

Participatory Engagement in Isolation: Curating multi-disciplinary approaches to Enrich Social Support for Mental Health and Wellbeing.

Appendix

Fiona-Rose Stephens

Master of Research (MRes)

Appendix

Contents

A. Ethics

A.1 Participant Information Sheet	page 3
A.2 Consent Form	page 6
A.3 Ethics Approval from the Glasgow School of Art	page 8

B. Fieldwork

B.1 Fevered Sleep	page 10
B.2 Object Handling	page 12
B. 3 Interview Questions	page 14

C. The Miro Space

C.1 The Instruction Space	page 16
C.2 The Action Space	page 19
C.3 The Reflection Space	page 33

D. Researcher's Reflective Journal

D.1 Journal	page 39
D.2 Mapping	page 54

Appendix Part A, Ethics

A.1 Participation Information Sheet



PARTICIPANT INFORMATION SHEET

Title of study

How can curatorial and interpretation practices enhance access to traditional and alternative forms of community-based support for mental health and wellbeing of people living in social isolation through remote engagement?

Invitation Paragraph

You are being invited to take part in a research project. It is important for you to understand why the research is being done and what participation will take place before you decide to take part.

Please take your time to read over the following information. If there is any additional information you require to make your decision whether or not you wish to take part, or if anything is not clear, then please contact me.

Thank you for reading.

What is the purpose of the study?

This research project aims to address the current, lengthy process of mental health treatment in Scotland during by understanding how curatorial and interpretive practices can enhance traditional and alternative forms of community-based support for mental health and wellbeing. Social isolation has become even more evident during the Covid-19 pandemic and the Government lockdown measures, which will continue to have a future impact on mental health at a population level.

This study aims to use remote engagement techniques to explore how these forms of communication can inform a framework for remote support for galleries and museums.

Why have I been invited to take part?

You have been chosen to participate within a mixed team of 4 to 6 other practitioners from the following professions:

- Professionals with gallery experience engaging with health and wellbeing
- Charity organisations who focus on promoting mental health
- Art and Health researchers with a focus on mental health and wellbeing
- NHS and Social Care professionals

Participation has been recruited both directly and indirectly, where gatekeepers from third sector organisations have been asked to share information about the project with people who they think will be interested in participating.

Do I have to take part?



PARTICIPANT INFORMATION SHEET

It is up to you whether or not to take part. If you choose to take part within the voluntary nature of the participation, you will be given this information sheet to keep and be asked to sign a consent form. You will be able to withdraw from the research at any time without giving a reason.

What will happen to me if I take part?

You will be invited to participate within individual and group activities in a collaborative design process. There will be 7 activities taking 1- 1 1/2 hours each and around a maximum 9 1/2 hours total. Activity scheduling will be allocated to suit participant's personal time commitments.

Participation activities have been divided into 5 key phases with each phase building on the previous:

- Initiate, a verbal introduction to participation, a quick icebreaker introduction to the group and signing consent forms.
- Explore, an individual semi-structured interview and a collaborative mapping session
- Define, a discussion centred around the Art UK Curations tool to introduce different ways of seeing visual art displays
- Design/Prototype, conceptualising ideas and creatively thinking about potential solutions
- Evaluate, a group reflection and a critical feedback questionnaire

Activities will take place online either by video/phone call or using collaborative whiteboard software such as Miro (<https://miro.com/>) (or a combination of the two), with the addition of, A Web Whiteboard (<https://awwapp.com/>) and the Curations tool(<https://artuk.org/discover/curations>). An outline of the activities and instructions on how to participate and using the software will be sent ahead of time.

What are the possible benefits and risks of taking part?

While there are no immediate benefits, The collaborative nature of this project aims to connect people from different professional backgrounds to support a rich exchange of knowledge, I hope that by participating in this project you will take away some valuable insights and learnings for your own professional practice and interest area.

As the research aims to explore sensitive issues of mental health, social isolation and the Covid-19 pandemic, I will sense check to ensure that participants are comfortable before each activity takes place. You will not be asked or expected to talk about any personal mental health concerns. You will be able to withdraw from the research at any time. If additional support is needed, I will follow the GSA research office ethical protocol.

Will my taking part be kept confidential?

All information that will be collected about you during the course of the research will be kept strictly confidential. You will not be able to be identified in the research thesis or any future published material.



PARTICIPANT INFORMATION SHEET

I will use pseudonyms and edit visual material to remove personal identifiers to ensure anonymity. All personal and research data will be digitally stored within password protected files.

How is the project being funded?

I have been awarded a studentship from the Digital Health and Care Institute

What will happen to the results of the study?

The results of the study will be presented within my Masters of Research final thesis, which will be available after completion of the course. You will not be identified within the thesis.

Who should I contact for further information?

If you have any questions or require more information about this study, please contact me using the following contact details:

f.stephens1@student.gsa.ac.uk

What if I have further questions, or if something goes wrong?

If this study has harmed you in any way or if you wish to make a complaint about the conduct of the study you can contact GSA using the details below for further advice and information:

Sneha Raman, The Glasgow School of Art, 167 Renfrew Street, G3 6RQ; s.raman@gsa.ac.uk

Michael Johnson, The Glasgow School of Art, 167 Renfrew Street, G3 6RQ;

M.Johnson@gsa.ac.uk

**Thank you for reading this information sheet and for considering taking part in this research.
Please keep this sheet for future reference**

A.2 Consent Form

Research Consent Form

Research Project Title : Participatory Engagement in Isolation: Curating Experiential Spaces During Social Distancing to Support Mental Health.

Lead Researcher: Fiona-Rose Stephens

Contact Details: f.stephens1@student.gsa.ac.uk

*Please initial
boxes*

1. I confirm that I have read and understand the participant information sheet for the above study; ☐
2. I have had an opportunity to consider the information, ask questions and have had these answered satisfactorily; ☐
3. I agree to being photographed / audio recorded / video recorded / screen recorded as part of the research and understand that this data will be kept strictly confidential by the researcher and made anonymous for research outputs. Initial which apply;

Photographed

☐

Audio recorded

☐

Screen recorded

Video recorded

☐
☐

4. I agree to photographs / audio recordings / video recordings / screen recordings being made public available in publications, presentations, reports or examinable format (dissertation or thesis) for the purposes of research and teaching – I understand that these will remain anonymous; ☐
5. I agree to the results being used for *future* research or teaching purposes; ☐
6. I agree to take part in the above study. ☐

☐

Research Consent Form



Name of participant	Date	Signature
---------------------	------	-----------

Name of person taking consent (if different from researcher)	Date	Signature
---	------	-----------

Researcher	Date	Signature
------------	------	-----------

A.3 Ethics Approval from the Glasgow School of Art



Fiona-Rose Stephens
Innovation School
MRes

25.6.20

Colin Kirkpatrick
Head of Research and
Enterprise
The Glasgow School of Art
167 Renfrew Street
Glasgow
G3 6RQ

c.kirkpatrick@gsa.ac.uk

Dear Fiona,

RE: Participatory Engagement in Isolation: Curating Experiential Spaces
During Social Distancing to Support Mental Health

I am pleased to confirm that, following review of your Full Ethical Assessment and accompanying documents, the above project has been approved by the GSA Research Ethics Subcommittee and may proceed as you have proposed.

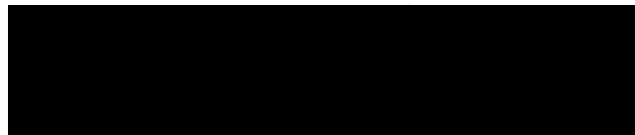
Please note that should you need to make any changes to your proposed methodology and/or activities, you may need to update the relevant project materials and further ethical review could be necessary. Please inform research@gsa.ac.uk of any such changes.

If you have not already done so, I would also strongly encourage you to complete the Research Integrity training which is available on Canvas at: <https://canvas.gsa.ac.uk/courses/460>

Please ensure that your research continues to comply with:

- The GSA Research Ethics Policy and Code of Practice
<http://www.gsa.ac.uk/media/861048/gsa-research-ke-ethics-policy-2016.pdf>
- The GSA Records Management Policy:
<http://www.gsa.ac.uk/about-gsa/key-information/records-management/>
- GSA GDPR protocols: <http://www.gsa.ac.uk/about-gsa/key-information/records-management/>

Yours sincerely



Colin Kirkpatrick
Head of Research and Enterprise

PENNY MACBETH
Director

167 Renfrew Street
Glasgow
United Kingdom
G3 6RQ

t +44(0)141 353 4500
f +44(0)141 353 4746
info@gsa.ac.uk
www.gsa.ac.uk

Appendix Part B, Fieldwork

B.1 Fevered Sleep

amy@feveredsleep.co.uk

Fevered Sleep

THIS GRIEF THING
2018 - PRESENT

FUNDING PARTNERS: ARTS COUNCIL
ENGLAND
PAUL HAMLYN
FOUNDATION
WELCOM
THE ROYAL LANCET
SCHOOL OF GRIEF +
DRAMA

Guidelines for hosting Grief Gatherings

We've found that groups of no more than 12 people are best.

Set up

We sit in a circle of chairs, but you might also want to consider other formats, such as meeting in a pub, or café, or talking while you go for a walk.

If you're setting up the space especially for the grief gathering, have water or tea and coffee, and tissues. You may want to offer biscuits or snacks, but we've found that people can find it difficult to eat while talking about grief. Make sure the space is warm in winter, cool in summer, and if possible has good natural light.

Structure

After introducing yourself (if you haven't already), offer an explanation of the purpose of grief gatherings. We say it's because we think there aren't enough spaces where people are given permission to talk about grief, or to express it, and not enough opportunities for people to learn about grief. We say we think it's important that grief is allowed to be, and to be part of normal everyday life. We point out that we're not counsellors, and that that's OK, because grief doesn't usually need to be treated like a problem or an illness – it should be something that anyone can talk about. Remind people that the gathering will last for about an hour and a half (or however long your gathering is).

Invite everyone else to introduce themselves. So that they say more than their names, we ask them how they heard about the grief gathering. At this stage we avoid inviting people to talk in personal detail about their own grief experiences.

Set the rules of the space: it's OK to speak, and it's OK to listen. Some people come to share what they've experienced, and some people come to listen and learn. There is no hierarchy of grief. Everyone's grief is equal. Everyone's experience and perspective is unique, and valuable in the gathering. You don't need to be grieving to take part. If you want to, you can talk about your own personal experience of grief. Or you can talk about grief in the abstract. Or you can not talk at all. It's OK to cry, or to be angry. It's OK to swear. You don't need to hide your feelings. You can leave whenever you want to.

PEER to PEER

Fevered Sleep

production

We then start the conversation by asking a simple question: "how easy or difficult do you find it to talk about grief; your own, or other people's?" The conversation usually quickly unfolds from this question and builds its own momentum.

How to be a good facilitator/host

Allow silence and pauses in the conversation. You don't need to rush to fill these spaces. Participate in the conversation as much as you need to, but avoid speaking too much – leave space for others. Try not to do too much. You may need to gently bring people's focus back to the subject if it drifts. If there is someone who's talking too much and taking up too much space at the expense of others, you may need to gently invite others to speak instead, or to gently ask them to wait until someone else has spoken. We tend not to ask what someone thinks, or to ask someone in particular if they want to say something, but to let people decide for themselves how to participate and contribute.

Ending

A few minutes before the end of the session, we say that we're aware it can be a difficult transition to leave the group, and to go away alone, when we've been talking about grief. So we ask people to think of a positive thing that they've thought or heard or said during the session. Make it clear that you don't want people to share what they've chosen, rather that it's something for themselves to hold onto when they leave.

When that's done, draw the conversation to a close. We say to people that they can take as long as they need to leave, and then we go away and potter to give people time and space to do that.

B.2 Object Handling

B.2.1 Object Handling Information Sheet



<https://canterburymuseums.co.uk/events/the-power-of-the-object-group-7/>

What will happen in the Ice Breaker session?

I will introduce the activity, we will briefly give a show and tell of our objects/each other, then proceed with the object handling mindfulness activity and afterwards have a reflection.

What do I need to do?

The icebreaker requires a bit of homework, I would like you to select an object from your regular environment. This could be something you've found in your garden/local park, a textile, something natural or manmade, something decorative or functional, personal or impersonal - but it must be something you can hold and something which you are comfortable showing and sharing to others.

Here are some provocations to help you narrate your chosen object and summarise your thoughts:

- How do you feel about your object, do you like it? does it have a sentimental value?
- How did you acquire the object?
- What does the object say about you? What do others say about it?

What is this session for?

This session hopes to introduce the participants to each other and offers a starting point to think about gallery engagement.

If you have any questions please let me know!

B.2.2 Object Handling

Guided Long Look Exercise Script

Mindfulness Taster

5 Minute Introduction of a Guided Long Look

1. Get comfortable, turn off you camera if you would like.
2. Pick up your object as if you've never seen it before. With fresh eyes begin to notice it.
3. Look at the object from a variety of directions. Focus on a particular detail, this could be colour, texture, shape, perspective, symbol or pattern.
4. Pay attention to your first impressions. Does the object excite or bore you? Do you like or dislike the object?
5. Let your eyes wander. Your mind will try to make connections between the elements of the object.
6. Now try to make the familiar strange. Try to spot the hidden details in plain view.
7. If your mind begins to wander, that's okay, allow yourself to to pay attention to your surroundings. You might hear traffic outside, birds, the boiler ticking over...
8. Bring your focus back to the object.
9. How do you feel? Pay attention to how your mind responds. How does the object make you feel?

Give time indication to the last 30 minutes of looking.

Slowly bring the group back together and allow for time to share reflections and questions.

B.3 Semi-Structured Interview Questions

Semi-Structured Interview Questions

Participation	Professional Role	Community
<ol style="list-style-type: none"> 1. Could you tell me about your motivations for participating in this research study and what you would like to learn or gain from taking part? 2. Do you have previous experience of using remote engagement software during locking? In terms of digital resources, what do you have access to in order to participate? 3. Which of the outlines participant engagement activities would you like to join? 	<ol style="list-style-type: none"> 1. Could you please give me a bit of a background into your specific practice 2. Could you tell me about what support means from the perspective of your profession? 3. What have been the key changes day-to-day, positives and drawbacks, of delivering your role during lockdown and working from home? 4. Do you think any of these changes will become common practice beyond the pandemic? 	<ol style="list-style-type: none"> 1. What do you think is the value of support outside of the clinical setting? 2. What do you think about the relationship between arts and health? 3. Please could you tell me your opinion on public galleries serving as a place for to explore and promote mental health and wellbeing? 4. What role do you see your practice taking within a group of mixed disciplines?

Appendix Part C, The Miro Space

C.1 The Instruction Space

miro | Instruction Space ☆ ↑

Welcome to miro!

HOT DOG

This board will show you how to use the space

Return back to this board if you are feeling stuck or need a little nudge in the right direction

We won't be using all the functions available on Miro but feel free to use this space to play around and test things out.

I'll update the board with new uses as we find them :)

Important!

Do not share personal information on any of the boards we use as Miro saves to the cloud

The other Miro you might know...

Jean Miro's Plate (folio 16) from *Le Léopard aux plumes d'or* (The Leopard with Golden Feathers) 1971

How to navigate

First thing first, You're going to want to know how to navigate the board

- Read the sections on the board from left to right
- hold cmd+z/ctrl+z to undo or use this button
- Use your mouse or trackpad to zoom in to see the details
- Hold shift and select with the pointer to hold, move and resize multiple elements at once

Find me in the top right Find me on the left Find me at the bottom left

What can I do on Miro?

Choose a colour of Sticky note to write your comments

I'll Take this colour

make links and connections

How many boards are there?

Think of the Miro boards as different rooms for different situations...

- Instruction Space (this board)
- Reflection Space
- Action Space

They have been colour coded like traffic lights to signal their use. If you get stuck: stop and refer back to the instructions. If you reflect: pause and refer to the reflection space. When an action is taking place, go and head to the action space

Introduction to using Miro and how it will be used for the participatory engagements.

