

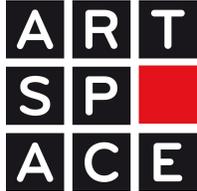
@ ACAVA

Facilitating Artists Pack

Updated June 2015

ARTISTS PACK CONTENTS

ARTSPACE PROFILE	3
ACAVA PROFILE	4
Growth and Development	5
Directors and Professional Advisors	5
GUARDIAN ARTICLE ABOUT ARTSPACE	6
ARTSPACE TESTIMONIALS	12
GUIDELINES FOR ARTISTS WORKING WITH ARTSPACE	13
Health & Safety	13
Confidentiality.....	13
Disclosure	13
Grievance or Intimidation	13
Conduct	13
Supervision & Training	13
ARTSPACE GROUP CONDUCT	ERROR! BOOKMARK NOT DEFINED.
LEARNING ACHIEVEMENT	15
SESSIONAL EVALUATION	16
RISK ASSESSMENT	17
ARTSPACE CONSENT FORM	20
GROUP FEEDBACK	21
CO-FACILITATOR REPORT	22
ARTIST INVOICE TEMPLATE	26
SUPPORTING MATERIAL	27



Artspace Profile

ARTSPACE is an arts project for people experiencing mental health and substance misuse problems. It is based at ACAVA, a London-wide visual arts organisation. The project is run by a team of artists in close collaboration with healthcare professionals and service users.

Artspace seeks to provide appropriate projects for different levels of skill and interest, including one-off arts projects and ongoing group sessions run on hospital wards, in community centres and in art studios. Artspace aims to:

- Provide a supportive, non-medical context for the exploration and production of art
- Provide quality art projects across a wide range of media
- Encourage active service user involvement in projects
- Develop exhibition, 'move on' and employment opportunities

Work at Artspace is not analysed or interpreted in the context of therapy or illness. The emphasis is on art rather than therapy. The projects are open to anyone with mental health or substance misuse problems who is interested in art and design and in learning new skills. No previous art experience is required, though some Artspace members have art degrees and are practicing artists while others are working towards beginning or continuing their studies at art college.

Artspace has grown out of mental health service users' requests for art opportunities beyond what can typically be found within the health care service, yet with the understanding and acceptance of their particular needs, missing in most educational institutions and community based initiatives. Service user evaluations have highlighted the demand for more creative and skills based projects to ease the transition from hospital and statutory mental health services into mainstream education and independent life in the community.

Artspace is currently working with NHS West London Mental Health Trust and NHS West London Clinical Commissioning Group as well as Open Arts Essex, part of NHS South Essex Partnership Trust. We plan to increase and develop our services across London and to establish broader links with local authorities, regeneration agencies, charities and foundations, offering:

- Shared studio co-operatives and workshops
- Advice on working towards an independent practice
- Assistance with studio accommodation
- Assistance with portfolio development and progression into further and higher education
- A more formal educational component leading to recognised validation
- Work/volunteer opportunities in the arts

Association
for Cultural
Advancement
through
Visual Art



ACAVA Profile

ACAVA, the Association for Cultural Advancement through Visual Art, is a major London based visual arts organisation, established in 1983 as an educational charity.

Our mission is to promote the widest possible access to visual culture. This is based on a conviction of the vital importance of visual imagery in contemporary individual experience and in determining crucial parameters of social behaviour. ACAVA believes that its integrative approach to meeting the needs and aspirations of both professionals and the diverse communities which make up contemporary society for the production and enjoyment of visual art, engages with key issues of contemporary visual culture and provides important models for cultural practice. For these reasons it has always been central to ACAVA's aims to promote close links between its studios and their surrounding communities.

We promote art not only for the pleasure it provides, but because of its crucial role in defining individual and social identity, in developing critical appreciation of our material and informational environments, and for its vital importance, socially and economically in an increasingly complex visually constructed world.

ACAVA's activities include:

- Providing public educational benefits
- Providing studios and working facilities for professional artists
- Organising important and innovative exhibitions
- Promoting and managing public art commissions and projects
- Organising community arts projects
- Working with schools and other educational institutions to provide visual arts opportunities for adults, children and young people
- Digital arts training
- Arts development consultancy

Projects happen both in the premises of partner organisations and in ACAVA studios. Many of the 24 studio buildings managed by ACAVA have dedicated spaces for exhibitions, events and projects. Our headquarters building at Blechynden Street, purpose built in 1999, provides excellent, flexible facilities for many projects in Studio 1 which was designed for the purpose.

Growth and Development

ACAVA has operated for over thirty years. It was originally an unincorporated association and was registered as a company limited by guarantee in 1983. It has seen throughout its history consistent and sustained growth to become the substantial undertaking outlined below.

Directors and Professional Advisors

Artistic Director: **Duncan Smith**

Trustees:

- Colin Prescod**, *Writer, Arts Animateur, Chair of Institute of Race Relations (Chair)*
- Karen Lee**, *Solicitor, Allen and Overy*
- Lorraine McGuinness**, *Head of Art, St Charles Sixth Form College*
- Jeff Horrigan**, *Artist, Lecturer*
- Caroline Jenkinson**, *Head of Arts and Tourism, London Borough of Camden*
- Gavin Turk**, *Artist*
- Steve Caine**, *Finance Director, Ernst and Young*
- David Powell**, *Cultural and Creative Strategist, Director David Powell Associates*



GUARDIAN ARTICLE ABOUT ARTSPACE

'It's like the world is screaming at you'
22 August, 2007

Patrick has been a heroin addict for 25 years. Now, inspired by the therapists at a drug treatment centre, he is creating art instead of using heroin. Ahead of an exhibition of his and other users' artwork, he describes the highs and lows of a life on drugs



One of Patrick's mosaics, on show at the Inside Out exhibition

My father was in the air force so we travelled about a lot. I spent a lot of my childhood split between living in Norfolk and Cyprus but when I was 9 or 10 we moved to London. Since then I've lived in Kensington and Chelsea all my life. I went to school there, which is where all the bad things started.

