an 8-week course on *Art and Mindfulness*, which consisted of 2½ hour sessions every Sunday to 'boost resilience to stress through creativity'¹⁷⁵. The course cost £150 and sold out within days.

168 www.liverpoolmuseums.org.uk/learning/projects/house-of-memories/my-house-of-memories-app.aspx

169 www.healthtechandyou.com/about-us

170 www.romanbaths.co.uk/events/tai-chi-terrace

171 www.devilsporridge.org.uk/events/

172 www.thewhitaker.org/events/yoga-2/

173 www.whitworth.manchester.ac.uk/learn/adults/coursesandworkshops/greatescape/

174 www.towerbridge.org.uk/whats-on/

175 manchesterartgallery.org/exhibitions-and-events/event/3531/

Manchester Art Gallery also offers a programme of free mindfulness events including bite-size lunchtime *Take Notice* sessions, wellbeing tours and mark-making to music in *Mindful Marks* sessions¹⁷⁶.

Many museums also charge for loan boxes and outreach sessions. Pallant House Gallery charges around £2.50–£3.50 for its community programme¹⁷⁷, which enables the gallery to have autonomy and offer a solid programme with stable delivery. The National Coal Mining Museum charges £25 per group for object handling sessions for older people¹⁷⁸. Additionally some museums include health and wellbeing sessions in their admission price. During Museums & Wellbeing Week 2016¹⁷⁹ Freud Museum and York Art Gallery invited the public to attend special events which were included in the price of the admission fee to the museum. Increasingly museums are also charging for their loan boxes, including Ripon Museums¹⁸⁰ and Suffolk Museums¹⁸¹.

Some health and wellbeing projects have resulted in published outputs which are available to purchase in the museum shop. As detailed in the Publishing section (page 37), *The Wellbeing Journal*¹⁸² has grown out of a collaboration between the Fitzwilliam Museum and cancer patients and is sold at the museum shop, while the Museum of Oxford¹⁸³ and Wakefield Council produced cookbooks. Finally, the Robert Burns Birthplace Museum¹⁸⁴ through their collaboration with offenders on a series of poetry workshops published a collection of poems to be sold in the museum shop.

Rethinking the volunteer offer in health and wellbeing terms will be integral to creating a sustainable future for museums. This relationship works both ways considering the confidence and vocational skills that volunteers gain, and the significant health benefits of reducing social isolation. *If: volunteering*¹⁸⁵ is a good example of this win-win dynamic at work. The *Knit and Natter* group at the Black Country Living Museum¹⁸⁶ knit period outfits for the costumed interpreters at the Museum,

while in other cases volunteers have played a crucial role in delivering health and wellbeing initiatives, such as the Soho House *Asian Womens' Textile Group Committee*¹⁸⁷. Volunteers are an integral part of the museum and contribute to the museum's existence and sustainability in a significant way.

Embedding museums in health and social care services and commissioning will be crucial for the long-term sustainability of health and wellbeing programmes. Museums such as the Manchester Museums Partnership, Wakefield Council Museums and Yorkshire Sculpture Park are already building links with commissioners and demonstrating the value and impact of their activities in terms of health and social outcomes. In Scotland as part of the National Links Worker Programme 7 Links Workers are embedded within GP practices in Glasgow who signpost individuals to a range of community services and social prescribing schemes as a way of addressing complex health problems in a holistic manner, and are developing a relationship with Glasgow Museums including the Open Museum¹⁸⁸. In England museum partners on the *Museums on Prescription* research project are piloting a social prescribing scheme where socially isolated older adults are referred to participating museums by health, social care and third sector organisations. Research by the Cultural Commissioning Programme shows that the value that working in wider partnerships gives to enabling strategic conversations with the health sector can help far more than individual organisations trying to make their case on their own. There is also scope for the museum sector to talk about the value it brings to 'soft' outcomes such as community engagement and building a sense of place.