Miro's functions

	V / H	select tool / hand
	T	text
	N	sticky note
	S	shapes
	R	rectangle
	O	oval
	L	connection line, arrow
	P	pen
	E	eraser
	C	comment
	⌘ + Z	undo
	⌘ + shift + Z	redo
	F	frames

Extra tips

When you see text that looks like this "[Hello...](#)" click on it! Its a link to another webpage

Its easier to move or resize images/elements when you zoom in a bit closer

Example:

Question:

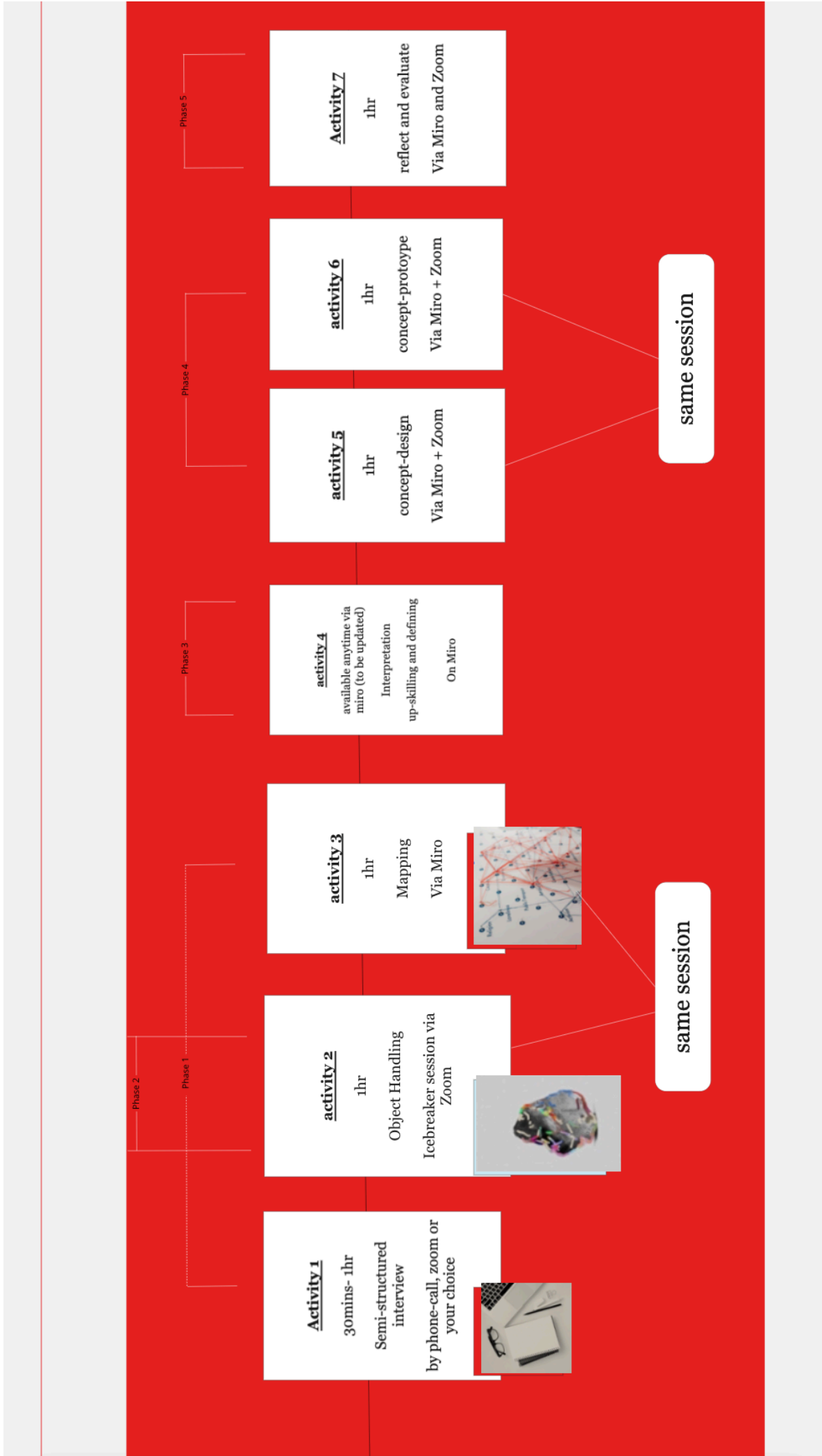
Should we make some general rules for how we interact in the miro space?

Vote:

If we are casting a vote together or making a decision

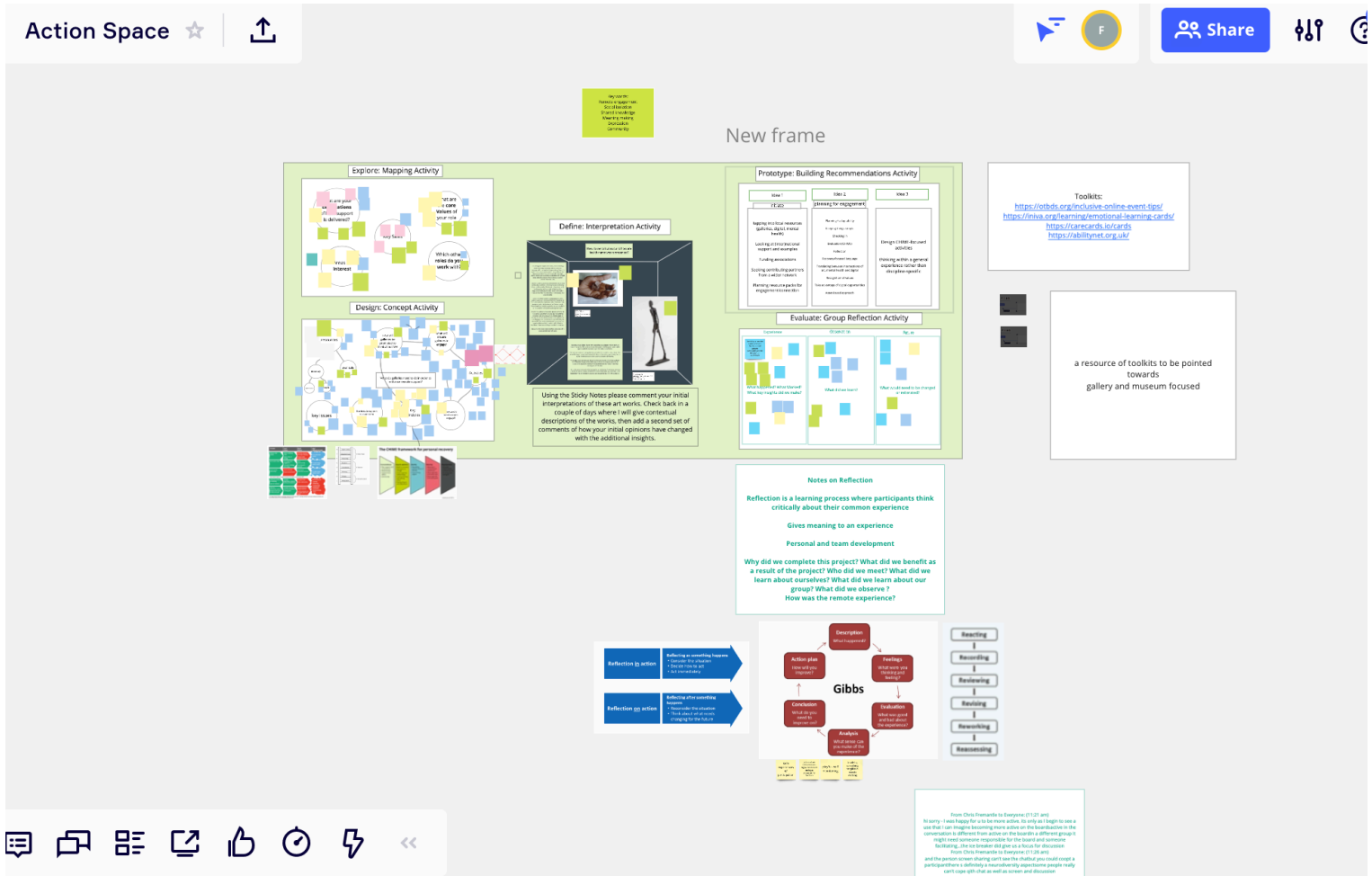
use the Pen tool to select a colour, make a scribble to visually represent your vote

tip: remember your colour, we can keep using this method throughout the activities!



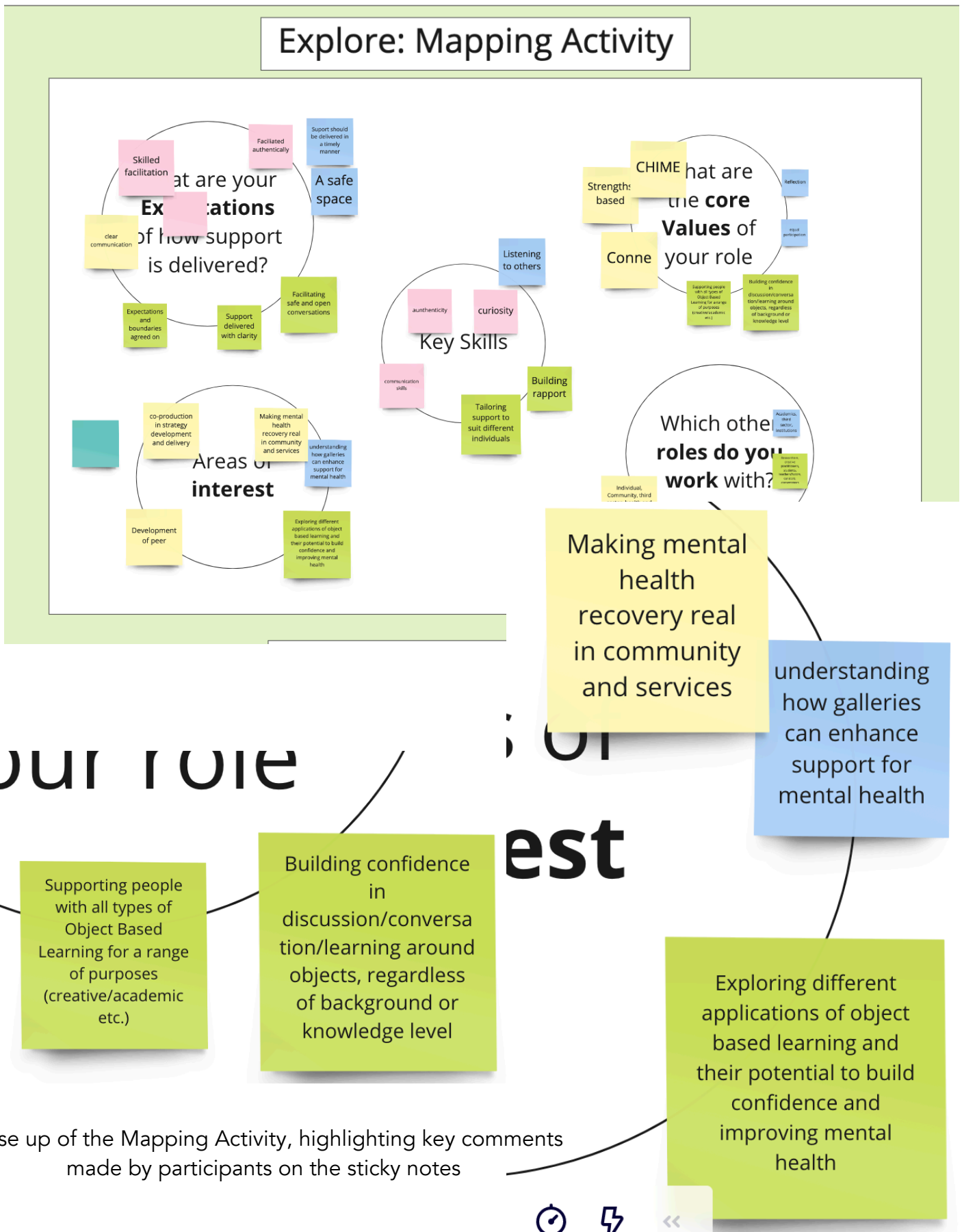
Timeline of activities added into the space so that participants can check what we will be doing next.

C.2 The Action Space



Overview of the entire Action Space in Miro.

C.2.1 Explore: Mapping Activity



C.2.2 Define: Interpretation activity

Action Space
☆
↑

Define: Interpretation Activity

📌
F
Share

How do we talk about and how are health narratives represented?


The photograph depicts the artist, Donald Rodney's hand delicately balancing a small sculptural structure, which also exists independently from this work. The sculpture is formed to make a house and is constructed of the artist's own skin that was removed during an operation undertaken to combat sickle cell anaemia, an inherited disease which affects red blood cells.

This work addresses multifaceted themes of identity and family in addition to Rodney's own debilitating illness and mortality. The house is fragile and only held together with a couple of pierced pins, suggesting that body, the skin, in which the artist lives and inherited from his father is temporary and unsustainable.

Much of Rodney's work is autobiographical, this work in particular was made from his hospital bed for a solo exhibition dedicated to his father who died two years prior. At the time of his father's death, Rodney was sorrowfully unable to be by his bedside as he was also in hospital receiving treatment.

Rodney is a British artist whose parents emigrated from Jamaica and from a young age had suffered with sickle cell anaemia, which affects people of African, Asian and Middle Eastern ethnic groups. As a leading figure of the BLM Art Group in the 80s, his work often uses medical references to explore and question his identity in relation to British Afro-Caribbean diaspora and his personal circumstances.

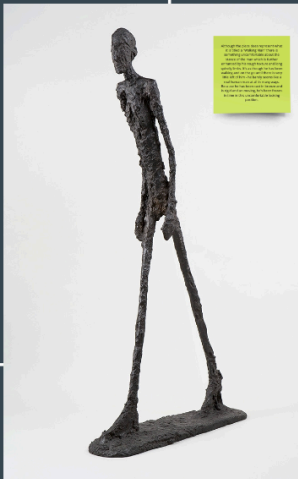
Donald Rodney died 1998, he left behind a sensitive and poignant body of work.



Large hand - comfort, safety, protection
Worn, tired, hard working. Small house - feels broken.

This work is made from skin removed during an operation undertaken to combat sickle cell anaemia, an inherited disease which affects red blood cells.

Donald Rodney
in the room of his father
1998
Photograph. C-print on paper, mounted on aluminium
Galerie Perle



This work is made from skin removed during an operation undertaken to combat sickle cell anaemia, an inherited disease which affects red blood cells.

This work is made from skin removed during an operation undertaken to combat sickle cell anaemia, an inherited disease which affects red blood cells.

The precarious solitary figure with a banal face is a depiction of an ordinary man, of humanity. The scale and material weight of *Walking Man* captures the space in which man takes up in the balance and stride.

This work was created during the later period in Giacometti's career, from 1945, where he began to explore existentialist ideas of alienation, questioning the so-called human condition after a period of post-war trauma.

The exaggerated and desolate figure hunching forward in movement with feet firmly fixed to the ground reflects experience of uncertainty, anxiety and isolation of ongoing life during the period between World War II and the consequential Cold War.

This sculpture is intended to be displayed in a huddled yet fragmented amongst a series of figures created, of which more were destroyed by Giacometti than exhibited in his self-critical insecurities and despaired search for the absolute.

Alberto Giacometti
Walking Man (Hunched, going forward), 1960
Bronze 180.5 x 27 x 97 cm
Fondation Giacometti, Paris

This work is made from skin removed during an operation undertaken to combat sickle cell anaemia, an inherited disease which affects red blood cells.

Discover

Define

Develop

Deliver

defining a journey

ing it oners

Overview of the Interpretation Activity on the Action Space Miro Board.

22

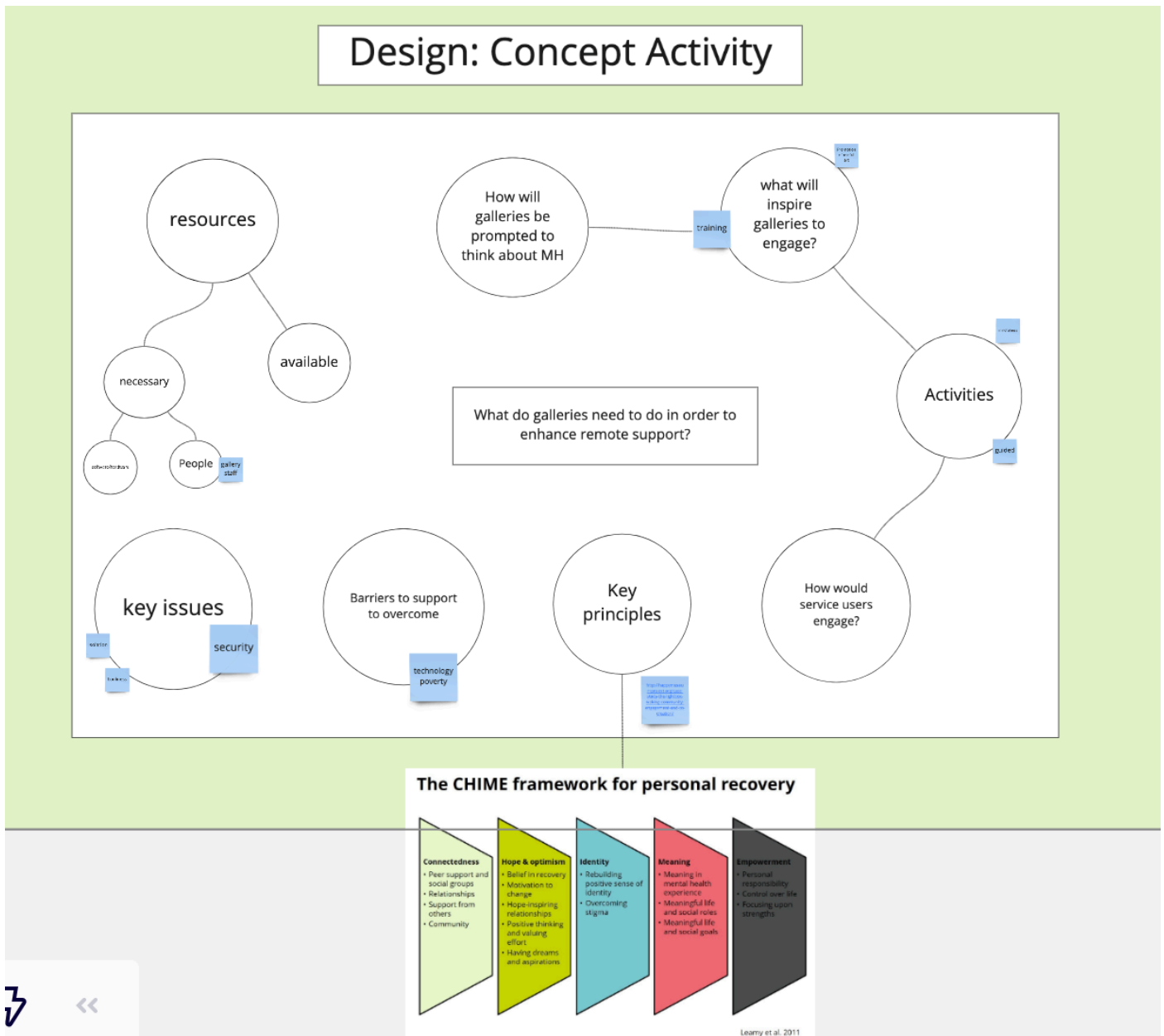
Large hand -
comfort, safety,
protection
. Worn, tired, hard
working. Small
house - feels
broken.

Although the piece does represent what it is titled a "Walking Man" there is something uncomfortable about the stance of the man which is further enhanced by his rough texture and long spindly limbs. It's as though he has been walking and on the go until there is very little left of him - he barely seems like a real human man at all in many ways. Because he has been cast in bronze and is rigid and un moving, he's been frozen in time in this uncomfortable looking position.

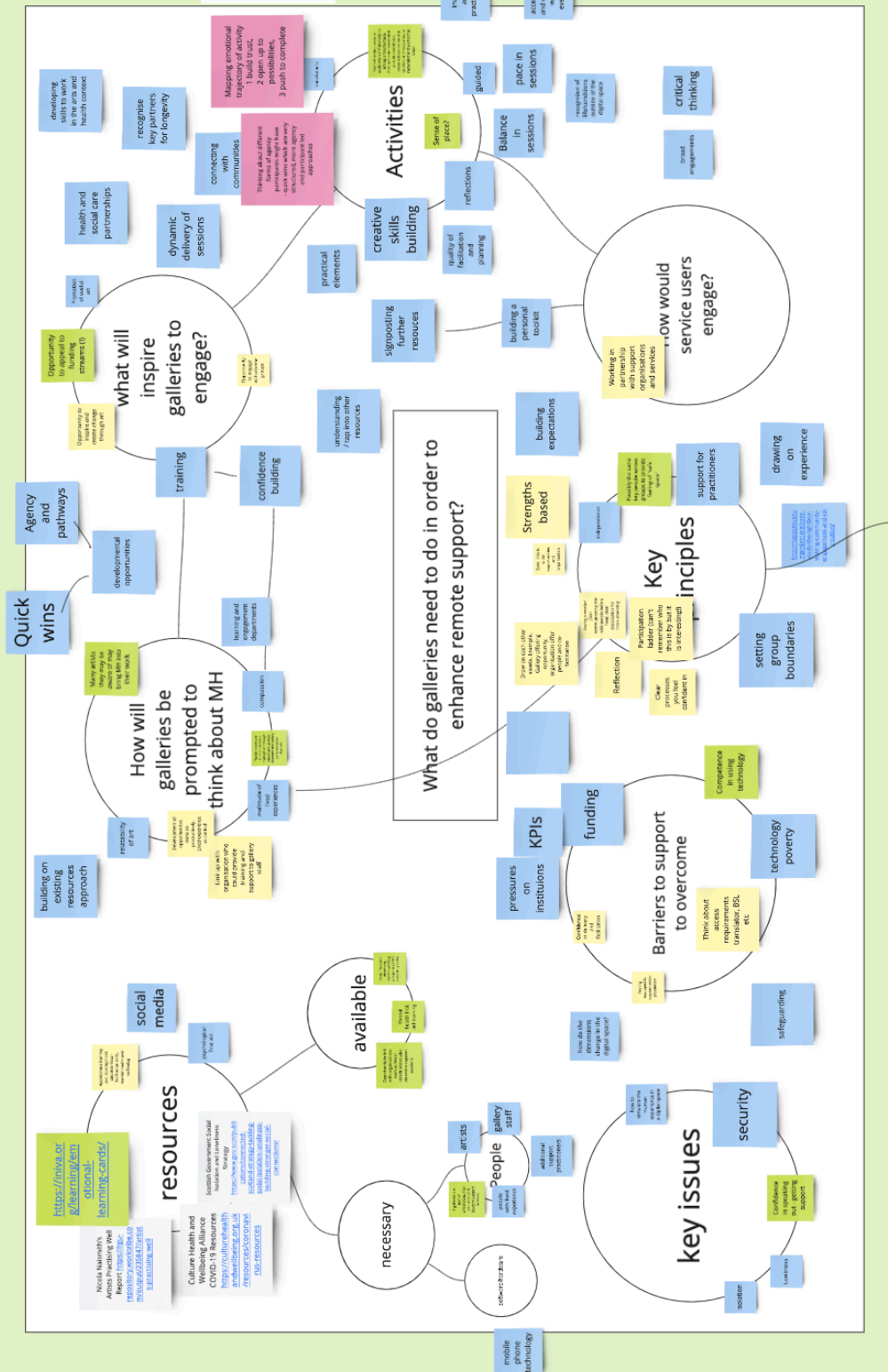
Choice of material and scale representing the house suggests that there is a fragility within the artist or subject's relationship with the house in question
"Father" possibly refers to God - artwork suggests fragile relationship with religion?

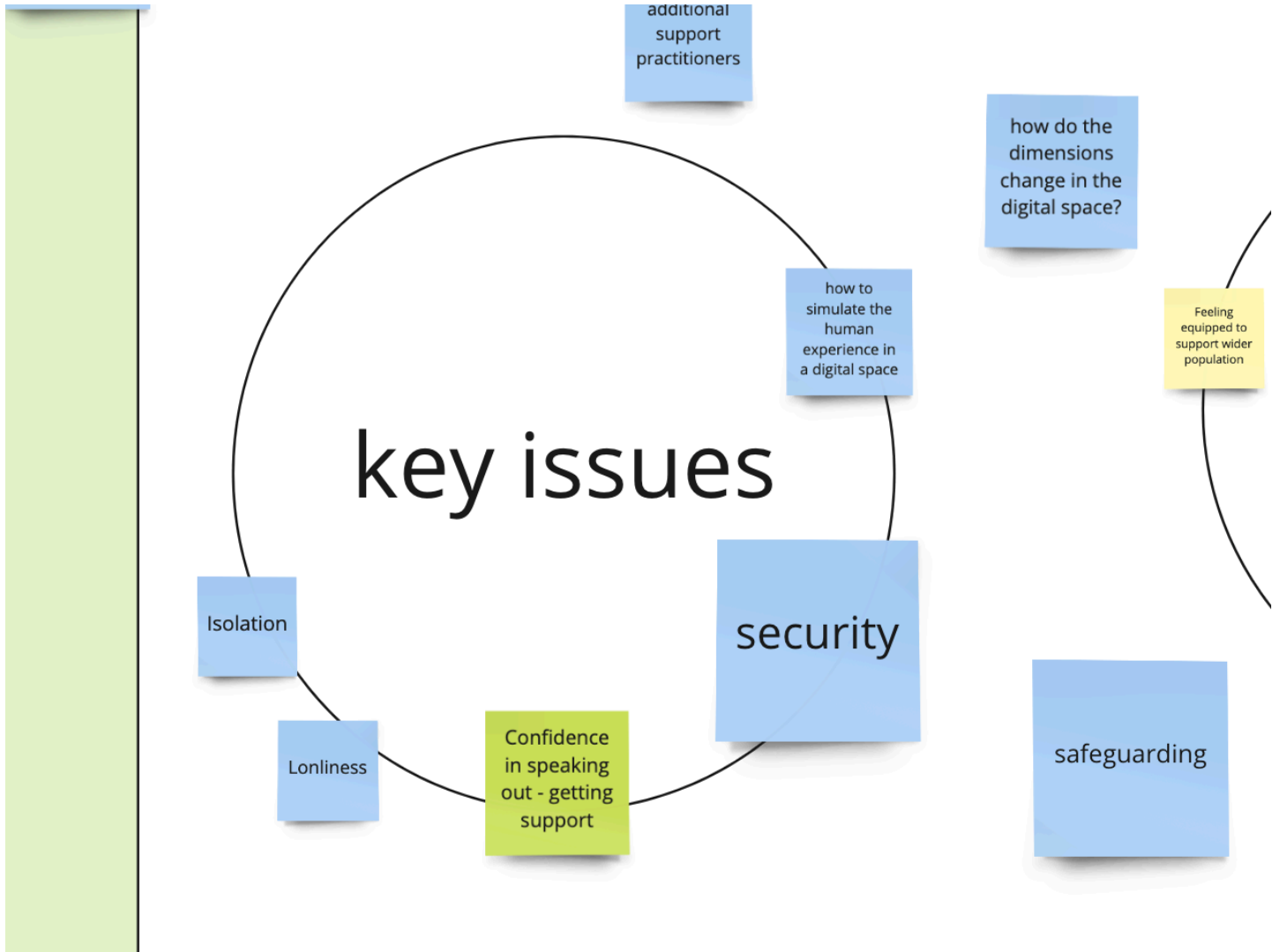
Key comments made by participants on the Interpretation activity.

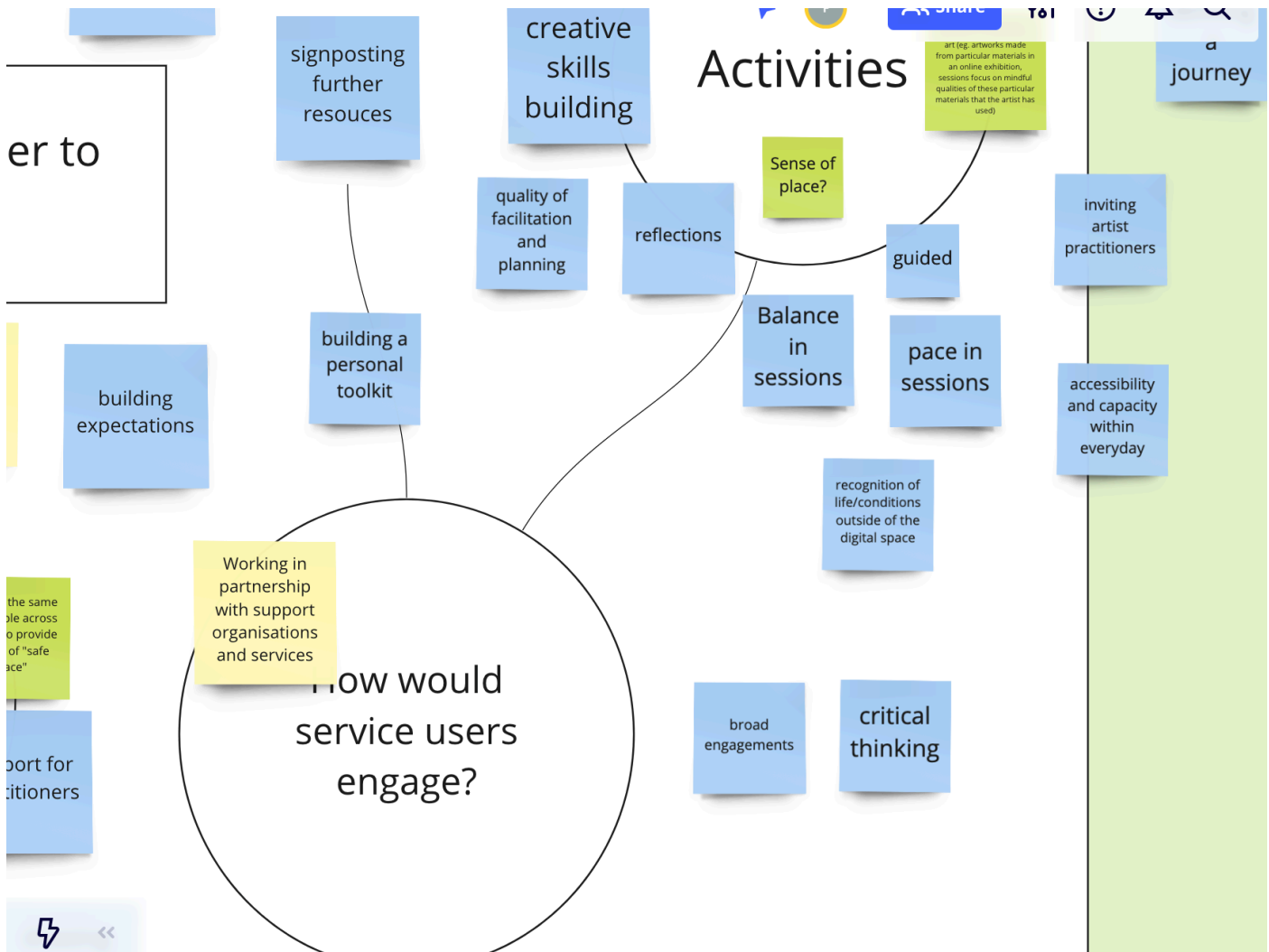
C.2.3 Define: Concept Activity

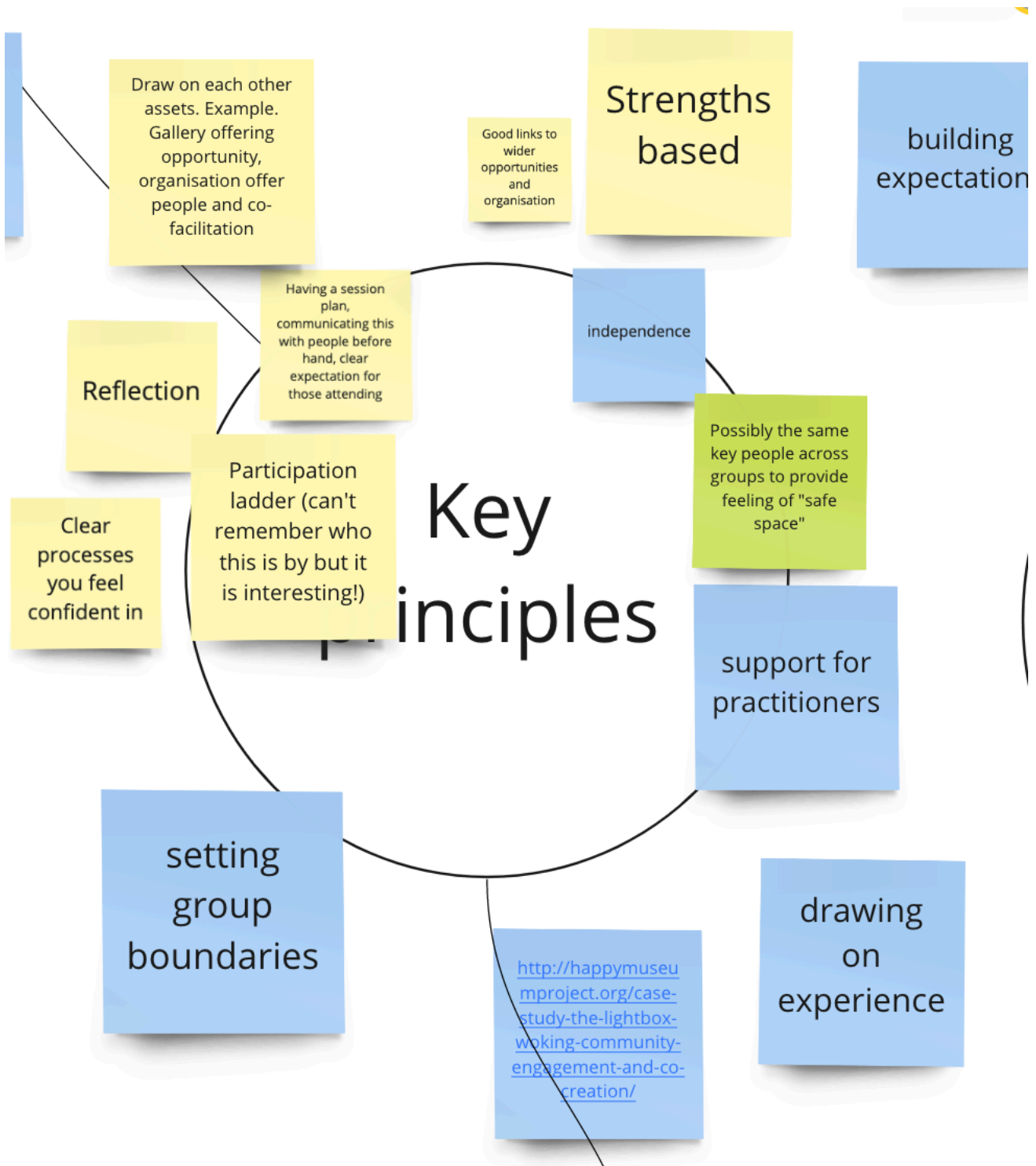


Overview of the pre-populated Concept Activity area to give participants an idea of what to comment on each different topic area.