Object handling for wellbeing workshop. ©Andy Ford

176 manchesterartgallery.org/exhibitions-and-events/event/?cat=health-and-wellbeing

177 <http://pallant.org.uk/learning-community/learn/learn/community-programme>

178 <https://www.ncm.org.uk/learning/adults-and-communities>

179 <https://museumsandwellbeingalliance.wordpress.com/news/>

180 http://riponmuseums.co.uk/education/loan_boxes/

181 <http://suffolkmuseums.org/museums/community/reminiscence/>

182 <https://www.cambridgenetwork.co.uk/news/new-journal-from-addenbrookes-marks-a-path-to-wellbeing/>

183 www.oxfordaspiremuseums.org/blog/recipes-and-reminiscences

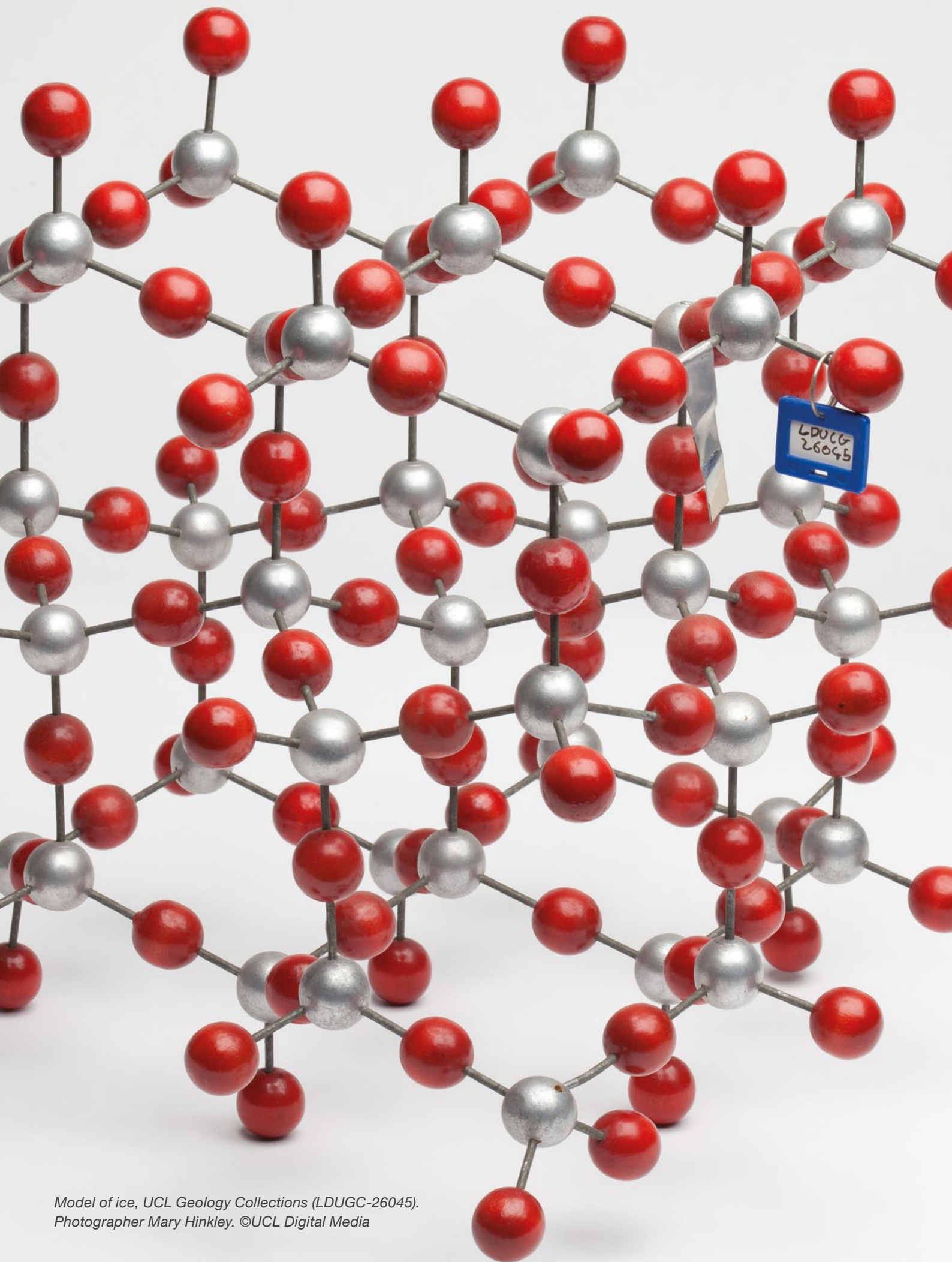
184 www.museumassociation.org/museum-practice/museums-and-prisons/15042013-robert-burns-birthplace-trust