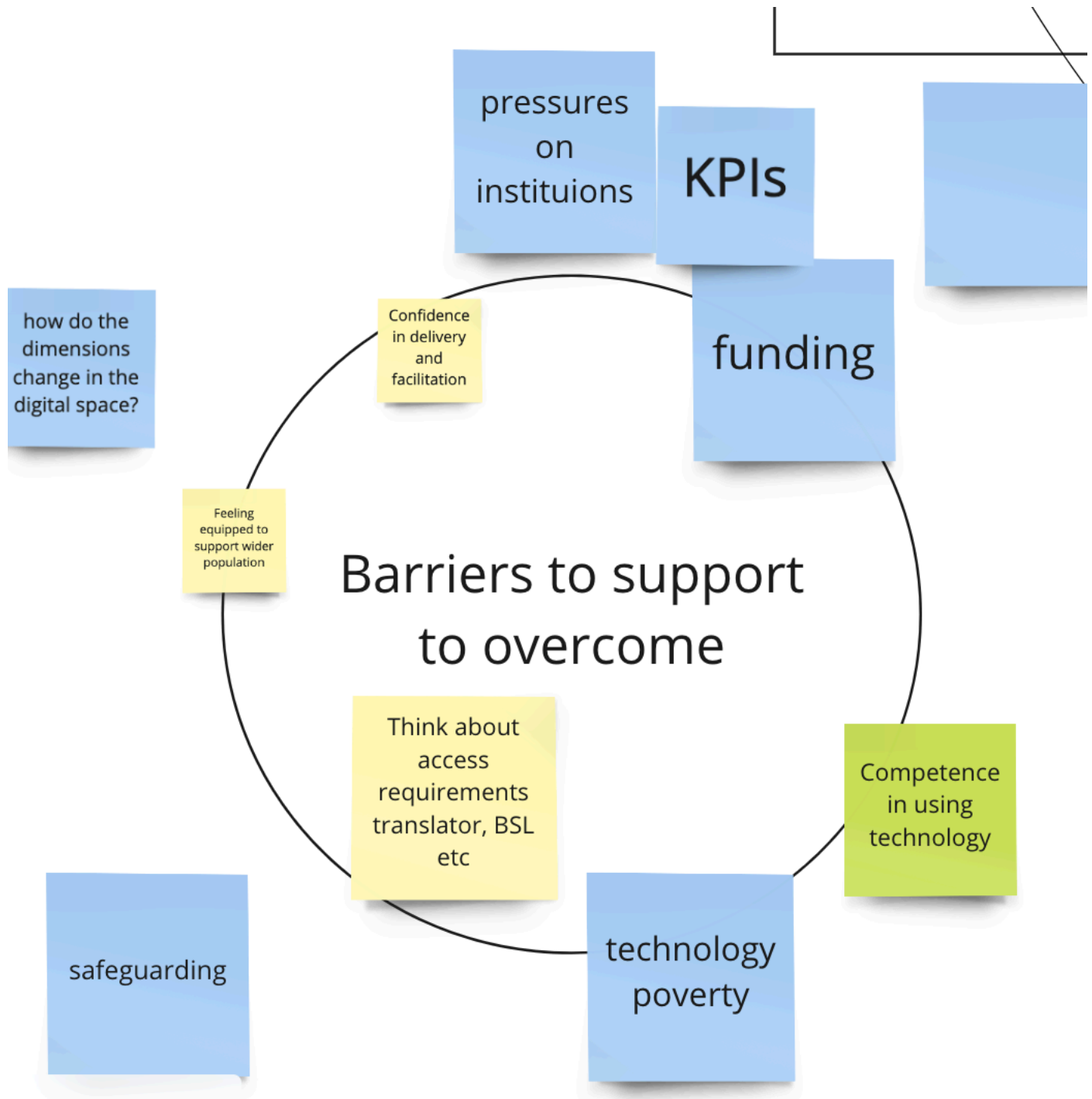




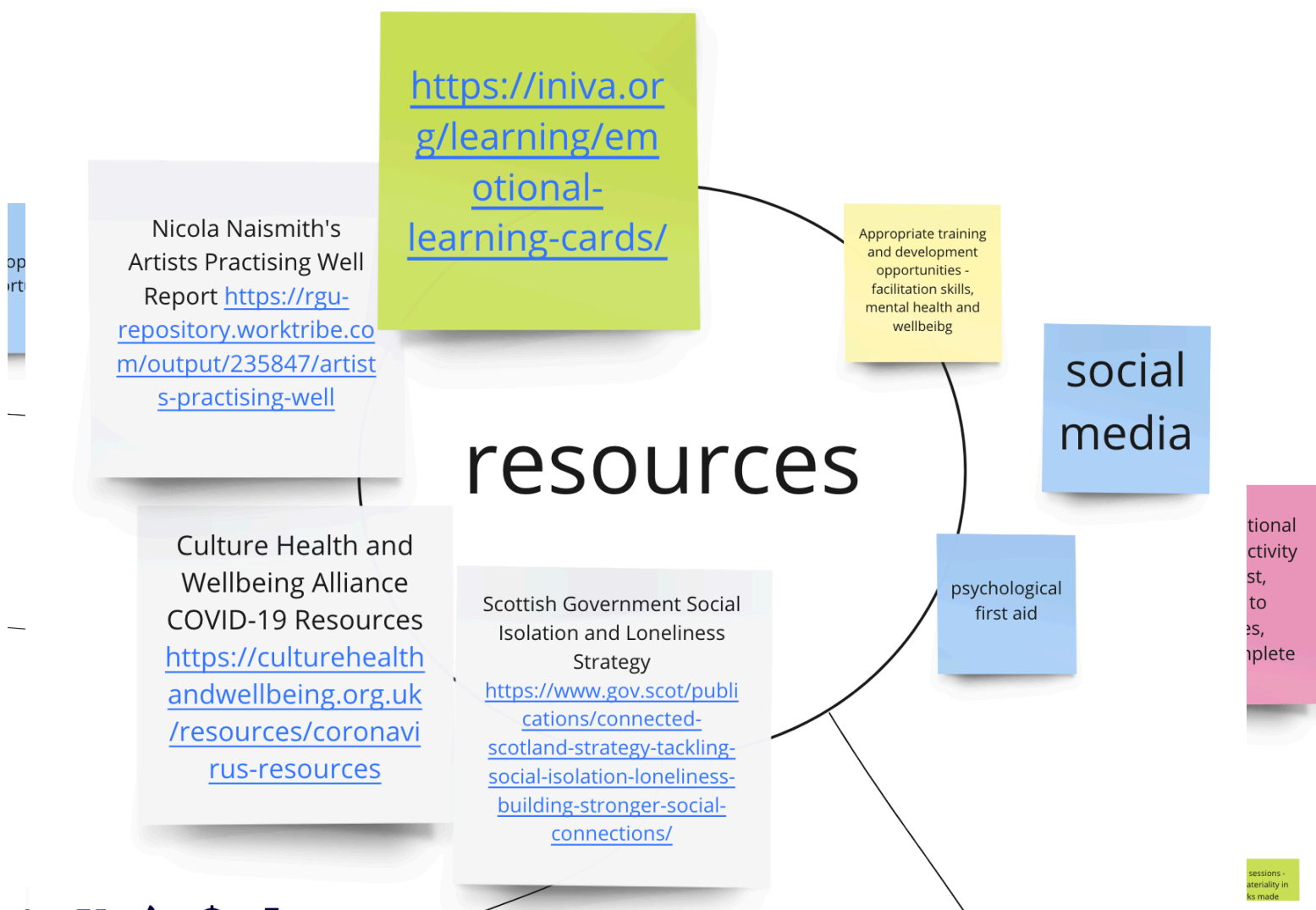




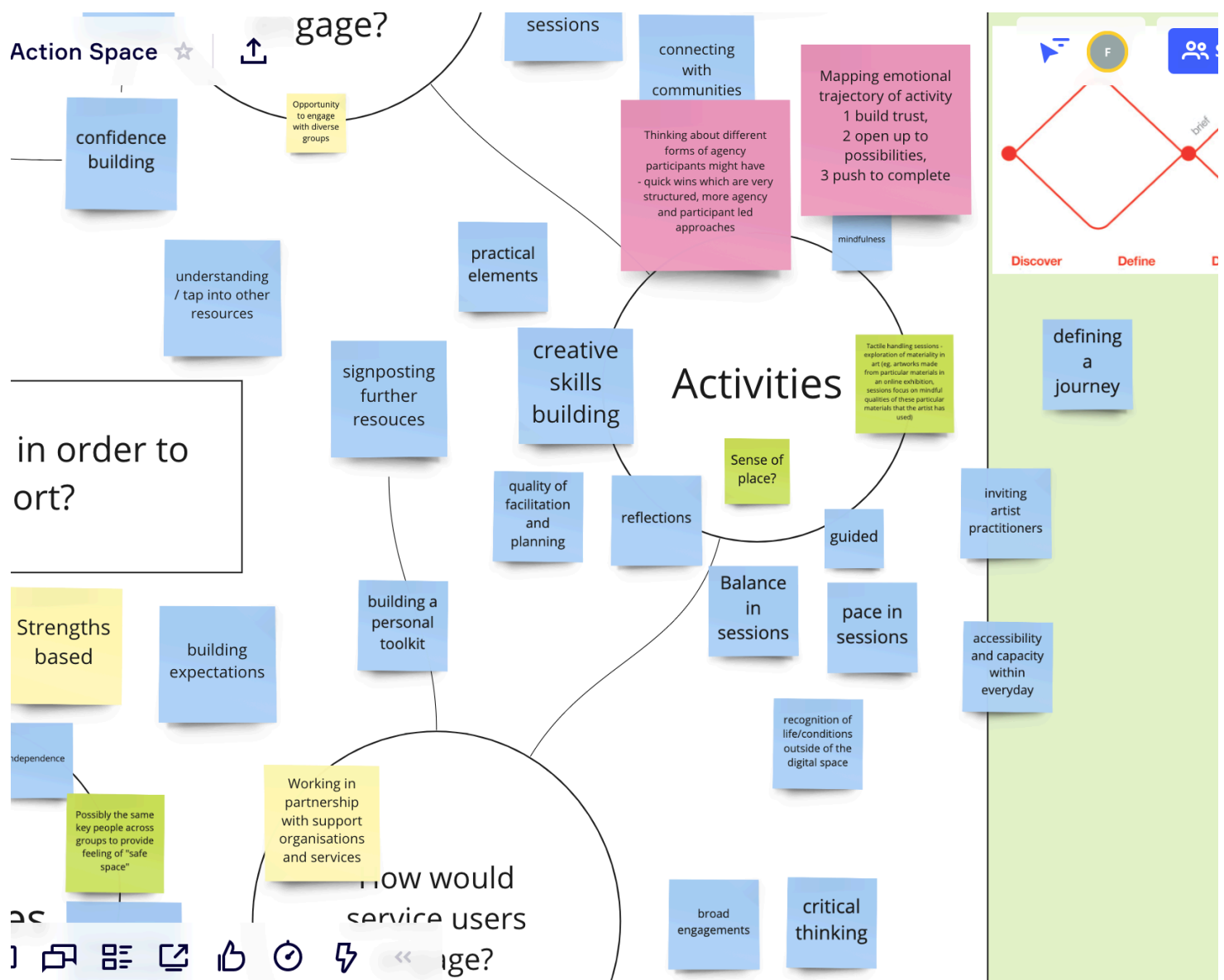
Highlighted area of the key principles topic on the Concept Activity.



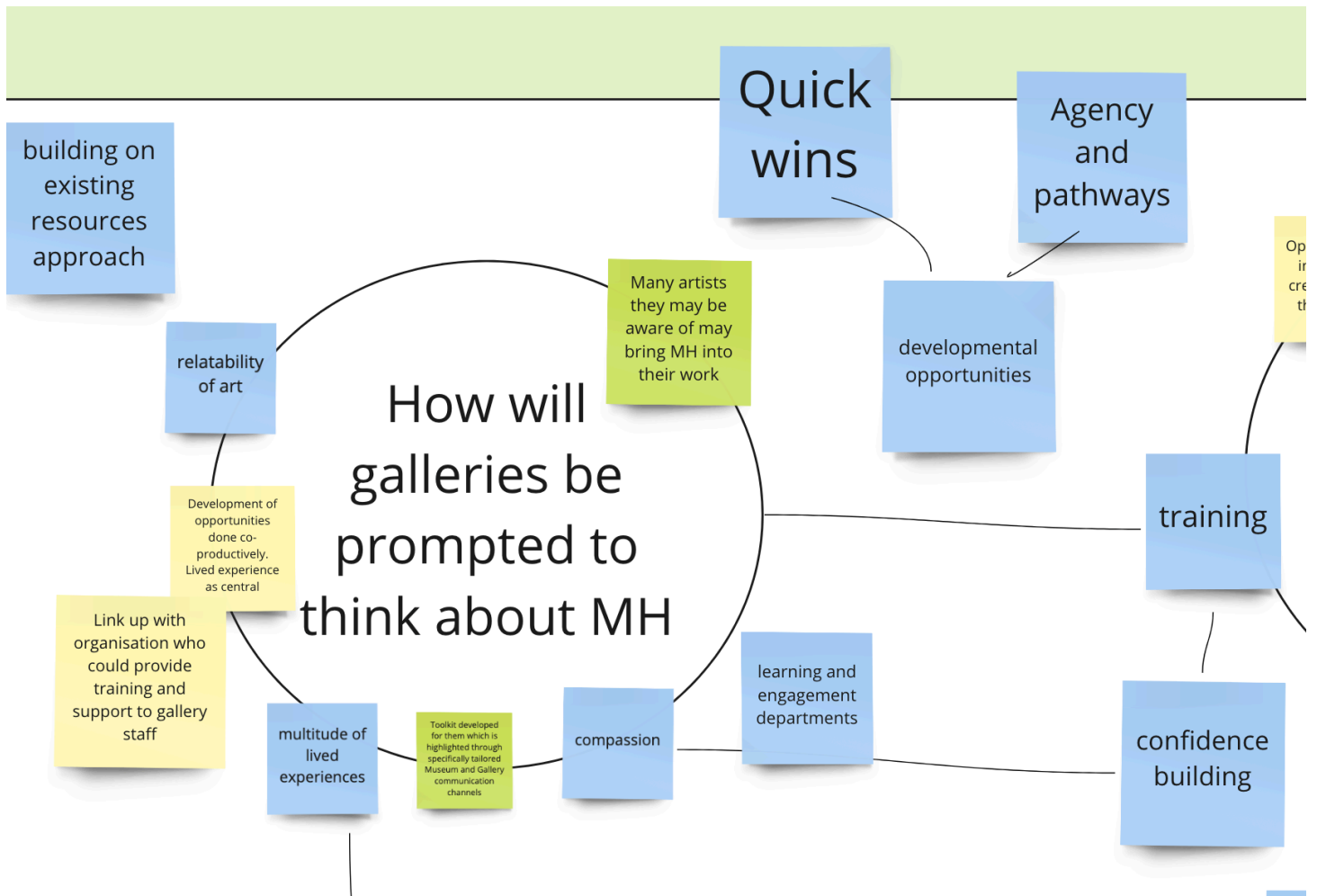
Highlighted area of the Barriers to support to overcome topic on the Concept Activity.



Highlighted area on the resources topic showing how participants have included links to other sites and resources on the Concept Activity

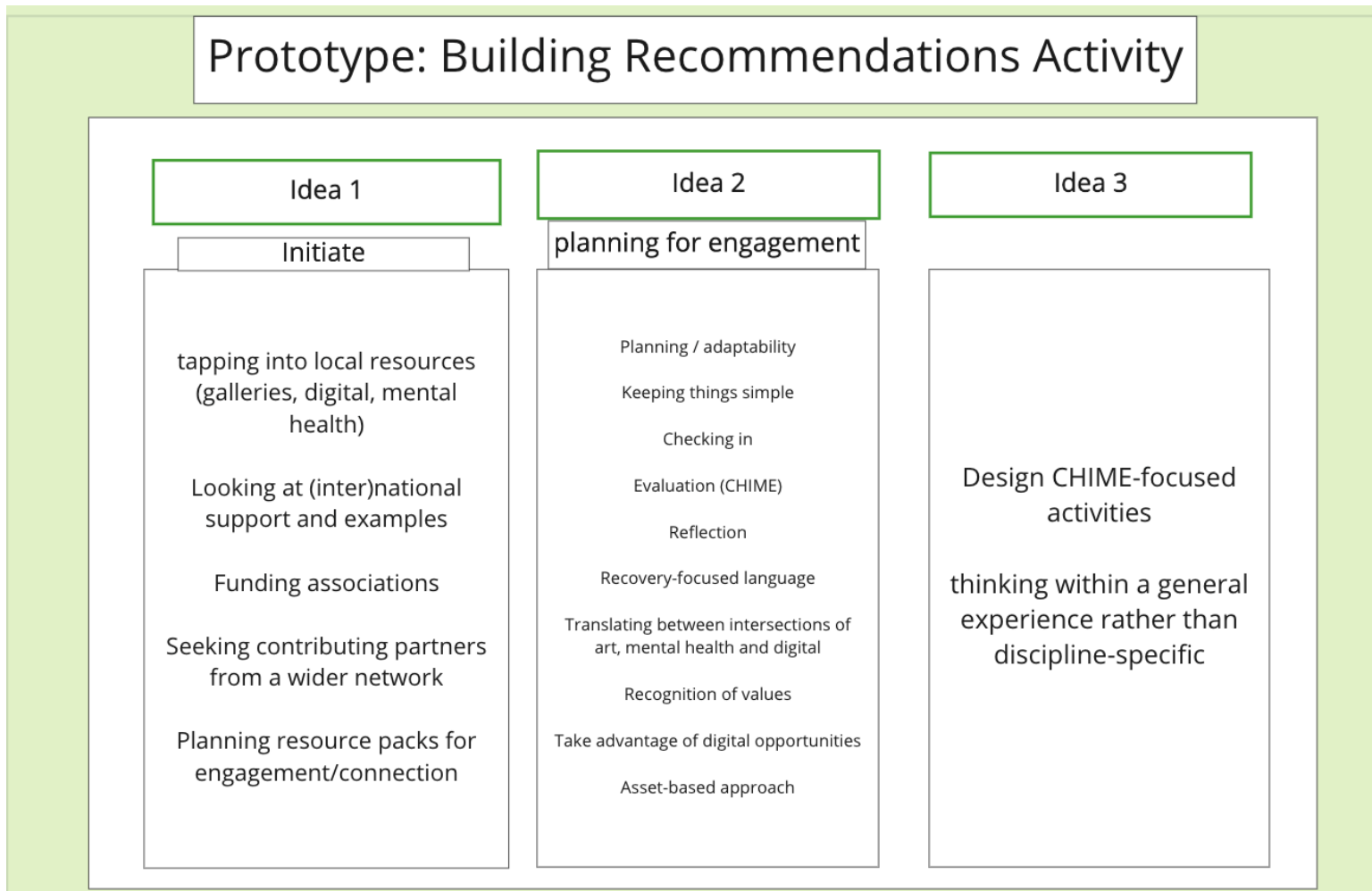


Highlight of the activities topic on the Concept Activity showing how this topic also related a lot with how service users would engage.

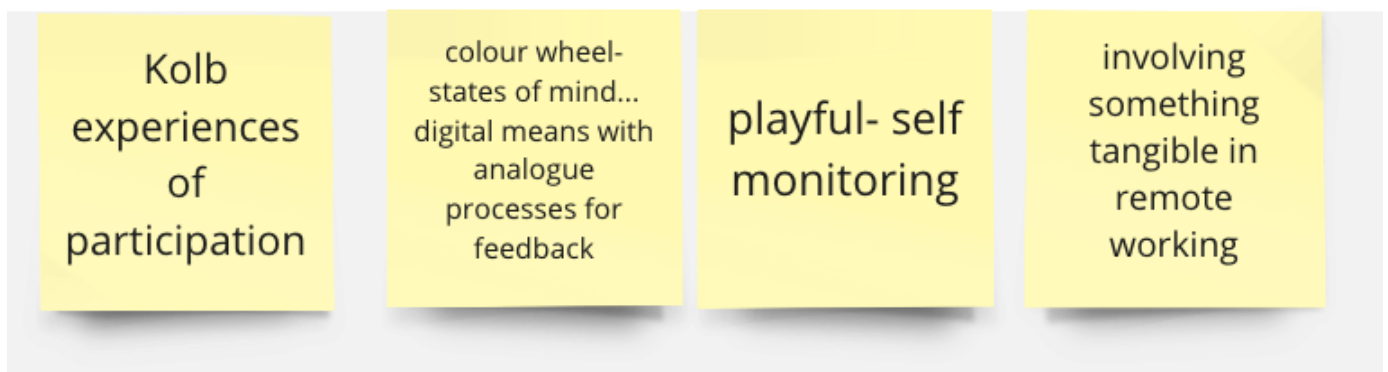


Highlighted area of the how will galleries be prompted to think about mental health topic on the Concept activity.

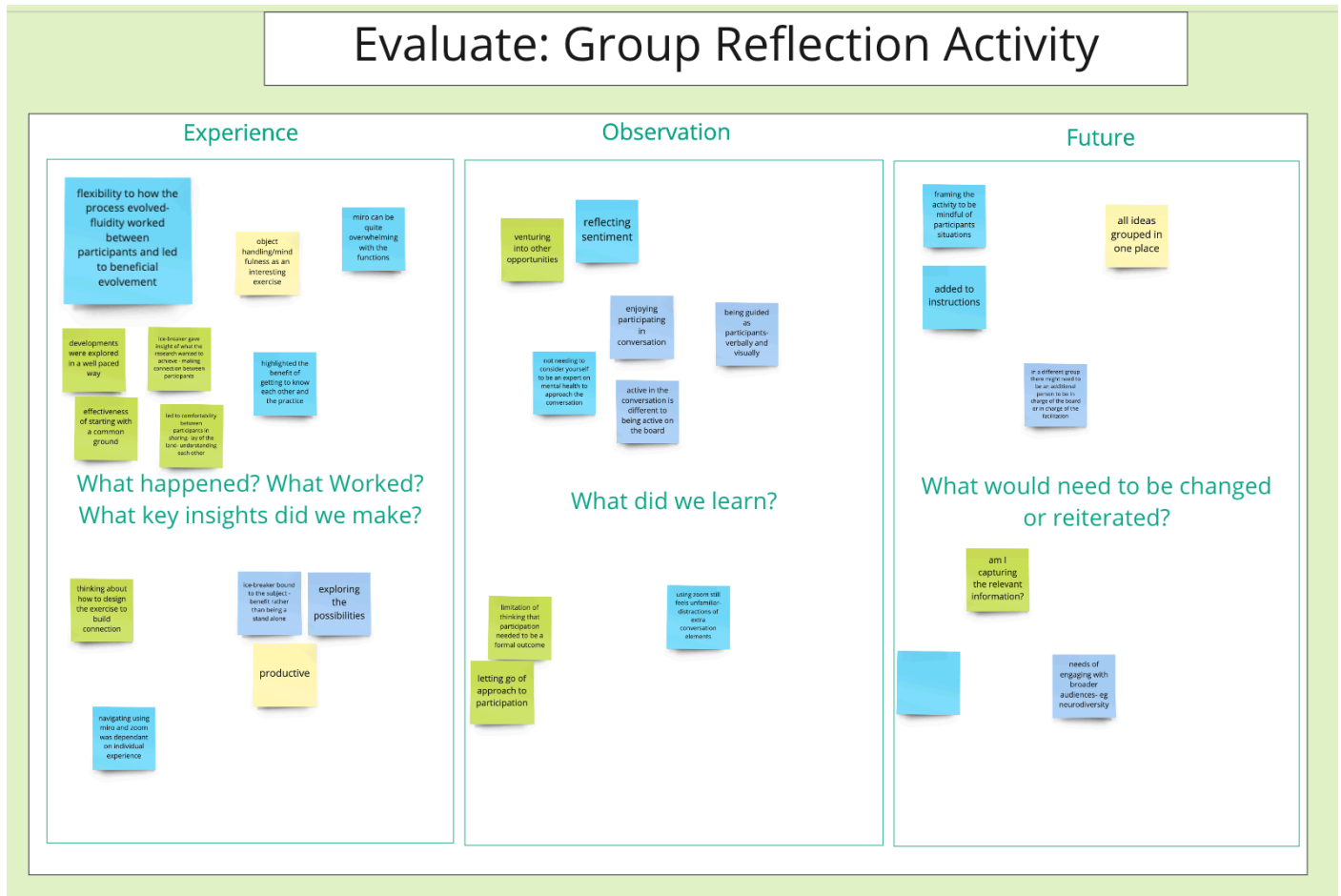
C.2.4 Prototype: Building Recommendations Activity



Overview of the completed Prototype activity area.
Below shows how other comments were added at a later point.



C.2.5 Evaluate: Group Reflection Activity



Overview of the Evaluate Activity for reflection

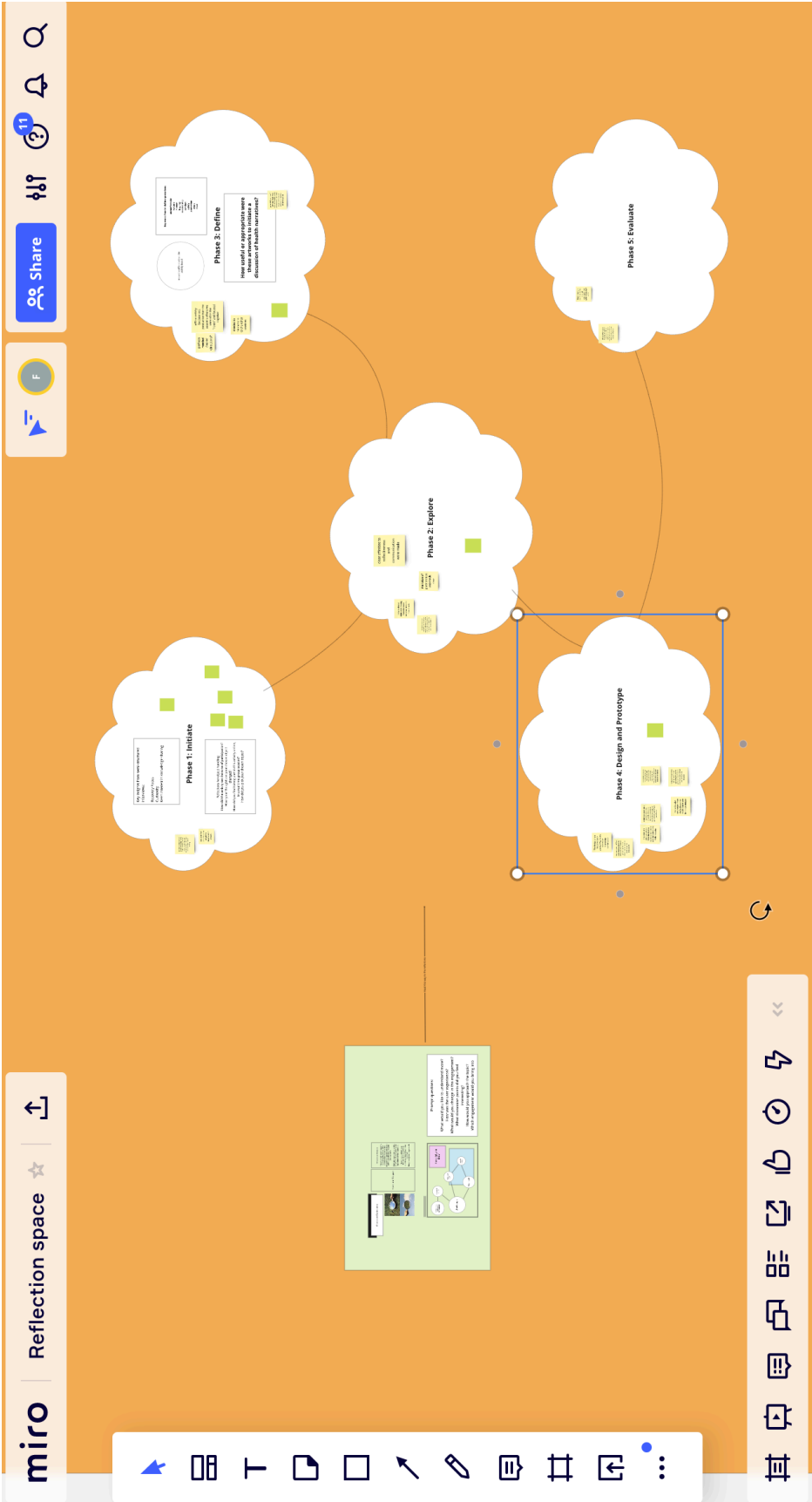
C.3 The Reflection Space

Below shows how conversation from the chat on Zoom was copied into the miro board for additional context.

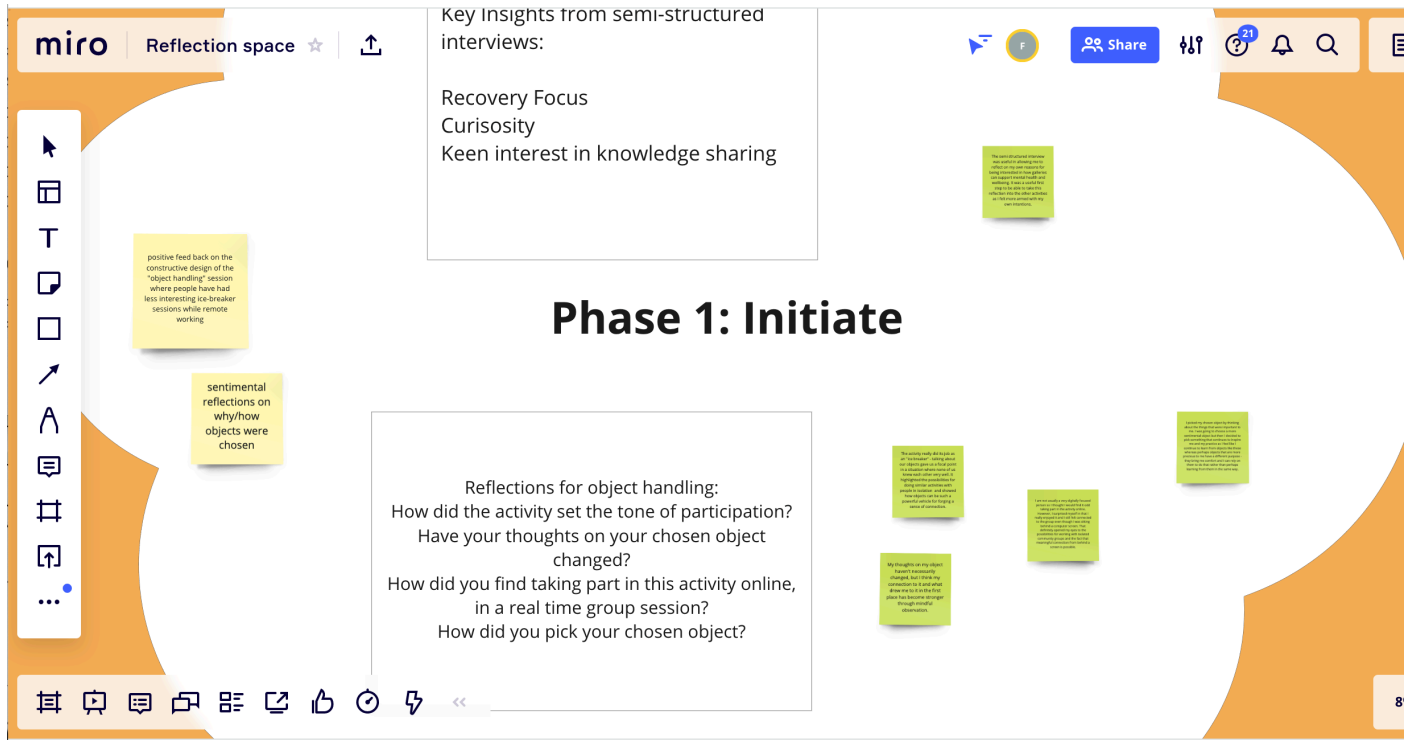
This showed an barrier to using multiple software were, while I was sharing my screen of the miro board I was unable to view the chat box in Zoom. PTR had dialled into the conversation and was having connectivity problems and was instead using the chat. This meant that another participant had to relay information in the chat to the wider group and required extra steps of choreographing the session.

From [REDACTED] to Everyone: (11:21 am)
hi sorry - I was happy for u to be more active. its only as I begin to see a use that I can imagine becoming more active on the boards
active in the conversation is different from active on the board
in a different group it might need someone responsible for the board and someone facilitating...the ice breaker did give us a focus for discussion

From [REDACTED] Everyone: (11:26 am)
and the person screen sharing can't see the chat
but you could coopt a participant
there s definitely a neurodiversity aspects
some people really can't cope qith chat as well as screen and discussion



Overview of the Reflection Space in miro



Overview and highlighted comments made on the Phase 1 reflection space area

Participants focused on the benefits of the capacity building nature of the icebreaker and how this aided in introducing the subject matter of the research and curatorial practice but also introducing each other within the curated team of practitioners.

The activity really did its job as an "ice breaker" - talking about our objects gave us a focal point in a situation where none of us knew each other very well. It highlighted the possibilities for doing similar activities with people in isolation and showed how objects can be such a powerful vehicle for forging a sense of connection.

I am not usually a very digitally focused person so I thought I would find it odd taking part in the activity online. However, I surprised myself in that I really enjoyed it and I still felt connected to the group even though I was sitting behind a computer screen. That definitely opened my eyes to the possibilities for working with isolated community groups and the fact that meaningful connection from behind a screen is possible.

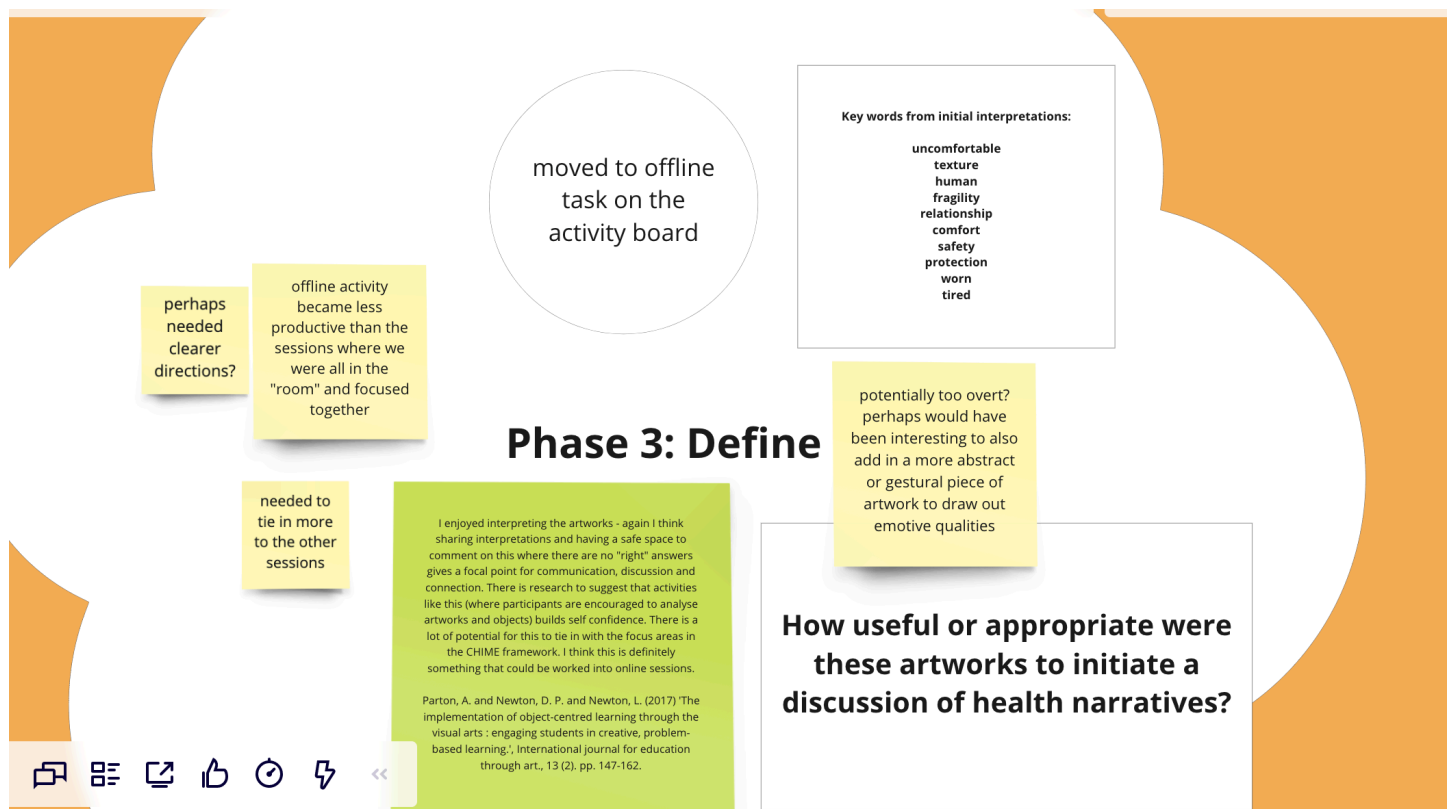
My thoughts on my object haven't necessarily changed, but I think my connection to it and what drew me to it in the first place has become stronger through mindful observation.