185 <http://volunteeringforwellbeing.org.uk/>

186 www.bclm.co.uk/events/knit-and-natter-to-help-bclm/2507.htm

187 www.birminghammuseums.org.uk/soho/volunteering/volunteering

188 <http://links.alliance-scotland.org.uk/>



Model of ice, UCL Geology Collections (LDUGC-26045).
Photographer Mary Hinkley. ©UCL Digital Media

RECOMMENDATIONS

1. Look at the bigger picture

Find out about your region's health infrastructure, commissioning landscape and local health needs. We have produced a *Beginner's Guide to Partnerships and Commissioning* to help you get started¹⁸⁹. Read your local authority's health strategy and identify the points of connection with your mission, collections, audiences, location and spaces and the health and social care priorities of your local authority. Towner Art Gallery's dementia workshops¹⁹⁰ are an excellent example of offering services that are directly relevant to Eastbourne's ageing and vulnerable population and as such has won the support of the local NHS Trust.

Get started: Access your local authority Joint Strategic Needs Assessment (JSNA)

2. Map assets in your community

Use asset-based community mapping tools to make the most of your spaces, especially outdoor areas, gardens, parks. The Denhale Active Recreation Centre in Wakefield may serve as an inspiring example for museums¹⁹¹. The Centre is run by Disability Sport Yorkshire, which is part of the *Creative Minds* initiative at the South West Yorkshire NHS Partnership Trust, fostering over 150 arts, culture and health projects. The idea behind the centre is not only to engage people with disabilities in physical activity, but also to provide opportunities to disabled people to gain valuable vocational skills by taking an active part in running the centre. Additionally, the centre has a "safe place" status and has a supported volunteering offer.

Get started: Produce an asset map template

3. Adopt a strategic approach

Before developing a new project ask why you want to undertake the work: how will it benefit the health and wellbeing of your community? Is there a good fit with your organisation's strategic aims? Evaluate project plans in relation to the current health priorities of local Health & Wellbeing boards and local CCGs.

Get started: Look to existing guidance such as *Alzheimer's Dementia Friendly art venues*

4. Build relationships over time

Identify key stakeholders in your area and start building links with commissioners and others by inviting them to your events. The nature of the commissioning cycle means that you are building strategic relationships over the long-term. Remember, CCGs are looking for the evidence base that something works for their local communities while Health and Wellbeing Boards focus on supporting health care services that work toward the best interest of their local communities and health priorities. For example, during Museums and Wellbeing Week in March 2016, The Roman Baths invited their local CCG members and NHS stakeholders to their regular *Tai Chi on the Terrace* session. As a result, the museum is now in talks with the local NHS Trust to develop bespoke sessions aimed at improving the wellbeing of hospital staff.

Get started: Attend local CCG network patient participation meetings

¹⁸⁹ <https://museumsandwellbeingalliance.wordpress.com/commissioning/>

¹⁹⁰ www.townereastbourne.org.uk/learning/health-and-wellbeing/open-ended-2/

¹⁹¹ www.southwestyorkshire.nhs.uk/quality-innovation/creative-minds/project-directory/denhale-active-recreation-centre/

5. Develop your wellbeing offer

Prevention, supported self-management, keeping carers well and giving children the best start in life are key long-term public health priorities across the UK¹⁹². Make use of existing frameworks such as *5 Ways to Wellbeing* and *Wheel of Wellbeing* to develop your offer¹⁹³. The New Economics Foundation's *5 Ways to Wellbeing* is a simple model that covers a wide range of subjects, themes and activities that invite the public to engage in their own health and wellbeing personally, socially, through the mind and body and with all their senses. The Cinema Museum has developed a wellbeing programme which explicitly references the *5 Ways to Wellbeing* principles, underlining their importance for the museum's 12 offers on wellbeing¹⁹⁴. Manchester Art Gallery¹⁹⁵ applies the *Take notice* principle to their mindfulness-based stress-busting sessions. Nottingham City Museums & Galleries engages with *5 Ways to Wellbeing* in a variety of its community engagement programmes including volunteering.

Get started: Align your Five Ways approach with your local health networks



6. Reframe your existing offer

Quite often this is not a question of money or extra resources but involves a change of mind-set. For instance, how might you reframe volunteering in your organisation in health and wellbeing terms? You might also consider reframing job descriptions to include health and wellbeing engagement – for inspiration have a look at the Cultural Park Keeper role at the Whitworth Art Gallery¹⁹⁶.