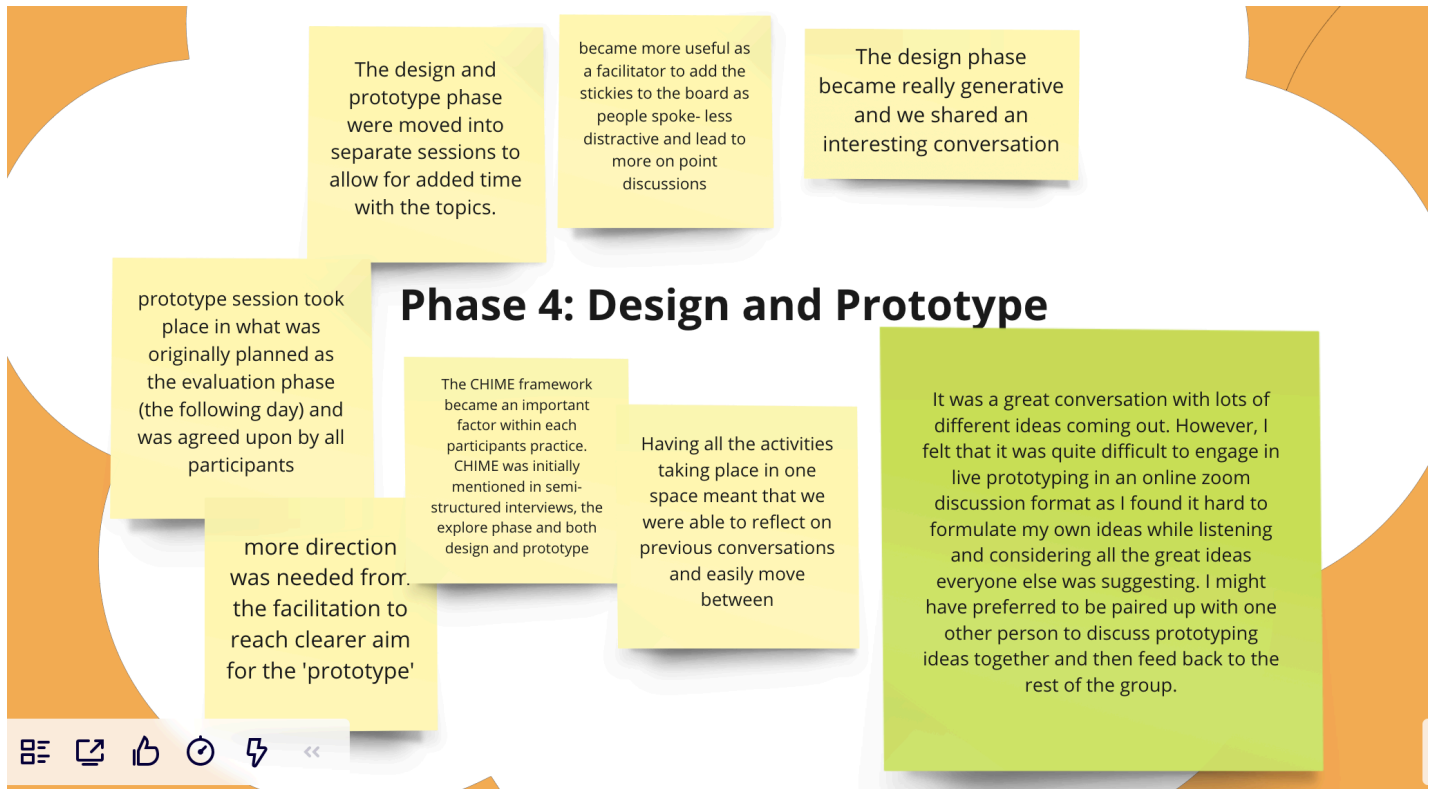
The semi structured interview was useful in allowing me to reflect on my own reasons for being interested in how galleries can support mental health and wellbeing. It was a useful first step to be able to take this reflection into the other activities as I felt more armed with my own intentions.

I picked my chosen object by thinking about the things that were important to me. I was going to choose a more sentimental object but then I decided to pick something that continues to inspire me and my practice as I feel like I continue to learn from objects like these whereas perhaps objects that are more precious to me have a different purpose - they bring me comfort and I can rely on them to do that rather than perhaps learning from them in the same way.

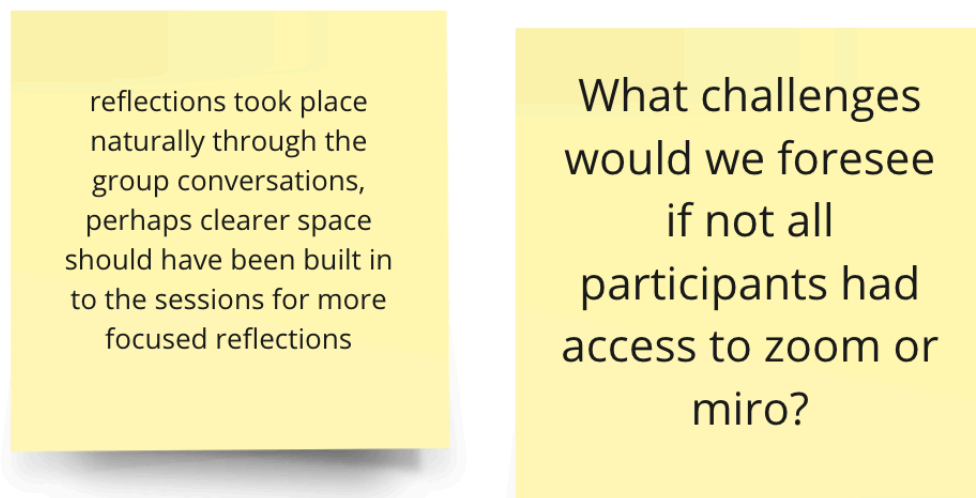


Overview of reflections made by participants in the Explore and Define areas in the reflection space





Phase 5: Evaluate



Overview of reflections made by participants in the Design and Prototype and Evaluate areas in the reflection space

Appendix Part D, Researcher's Reflective Journal

D.1.1 Sample of Reflective Journal Researcher Reflections.

Chronological Order

14th May 2020

- After having a brief conversation with Chris, I have been thinking more about adjacent practices to my own research and how these might help think about some of the issues and enhancements in the situation.
- This particular conversation has opened up more avenues for reflection and make new links to the relevant practices and practitioners, for example the introduction to Jackie who works in NHS hospitals to coordinate art.
- Speaking about my research in this way has given me a new kind of motivation and has prompted me to think about how to take these actions into the next stage of co-design and stakeholder workshops where ideas can be discussed and reviewed.

14th May 2020

- Themes to talk about with participants: Waiting, Isolation, Mental health and concentration

18th May 2020

- Ethics
- Twitter and social media being used as a way for museums and galleries to connect with each other and their audiences while they are closed- using hashtags to cover similar themes both on a national and international level. Its interesting to see how museums are broadening or reaching out to other communities while under lockdown restrictions

19th May 2020

- Using Art UK's Curation tool as a probe or method to talk about interpretation/mental health with participants- why? How? When? What will I hope to understand or convey to participants by using this tool?

20th May 2020

- Reading Eileen Hooper-Greenhill

1st June 2020

- Developing participant Activity Framework, both for ethical approval but also to begin thinking about what it is that I am trying to capture or discuss. How to set up, the timing, trialling with cohort before live fieldwork. Thinking about how these session will work online in a remote setting/via Zoom and Miro.

29th June 2020

- Selecting artworks from the Art UK Curations tool and Google culture virtual museums. Putting on Art History hat. Time consuming having to search with lack of context was even difficult for me- how would this work asking participants to do the same?

15th July 2020

- Designing the Miro space
- Creating a playful, creative and productive space
- **Gathering Inspiration**
- Selecting images from pinterest following the keywords of "reflect" "make" and "plan"
- **Curating the space**
- creating a different feel for each room, how do I want the participants to feel? What prompts need to be used?
- **Using the boards to their advantage**
- Miro can be an awkward space to create a feeling or tone
- to enhance the experience for the user, I played up to his rigidity of lines and shapes
- keeping it simple and clean, allowing spaces for more organic moments or for the users to add too- non-intimidating
- **Using language**
- Instructional but open and friendly.
- I natural, helpful tone.

20th August 2020

- Scheduling
- Really difficult when you don't have built up connections with people, only what has been made during lockdown
- really busy time for people
- interviews have also suggested that online work seems to make for access without availability?

From Miro

Phase 1: Initiate

- Key Insights from semi-structured interviews:
Recovery Focus
Curiosity
Keen interest in knowledge sharing

Positive feedback on the constructive design of the Object Handling session where people have had less interesting ice-breaker sessions while remote working
Sentimental reflections on why/how objects were chosen/selected by participants

- Conducting Semi-Structured Interviews
- Delivering Ice-Breaker session

Phase 2: Explore

- Clear affinities to collectiveness and communication were made
- Initial Technical Difficulties moving from the Zoom ice-breaker to the Miro boards
- The value of partnerships was made clear
- Followed on from the icebreaker session, where we got to know each other, to the explore phase allowed us to understand each other's practices/interests in order to connect each other's related values?

Phase 3: Define

- Online activity became less productive than the sessions where we were all in the "room" and focused together
- Needed to tie in more to the other sessions- building links between what was being discussed
- Perhaps needed to give clearer directions?
- Potentially too overt? (imagery-wise) would also be interesting to see how people interpreted artworks which were more abstract, gestural and less defined? (How useful or appropriate were these artworks to initiate a discussion on health narratives?)

Phase 4: Design and Prototype

- The design phase was a good generative session, we shared an interesting conversation
- Became more useful as a facilitator to add the stickies to the board as people spoke. Omitting this action/responsibility meant that the participants were less distracted and in turn lead to more on point and rich discussion
- The design and prototype phase were moved into separate sessions to allow for added time with the topics
- Prototype session took place in what was originally planned as the evaluation phase (the following day) and was agreed upon by all participants
- More direction was needed from the facilitation aspect to reach a clearer aim for the prototype.
- The CHIME framework became an important factor within each participants practice. CHIME was initially mentioned in the semi-structured interviews by PTS1 and was brought up again in the explore, design and prototype phases. Consistent. (acknowledgement of emerging insight)
- Having all the activities taking place in one space meant that we were able to reflect on previous conversations and easily move between what had been said/needed to be returned to.

Phase 5: Evaluate

- Reflections took place naturally through the group conversations, perhaps clearer space should have been built within the live sessions for more focused reflections rather than relying on the participants having to return to the reflection space
- What challenges would we foresee if not all participants had access to Zoom or Miro

From Notebook

N/D (meeting with Lynn) Thinking about participants involvement (June)

- Time to commit
- Their experience
- Change plan determined by participants
- Sufficient amount of participants given the circumstances (recruiting remotely/people in difficult situations/furlough etc)
- Engaging in the fullness of participation (luckily only one session was missing a participant, how was this combatted?)
- Full participation+ minimum amount of time needed to gather data/contribute
- Researcher Journal, personal
- Quality of reflections, participant as curatorial team
- Collective perspective shared- extra time shared? Built into reflections
- Distinction between participant and personal
- Reflective process
- Scope of context, rich reflective chapter, gather insights
- Methodological innovation
- Draw deeply on reflective journal
- Thinking about how to transfer curatorial into health practice
- Activities done collaboratively- visual
- Process of object handling, how are they introduced, revealing, associated through object-sensitive?
- Interviews as preparatory, understanding on a individual level, adapt for group contribution level
- Flexibility for individual participants, means of filtering for participants, deeper and broader levels of participation

Recruitment

- Criteria based on professional expertise
- In the moment, setting expectation

During fieldwork

- House rules, collective rules and roles
- Basic ground rules for comfort (dealing with MH topic)
- 1-1 help gauge individuals, sensitive research approach ruled enforced can distort role?
- Situate the role of the researcher as creating a safe space

How to choreograph

- Democratic processes- going round in a circle
- Quality of voice
- Allude to the process
- Making sure the conversation doesn't gravitate to a particular participant
- Think of ways to hack zoom or to utilise its features- using the grid
- How to go about building a reflective space into zoom as something which is otherwise very impersonal/pragmatic/awkward/reductive
- Methodologically interrogate how zoom may be used in the future
- Method of engagement, how to hold the space, pacing/timing, language
- Checking in, comfort break
- Relational- who is contributing from where/which context
- Justify sample size
- Justify reflections are intrinsic to learning
- Justify methodology

Confidentiality and designing the Miro space

- Thinking about the miro boards as rooms- how to interpret? Colour coding
- Limiting the functions that we will use in the space to make the engagement less complicated and more focused towards dialogue? (does this conflict with the question of how interactive software is used?)
- Explaining materials before hand
- Responsive approach to the timing and moving on of sessions

Notes on the recruitment process

- Asking basic questions;
- How has your role changed?
- My research, what I'm looking to do
- Any existing partnerships in the arts with SRN
- Create a framework for galleries to understand ways in which they can creatively enhance mental health support
- How to these questions differ from what I will ask in the Semi-Structured interview?
- What am I trying to find out? Relevance/ appropriateness for participation/interest in topic/ability to participate
- how does this stage or scoping participants relate to curating? How did it feel?

PTS1 initial conversation via phone call

- Conversation cafes
- Background to role within organisation, background of organisation and funders
- Aim to promote and raise awareness of recovery- not as a service provider- provide a lived experience to how things are developed

- Community development
- Working with people who have the power to create change.
- Noticing how the third sector has the ability to adapt and connect in adverse situations
- Gaps in resources and technology for accessing or participating in treatment/support (maybe this is where the idea of social support comes in?)
- Introduction to member of comms team (creating a network through research/connecting online unexpected but welcome during this time)
- Learning from other pandemics

Planning the sessions

- Slow looking activity
- Resources: previous sessions held within galleries
- Manchester Art Gallery take notice sessions, wellbeing gallery? (look up on table)
- Using the icebreaker to make zoom a comfortable place
- Trial session with cohort:
 - held a practice run to decide if the session should use pre-selected images from google museum's collection or if participants should bring their own objects.
 - key learnings:
 - Introduce myself- my own curatorial practice and research
 - Use as an opportunity to give something back to the participants "upskilling" talk about some of the principles of object handling/long looking
 - Create a non-academic environment
 - Take ownership over the method
 - How to gather data?
 - Think about the speaker view, sending out brief provocations with the instruction for the activity of how to narrate the object
 - Guided journey- gather data? Basslines, current perceptions, feelings towards the activity/participation/research/being in a group- how/has this changed?
 - Let participants know that they can turn their screens off during the guided session

Phone call conversation/Interview with non-participant arts-access co-ordinator from ArtLink

-why was she not appropriate to ask to be a participant?
Particular role, difficulties during lockdown, her own audience/clients(?) not using remote technology- non mental health focus- service is only to accompany adults to galleries/museums- not to interpret the works...
Again, managed to recommend another potential connection within the organisation- again creating a network remotely
*understanding changes to roles as a way to understand how to deliver support
How to make the most out of conversations had with non-participants, as a way of gathering data? Own reflections?

Bringing participants together and apart to understand-making sense of how different roles come together and making sense of the multidisciplinary aspect/qualities of the team- how does this help to answer the research question

Advantage of using miro, visibility of what has been done and recorded instantly – if participant had missed a session- they can still participate retroactively

The rooms and cyclical structure of the workshop activities correspond to the cyclical cycles of planning, acting and reflecting in the PAR methodological approach

Conversation with Comms at SRN

Again mentioned 3rd sector adapting to changes

Noticed changes in how people are accessing services

Government recognition that there is more than one pathway for accessing treatment- ie in the community- however no tie between community and NHS signposting

Not without us twitter campaign?

Strengths based support, peer support

Language used, enhance wellbeing and specifically targeted at mental health

Take positive risks (trying new things, skills of people with a lived experience, staying connected

Identified challenges:

Not providing support

Help develop tools and resources, creative development, share from local/national level

Championing networks

Consistent audience

Digital outputs

Learning from events-> reiterate online-> blended approach> translate physical efforts to the online space- value

How to create a safe environment

Seeing people as individuals not organisations

Initial chat with PTA

Ways of browsing- intuitive, making accessible

Signposted to other collections and resources such as the royal collage of physicians and surgeons online catalogue

Sensory aspect- workshops, supporting languages through object analysis (vocab and confidence), materiality.

Layered approach to support, both individual and group focus> less intense (working offline, coming together as a group)

Conversation with Festival Officer from SMHAF

Finalising the festival programme was an initial challenge- how to move core events online- film, writing, theatre (main focus)

Relying on anecdotal feedback

Writing the Semi-Structured Interview Questions.

- Three key elements/sections: Participation, the participant's role and community
- What do I want to find out?

Interview reflections

PTS1:

- CHIME framework
- Reword the question of "how do you define support" too abstract
- Commonalities/ Authenticity
- Signposting the interview worked well
- Send information sheet of the activity framework and spaces on miro (instruction and reflection)

Creating a timeline of use for Miro? Reflection of creating the Miro Space

Different layers to participation, Conversations 1-1, group work and offline/individual tasks

Using miro to: find where people come together, stamp their presence, chart involvement, recording reflections, flexibility to respond to any challenges or changes that may arise , tracking comments

Visualise data- simply and obviously – expand to capture in depth

Sending a snapshot or instructions out to the participants to show how certain tools or functions will be used- enabling more confidence to engage

Pre-populated questions and comment bubbles in both the activity and reflection space to give participants an overview of what will take place, how to respond and to give a starting point

Colour coding areas, phases and the participants engagement

Added visual coding to distinguish the live activity and comments that are made retroactively

Communication and language of each space, reflection in the design of the space

Adding visual prompts

Initial reflections are starting – which are the occupied spaces?

Make obvious the spaces where participants will be "working" ex- sticky notes for "writing"

Text to think about reflections, levels of reflection snapshots and rich

Thing to think about in the sessions/designing the feel of the session

Time at the end to reflect together

What mattered? Capturing emerging themes as a group/gather insights

Walk through script- feel of activities

Continuity with aesthetics, colour scheme, participant sticky notes

Collecting and learning, using roles of software/research

Collecting Data

How to compile for analysis- document and organise data for analysis. Baseline?

Prioritise support? Timescale of dates...

Conversation with exhibitions director

Shifting from emphasis of the gallery

Fluid arts organisations

Visible evidence for arts and health (noticing within own experience as exhibitions director/personal interest)

Maintain connections with staff

Tech poverty- meeting basic needs

Fundraising- not making assumptions about providing the basics

Reflective period

Continuing to be visible, making connections

Pragmatics of visibility for funders-> to provide income for furloughed staff

The idea of "not going back to normal" learning from disabled artists, asking why galleries should go back to normal? Looking at accessibility more broadly, questioning institutions, policy changed- manifestos

Pandemic shaping the nature of what access and representation is

Not about the gallery outcomes but the shaping of real experiences

Digital technologies- barriers to access- shaping real experiences.

Difficult to be seen by community, sustainability/longevity> for real change

Building in capacity as a process – offering and listening to needs of audience/partners/community

Avoiding the echo chamber- using collaboration to open up new opportunities, human connection, creative communities.

Expectation of engagement t within the arts and providing a relevant service

Interpretation activity

Changes made- how to build on from following activities

Setting up the space?

Use of curations tool

Selecting the images- why? Potential bias

Language used

Break down early assumptions

Not having to be an expert

How to round up sessions

Not understanding ways of making things visible- impact on visibility/sense of self worth

Translate intersections of engagement between digital, gallery and mental health

Participation- limitations and challenges for diverse audience

Gaps that needed to be added to convey the process/important parts to reflect on from my own point of view

The recruitment process

Delivering aspects of the fieldwork- how did it feel to facilitate/design

Did the sessions go to plan?

What changed? Why? Did this benefit or lessen the effectiveness of the fieldwork/data collection?

How the participants interacted with/in the session with each other, general observations.

How did reflections take part

How were the spaces used by individual participants?

Working in a remote environment

Being within the role of a 'researcher'

Balance of personal/impersonal

Tangible/digital

Small pockets of research, e.g. pier arts centre, any talks, applications etc

How to represent participants visually within the thesis- describe and convey the tone of the sessions

Return to the phases- own reflections and interpretations of how the participants engaged/interacted with each other

D.1.2 Example of Coding within Reflective Journal

Reflective Journal Excerpt

Recruitment
Conversations

PR- Via Zoom video call

Coding: ● ADAPTING/CHANGING/BUILDING
ON A SITUATION

● CONNECTEDNESS

● IMPACT OF ISOLATION.

- After having a brief conversation with PR I have been thinking more about adjacent practices to my own research and how these might help think about some of the issues and enhancements in the situation.
- It's interesting to see other topics which come up in conversation with someone invested in research in a similar area, for example the construction of spaces for waiting in clinical environments, the experience of time and waiting from both service user and provider perspectives. At some points this could lead to potentially having too much of a broad scope to consider and pushes me to think about the specific focus and context within the study.
- Having these conversations helps me to think about how to articulate my research and continual developments externally to the study.
- To build on further conversations with others I will need to assess how much information I need to include to help the other make sense of the research study to decide if they wish to be included.
- This particular conversation has opened up more avenues for reflection and make new links to the

relevant practices and practitioners, for example the introduction to an professional who works with NHS hospitals to coordinate art.

- Speaking about my research to people within the arts and health community in this way has given me a new kind of motivation and has prompted me to think about how to take these actions into the next stage of co-design and stakeholder workshops where ideas can be discussed and reviewed.

PTS1 – Via phone call

- This conversation allowed me to understand more of the background role of a network, which I wasn't previously familiar with.
- I got a good oversight of any changes made to PTS1's role during the lockdown period and how they plan on building in key learnings from this stage that might influence work in the future, for example increasing colleague connectedness when working across broad regional remits.
- Provided insights into community development.
- Specified that their organisation aims to promote and raise awareness of MH recovery and not as a service provided. However, provides a lived experience to how things are developed as they work with people who have the power to create change.
- Significantly noticed the Third Sectors ability to adapt and connect in adverse situation.
- Outlined gaps in resources and technology for accessing or participating in treatment/support. Would be interesting to see how the idea of social

support within the research question can help to address this challenge.

- Key of learning from other pandemics and adverse situations they've faced, observed or learnt about.
- PTS1 introduced me to another member of their team who works more creatively across the organisation and is more clued up on current events, more specifically with arts. Although not meeting potential participants face-to-face, striking up an initial meaningful conversation had led to creating a network online via e-introductions, which is unexpected but very much welcome.
- PTS1 had a very welcoming and inquisitive nature, I found that they were already up for a discussion about the research and the specific topics of support and creating networks across communities, our current focuses also aligned during this time. At the end of the conversation I made the rapid decision to invite PTS1 as a participant in the research.

PA – Via Zoom video call

- I was recommended to approach PA by a member of my PGR cohort who had previous experience working with them, which was a great way to familiarise through an existing connection. At first I was weary about using this connection as I was unsure of how it would impact the 'curated' nature of the methodology. However, my particular practice is concerned with creating communities and networks across sectors. This train of thought led me to look further into the reaches, hierarchies, exclusivity and nepotism in certain types or claims

to curatorial practice and instead, how to be truly inclusive in engaging with others. (Lui, 2015, Musteata, 2019, Plum, 2017 and Davis, 2016). The differing roles which Harold Szeemann preferred to refer to himself as, rejecting the title 'curator' as he felt it was too attached to institutions; he instead called himself an exhibition maker that he described as an administrator, an amateur, an author of introductions, a librarian, a manager and accountant, an animator, a conservator, a financier and a diplomat (Smith 2012: 227).

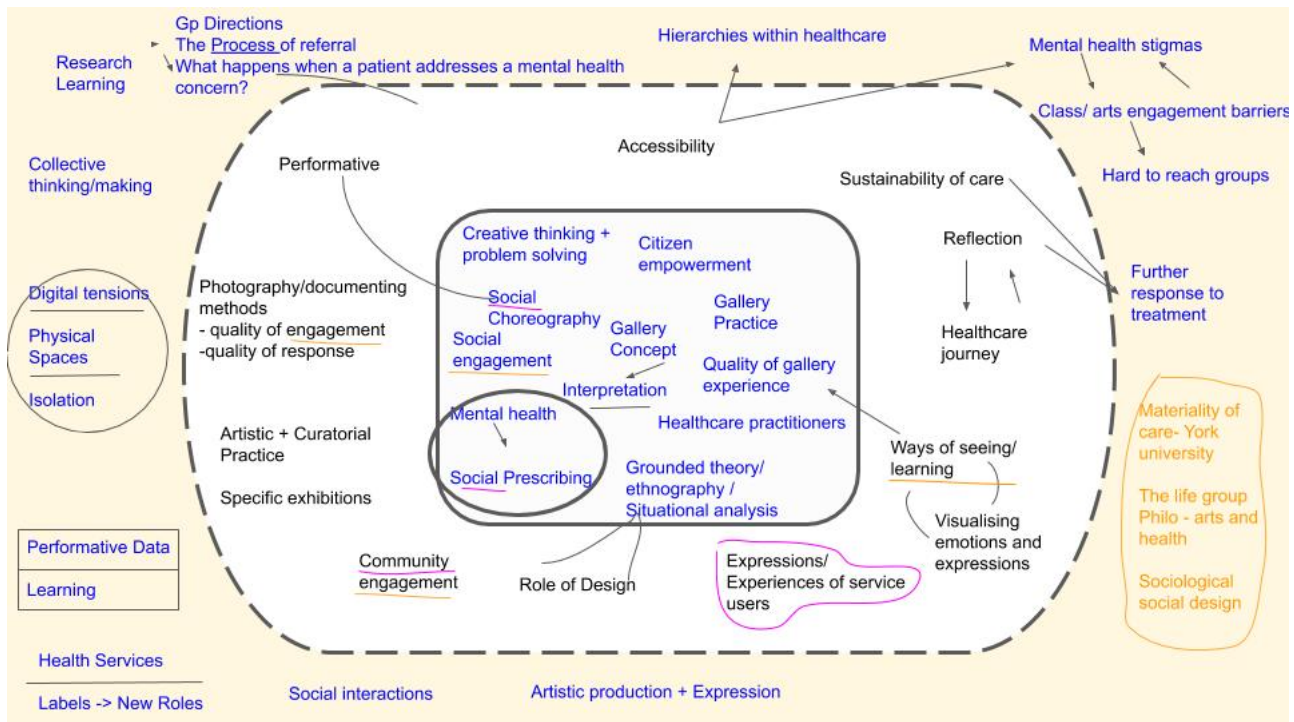
- PA was kind enough in sending me materials they had previously used in workshops and was keen to understand how they could help enhance my research. Going above and beyond my expectations at this conversational stage led me seek ways in which I could give back and create a meaningful experience for the participants and increase ownership over what has been created.

Reflection of this stage:

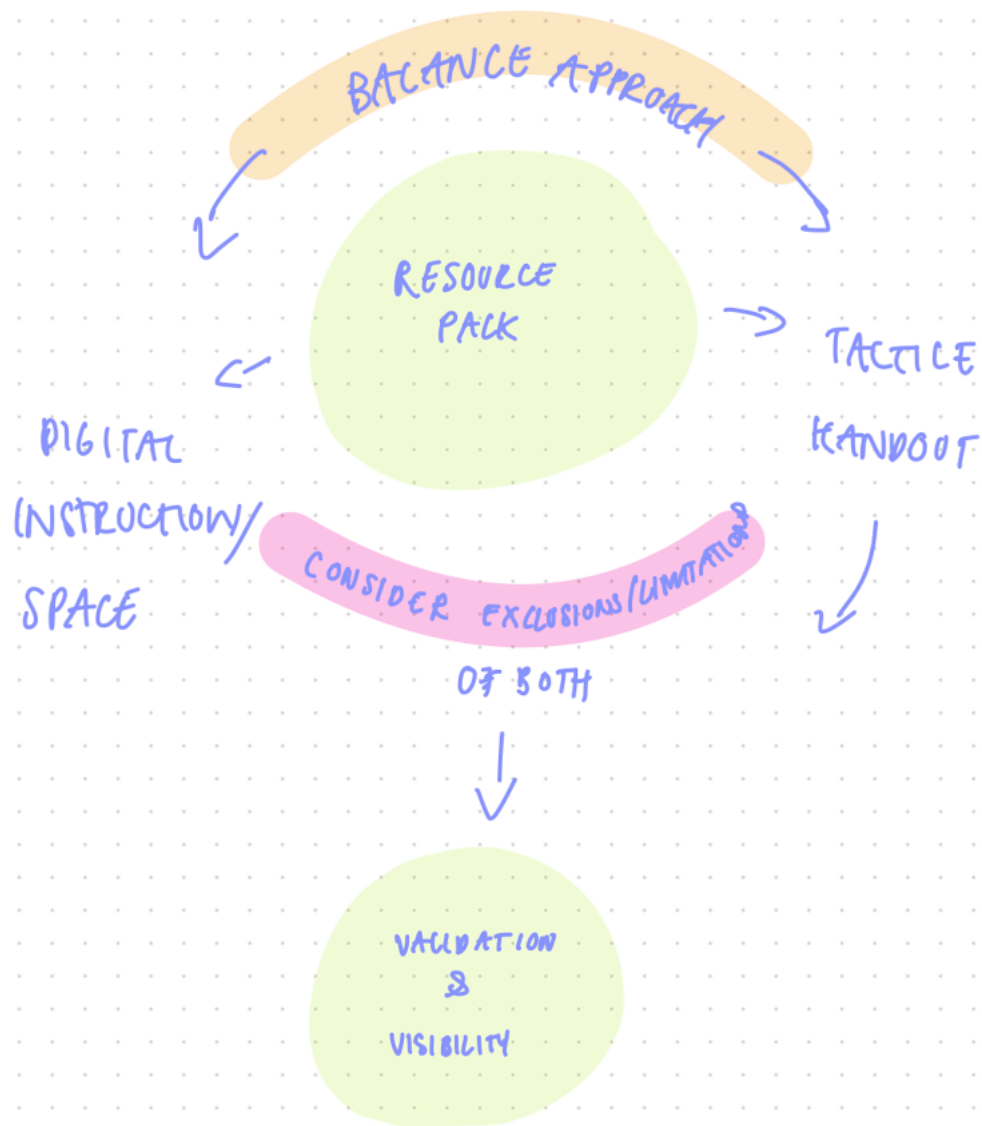
- To begin with I felt as though I was under qualified to be the one to bring professionals, who are experts in their field and with a wealth of experience, together for my research project. It was daunting at times to approach these people, especially with the growing rejection and understandable lack of responses at this time.
- It was disheartening to find that the majority of rejected responses came from curators and learning and education gallery practitioners. Although it would have been interesting and

- worthwhile for the research to directly gain insights into how they have been engaging remotely and the responses from their audience, it led me to focus on the multi-disciplinary aspect of the research question and use more of my own experiences of curatorial practice.
- I managed to meet the minimum requirement of recruited participants for the study (minimum 4, maximum 6) and was pleased of the input and range of sectors.
 - It was difficult to contact people due to furloughed situations and closing of organisations..
 - Lack of clinical input- seeking other opportunities for future research with the DHI funded cohort who are also researching mental health and wellbeing focused topics to showcase our studies.
 - Although brief, the conversations where enough to get an idea of how each profession would contribute towards part of a team. Reflecting in action in this way meant that I needed to *think on my feet* (Schön 1983, 61) as I knew from experience that sustaining contact during this hectic time meant organising things sooner than later.
 - Mixed response from participants of how they wished to conduct the conversation. There was a welcome balance between phone and video calling.
 - All participants and non-participants I spoke to at this stage were keen to share materials they had either worked on or come across in their own practices already making a positive connection to sharing of knowledge and opening up a space for dialogue.