Get started: Promote, consult and position your existing resource with community networks

7. Be proactive and ask for help

Approach others first and persevere. Bring in the experts, especially third sector organisations, to gain a good understanding of what the needs of a particular audience are and to equip staff at your organisation with the skills you will need to work responsibly around a particular health need. Join national initiatives such as Age Friendly Communities and make a pledge to improve access to your museum.

Get started: Access the local authority engagement strategy

¹⁹² See for instance www.nhsconfed.org/resources/2014/11/public-health-englands-key-priorities-for-keeping-people-well and www.gov.scot/Topics/Health/Policy/2020-Vision

¹⁹³ www.fivewaystowellbeing.org/ and <http://www.wheelofwellbeing.org/>

¹⁹⁴ www.cinemamuseum.org.uk/topics/join/wellbeing/

¹⁹⁵ <http://manchesterartgallery.org/exhibitions-and-events/event/take-notice-14>

¹⁹⁶ www.whitworth.manchester.ac.uk/learn/outdoors/culturalparkkeeper

8. Invest in your staff

Offer training and professional development opportunities – many charities offer free training in their area of expertise. For example, Alzheimer's Society offer Dementia Friends Training to both individuals and organisations and this is a simple approach to making your staff more aware of dementia. Organisations can register online for free to access training and resources¹⁹⁷. There are also a number of e-learning resources available for healthcare workers through online learning platforms such as eIntegrity, though non-NHS services may need to purchase a license¹⁹⁸.

Get started: Ask National Alliance for Museums, Health & Wellbeing partners to access their training

9. Shout about your work

Remember to add things on your website and blog. One clear and consistent observation from this research was the lack of documentation on museum health and wellbeing activities. This may in part be a capacity issue at a time of funding cuts, but it is vital for museums to show their range of work to reach audiences, potential health and third sector partners, and key decision-makers. It may be useful to rethink your Community web pages from a commissioner's perspective, for instance by grouping your offer along an 'actions across the lifecourse' model¹⁹⁹. The Museum of East Anglian Life's *Supported Volunteering* page is a good example, and includes a section on using personalised budgets²⁰⁰.

Get started: Request your current users to validate your work online

10. Adopt an integrated approach

Embed and mainstream health and wellbeing across your organisation. Look for potential opportunities through your local Joint Strategic Needs Assessment (JSNA) – this is the process to assess local population needs to ensure a coordinated approach to health care between NHS and local authorities. Health and Wellbeing boards are currently responsible for producing JSNAs and these can be found on local authority websites, regularly updated with changes in local health needs. Consider integrating your offer into primary care through social prescribing schemes²⁰¹. Consider how museum health and wellbeing activities could be embedded into Personal Care Plans as part of a treatment package for long-term/chronic conditions. Are there opportunities for museums with Personal Health Budgets, for instance through a group of people with long-term conditions pooling resources and micro-commissioning museums directly?²⁰²

Get started: Attend local health forums and conference – to establish healthy friendships!

197 <https://www.dementiafriends.org.uk>

198 www.eintegrity.org/e-learning-healthcare-course/dementia.html

199 See p15 of the Marmot review <http://www.instituteofhealththequity.org/projects/fair-society-healthy-lives-the-marmot-review>

200 www.eastanglianlife.org.uk/community/supported-volunteering.html

201 www.ucl.ac.uk/museums/research/museumsonprescription/Social-Prescribing-Review.pdf

202 See Helen Graham's paper on 'Participation, Person-centred Approaches and Personalisation: Museums Working with Adults with Learning Difficulties' www.academia.edu/7758463/Participation_Person-centred_approaches_and_Personalisation_Museums_working_with_adults_with_learning_difficulties

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APPENDIX I

RESEARCH CONTEXT

There is a growing field of research which seeks to understand and evaluate the benefits of museum activities for individual and societal health and wellbeing (e.g. Camic, Tischler, & Pearman 2014; Eeckelaar, Camic, & Springham 2012; Lanceley et al., 2012; Paddon, Thomson, Menon, Lanceley, & Chatterjee, 2014; Thomson, Ander, Menon, Lanceley, & Chatterjee, 2012a; Thomson, Ander, Lanceley, Menon & Chatterjee, 2012b; also see: Arts & Health Special Issue on Culture, Museums and Wellbeing, Volume 7(3), 2015).

Research carried out by the Research Centre for Museums and Galleries (RCMG), based in the University of Leicester's School of Museum Studies, provides compelling evidence that museums, whatever their size and capacity, can positively impact health and wellbeing issues and agendas and shows the unique role that museums can play in contributing to healthier communities through using collections to encourage positive wellbeing, address health issues and promote health and wellbeing (Dodd and Jones 2014).

Chatterjee and Noble reviewed and summarized various studies to determine the many positive outcomes that museums in health can bring about (Chatterjee and Noble 2013, p. 115), concluding that museums provide:

- positive social experiences, leading to reduced social isolation
- opportunities for learning and acquiring new skills
- calming experiences, leading to decreased anxiety
- increased positive emotions, such as optimism, hope, and enjoyment
- increased self-esteem and sense of identity
- increased inspiration and opportunities for meaning making
- positive distraction from clinical environments, including hospitals and care homes
- increased communication between families, carers and health professionals.

Whilst there is still a need for further research into museums and health, it is clear that museum engagement can bring about many health and wellbeing benefits. For instance, research has shown that collections from museums, libraries and archives can act as agents or vehicles which elicit emotional responses (Chatterjee and Noble 2013; Chatterjee 2016). Psychosocial evidence indicates that the intrinsic, physical and material properties of objects can trigger memories, projections, sensory, emotional, and cognitive associations which enable participants to tap into issues of identity, meaning and belonging (Baumeister 1991; Frogett et al 2011; Chatterjee and Noble 2013; Chatterjee 2016). In a museum-object intervention study with female cancer patients for example, Lanceley et al (2012) showed that museum objects acted as vehicles which enabled the participants to explore issues of fear, loss of the healthy self, fertility, and death; in this sense they became transitional objects (Winnicott 1992) which elicited a sense of power, comfort and support.

Many of these studies demonstrate that when participants engage in creative cultural activities, such as museum activities, which include cognitive, physical and emotional involvement, there are positive benefits for mental and physical health (see Chatterjee 2016; Morse et al 2015). Such activities also usually contain a social component and it is likely that this is an important aspect of creative cultural participation (e.g. Secker et al 2011). Cuypers et al (2012) conducted a large population study in Norway involving over 50,000 adult participants to assess the role of cultural activities (including museum activities) on perceptions of health, anxiety, depression and satisfaction with life. Results showed participation in both receptive and creative cultural activities was significantly associated with good health, good satisfaction with life, and low anxiety and depression, even when the data was adjusted for confounding factors.

APPENDIX II

SURVEY QUESTIONNAIRE

Welcome to the Survey of Museums and Wellbeing

We are looking to gather information and identify existing practice on any activities you are currently running or are planning in the future relating to your audiences' health and wellbeing. This survey should not take you more than 10-15 minutes. The results of this survey will be part of a report on best practice in the areas of museums and wellbeing, that will be published in Spring 2016. If you would like to receive a copy of the report please tick the relevant box.

1. Contact Details

Name

Job title

Organisation

Address, Post code, Country

Email address

Phone number

2. Would you like to receive a copy of the report that will be published in Spring 2016? Yes/no

3. Are you currently offering or planning to offer, activities or programmes on health and wellbeing?

If so, please describe the activities you offer.

4. What type of audiences are you working with and with what age groups? (e.g. older adults with dementia, mental health service users, people in residential care etc.)

5. Do you work in partnership with health, social care or the third sector, charities or other support organisations?

If so, please give details. Please include the ways in which you are connected to these external organisations. (e.g. funding, co-producing activities)

6. Have you undertaken any evaluation in relation to your work in health and wellbeing? If so, please give details.

7. Have you published any of your activities relating to health and wellbeing? (planning, structure, outcomes etc.)

If so, what form were they published in? (e.g. journal articles, reports, blogs, websites, flyers)

Please give links/references where possible. If you would like to send us relevant attachments please contact Maria Patsou, Research Assistant at museumsandwellbeingalliance@ucl.ac.uk

8. What would be the most useful forms of support that the Alliance could offer its members?

Tick all that apply.

- Networking opportunities for practitioners
- Annual National Alliance Conference
- A Museums and Wellbeing Week
- Specific information: Relating to NHS and commissioning structures
- Specific information: Relating to local authorities' health agendas
- Other (please specify)

Thank you!