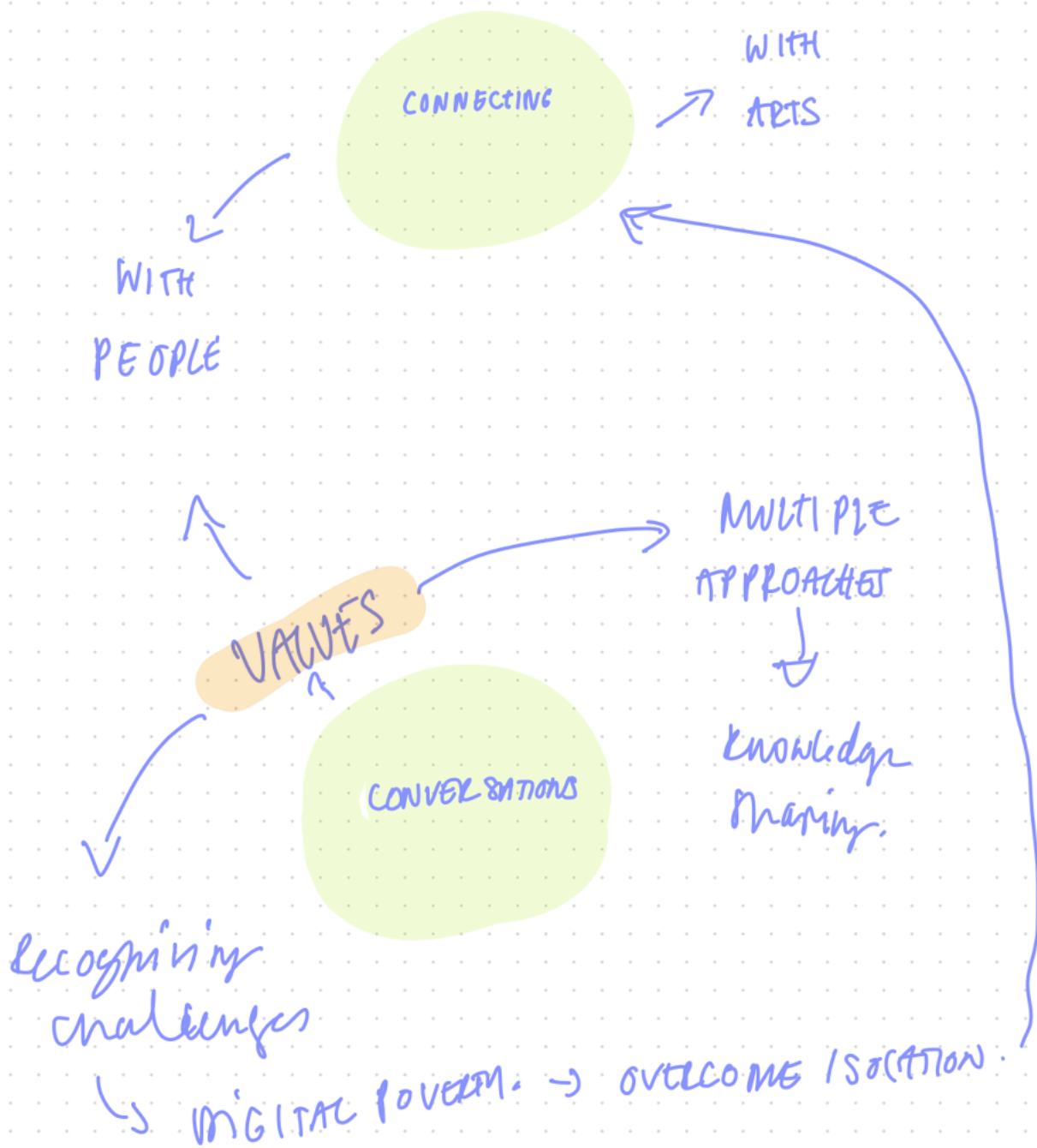
C.2 Reflective Mapping



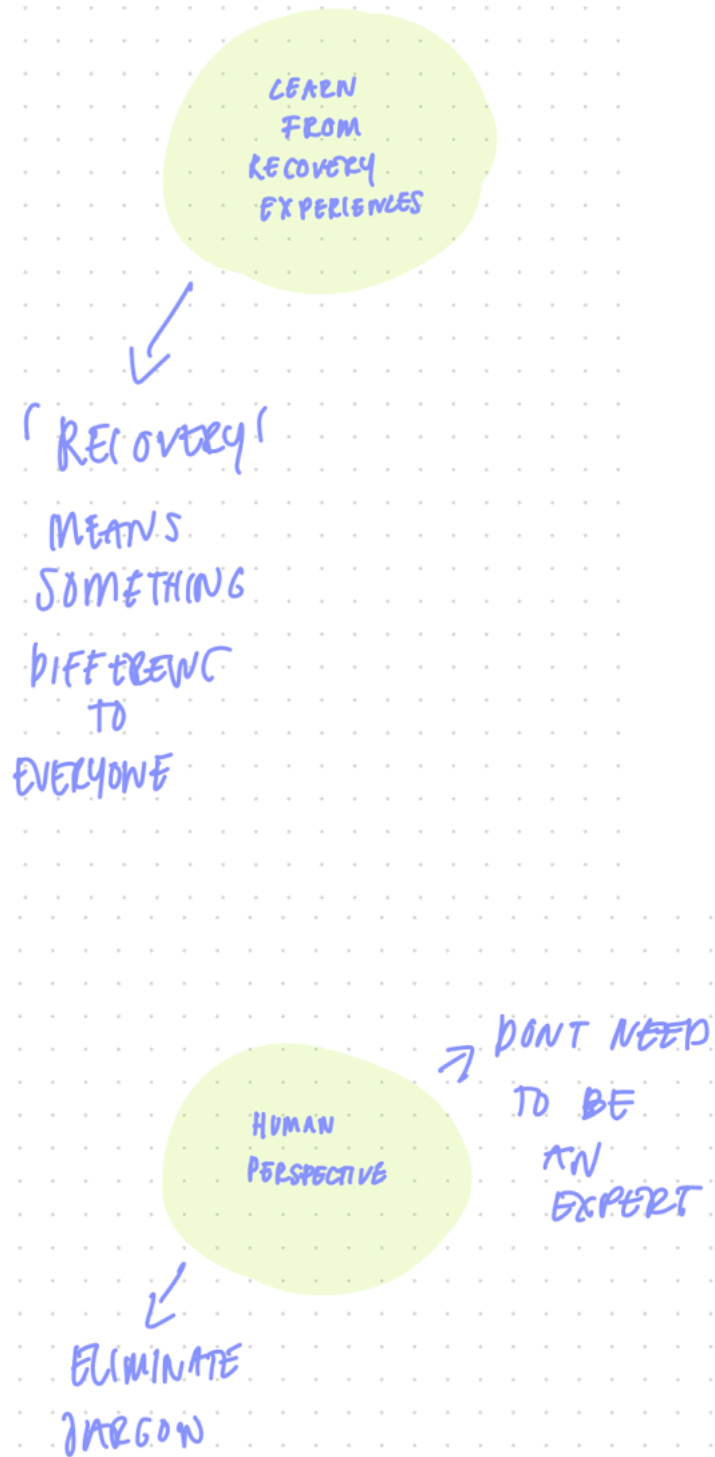
An initial map created when thinking about the core and peripheral values and contexts of the research study and which direction and focus to prioritise.



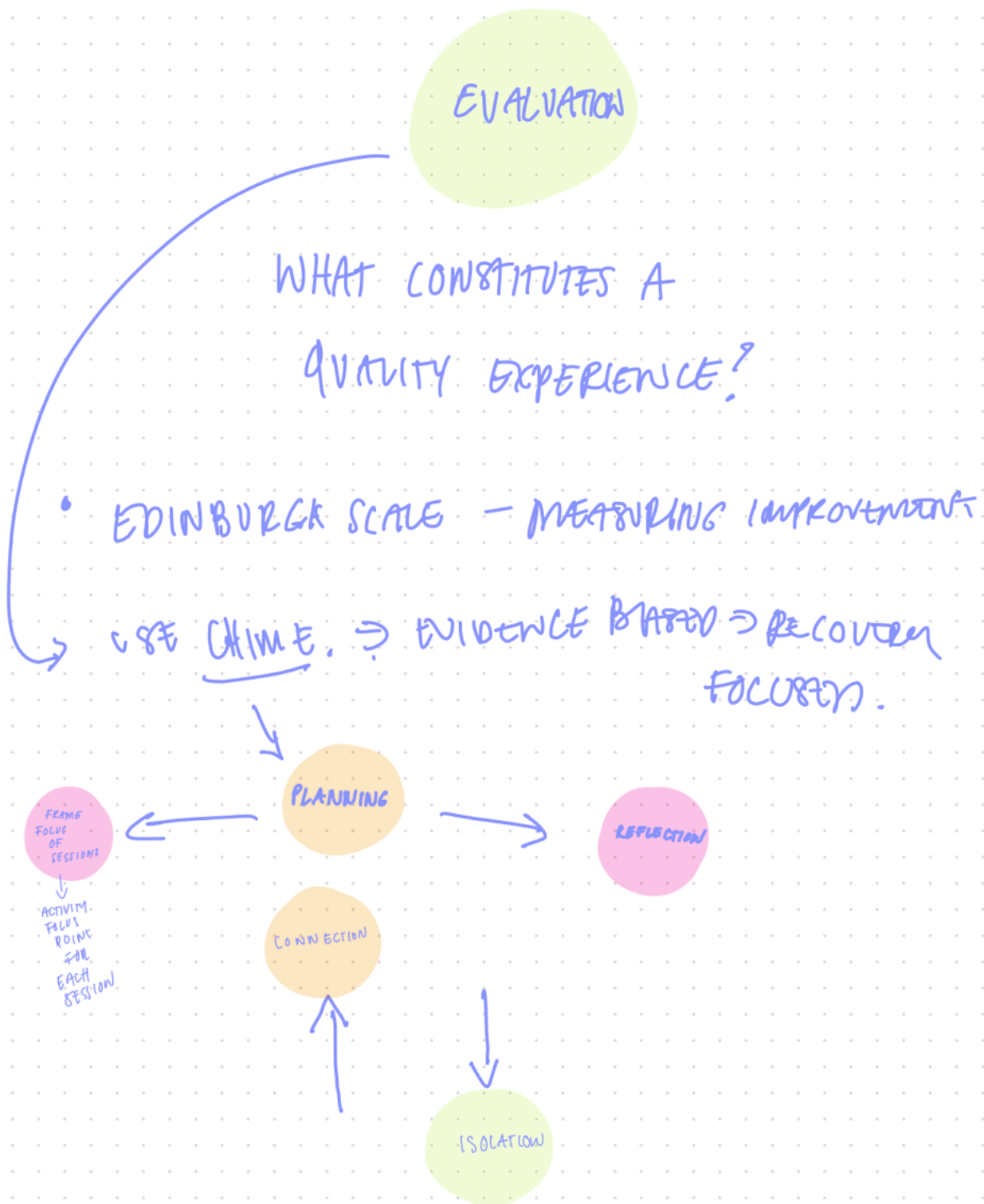
Mapping out ideas and approaches from the prototyping Activity



Mapping out ideas and approaches from the prototyping Activity



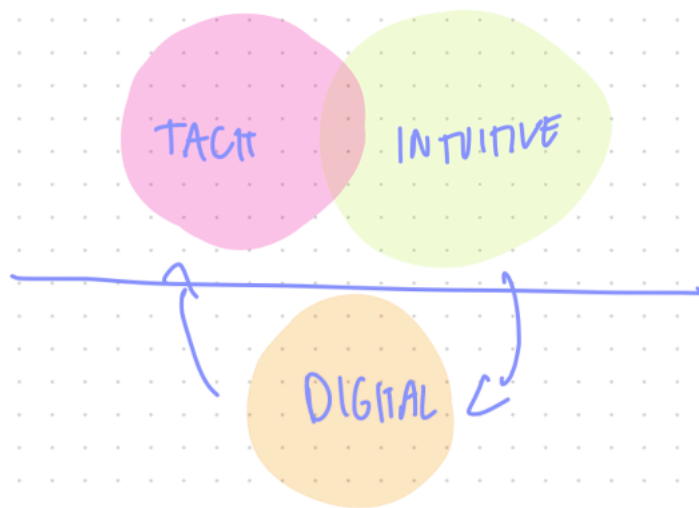
Mapping out ideas and approaches from the prototyping Activity



Mapping out ideas and approaches from the prototyping Activity

STRUCTURE OF SESSIONS

- CHECK IN
- ADAPT
- PARTNERSHIPS
- TECHNICAL SUPPORT, CARE + LEAD
- Being in command of processes



- THINKING ABOUT WHO YOU CAN WORK WITH
RATHER THAN EXISTING PARTNERSHIPS
- → REACHING NEW AUDIENCES → FUNDING TARGETED

Mapping out ideas and approaches from the prototyping Activity



LIGHT



SIMPLE



ACCESSIBLE

SUPPORT CONVERSATIONS

PROMOTE CONNECTION

AVOID COMPLICATIONS

- INTERNAL STRUCTURE + PLANNING.
- ADAPTABILITY/FLEXIBILITY

Mapping out ideas and approaches from the prototyping Activity

CHIME FRAMEWORK

↓
Review

C ONNECTEDNESS

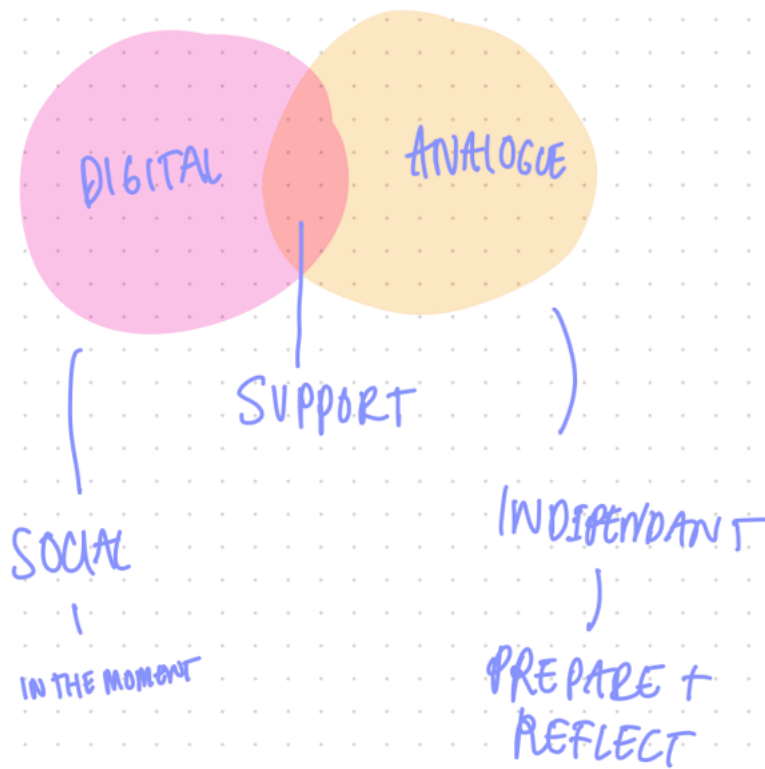
H OPE + OPTIMISM

I DENTITY

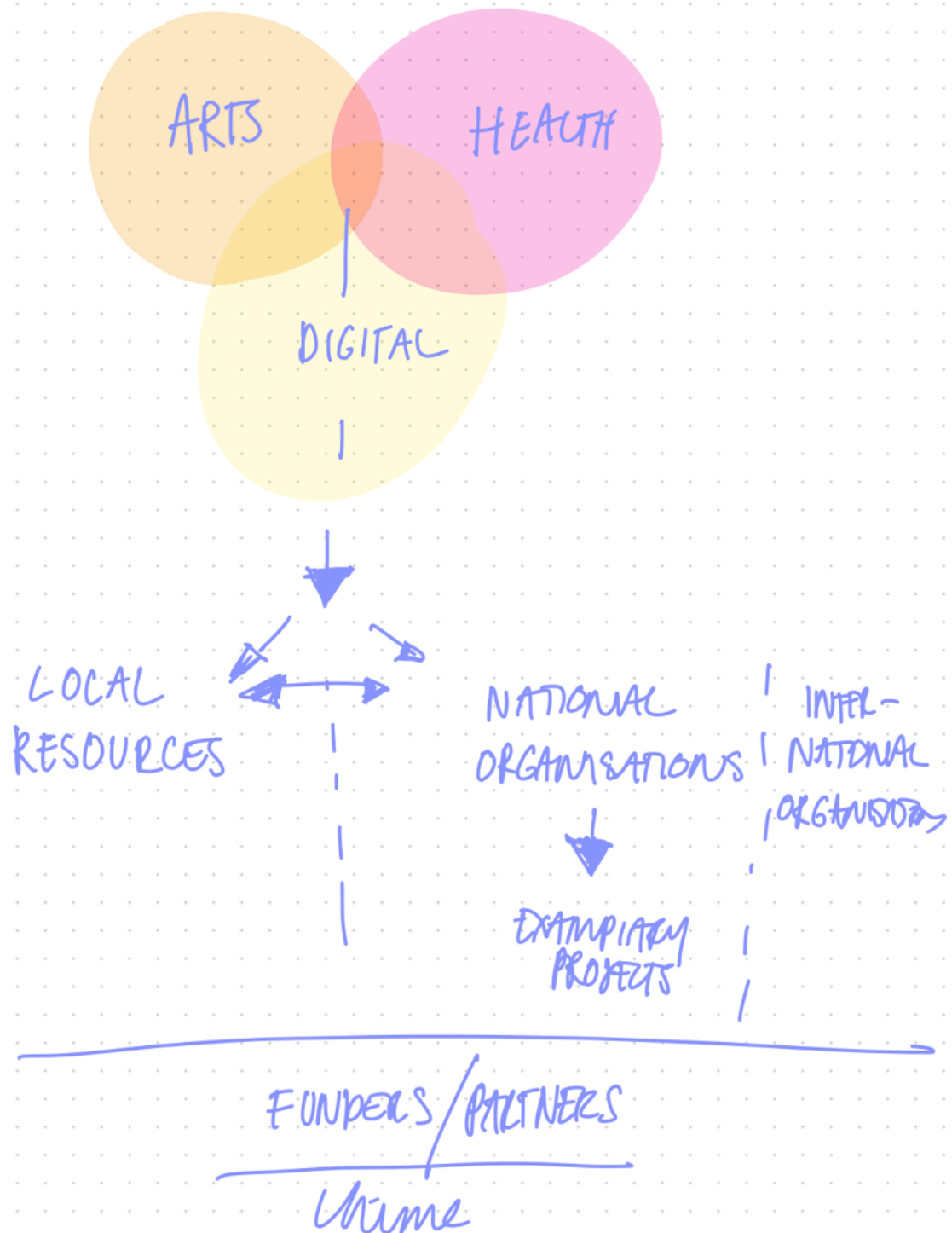
M EANING

E MPOWERMENT

Mapping out ideas and approaches from the prototyping Activity-CHIME framework for evaluation



Mapping out ideas and approaches from the prototyping Activity- understanding the values of using both digital and analogue methods when engaging in support practices.



Mapping out ideas and approaches from the prototyping Activity- Thinking about where the role of curatorial practice sits in the intersections between Arts, Health and Digital sectors and networks that can be made by exploring this role in wider contexts of support.