When I was 11 or 12, my parents divorced but I carried on living with my mum. I started secondary school and began using speed. We were shown all these drug education films and they 'inspired' me and my friends to find and try every drug we could. All these films were about drug use in London. Once we watched this film about smoking dope and it was filmed down All Saint's Road, which was just round the corner from where we lived.

We thought: "Right, let's try everything we can", which wasn't helped by the fact that a friend's parents were cocaine dealers. Between the ages of 14 and 16, in the early 1980s, we tried everything. We tried amphetamines, LSD, cocaine, and all the different types of speed pills that had different feelings to them. There was no ecstasy around at the time, but there was a big explosion of heroin.

I first took heroin the day before my 15th birthday, before I had even had sex. But it wasn't until I was 16 or 17 that I began using it a lot. Of the four or five of us from school who were using heroin, I know for sure that one is still alive – two are definitely dead from overdoses.

I never really hid any of my drug use from my mother and my sister knew about it too. She

was older than me, but she didn't use drugs herself. They were both quite supportive in the sense that they never threw me out on the street, but then I was never bad in the sense of selling the family silver or anything like that.

I left school at 16, and worked occasionally. I went through two or three jobs but they didn't last long, mostly because of the drug use. I've been on drugs for the best part of 25 years. I had times where I stopped using heroin but I didn't stop using drugs. If it wasn't heroin, it would be methadone, diconal or other opiates. Most of my using was pharmaceuticals rather than street heroin, and I would mostly inject.

I took a deliberate overdose once, years ago, it's what led to me first going into treatment. It was about 1985 and I was 18. Basically, things got really bad and I took an overdose of everything I had. Fortunately, the drug I had the most of at the time wasn't the type that would kill me, though I didn't know that. When I took that overdose, things were spiralling out of control and I couldn't see any way out.

Being on heroin, you don't feel much really. It's a comfortable feeling. A girlfriend once described me as being like a cat. She said I would creep around in the darkness at night and I'd come home late and curl up in this little ball. Heroin makes you scratch yourself a lot, but it doesn't hurt. You'll often find junkies sat around scratching and stroking themselves.

It looks like you're asleep, but you're not really asleep. When you initially take heroin, you get in a vivid dream state but that goes away once you keep using and you end up in an unconscious state, which is still very comfortable. It's very much an escape.

If you gave heroin to a man who had just won the lottery and was getting married next week, he would probably think it was horrible and wouldn't be very impressed. But ten years later when his wife is sleeping with another guy and they've got no money left, he'd probably like it. It's all to do with your state of mind.

When you initially become addicted, the withdrawal symptoms are no worse than, say, a dose of flu. You feel a bit achy and you get a bit of diarrhoea and you sweat. But once you've been using for a while and you get mentally as well as physically into it, it's hard to describe. There are all those flu-like symptoms, but the physical things can be quite bad. The worse thing for me were the cramps – it feels like you've swallowed a load of broken glass.

But it's the mental thing, not just at the withdrawal stage but also afterwards. It's like the world is screaming at you. I describe it as the 'shrieking silence', like there's nothing. Your body comes to life and it vibrates all over. Your body has natural painkillers and your brain produces a substance that's very similar to heroin, but if you start using lots of heroin, your brain thinks: "why bother?" But because you have stopped producing it, the minute you stop heroin, everything hurts.

The times I stopped, I never really stopped. I would take cocaine and ecstasy. The first time I tried was the worst time of my life. I would take speed in the morning and sleeping pills at night. I was going crazy. The first time I went into treatment, they sent me to a psychiatric ward, which was really scary. There were people in there that had been sectioned. The state of mind you can get in when you're in there is frightening – I started to think I was the same as those with serious psychiatric illnesses. There was a woman who came in who kept asking people why she was in there, which was the same question I was asking. She would do bizarre things, and I would think: 'Do I do really bizarre things?' Coming off drugs, with your mind coming back to life, it's hard enough.

One of the reasons I went into treatment two years ago was because I had regressed a bit. I was working and taking lots of drugs. I thought I could handle it. The idea that you use a certain amount of drugs, and after a while you need a bit more to get the same effect, it's true in a way. You use for a time, then you go up a bit and plateau for a while and that amount is fine. Then it increases. I was happy for about three or four years with this, thinking I could handle it. In the end, something happened, and I started using a bit more. It wasn't alright, and suddenly my using took off into orbit and I was increasing my take daily. I started taking other things on top of heroin, and I started doing strange things that I couldn't remember, like putting pencils in the freezer. I don't know why.

It started to show at work, so I went to seek treatment but it was all too late to save everything. I lost my job, and then I lost my flat because I was behind with my rent. While I was waiting to take a place in a hostel, I ended up sleeping rough in the streets for about three or four months. My spot was in the doorway of Laura Ashley on Kensington High Street. It was the middle of winter and it was horrible. It nearly broke me – there were times when I wanted to walk out into the traffic and get run over by a truck. I would just have to get through each night and make it to the clinic the next morning.

Being on heroin has affected relationships over the years. I don't have anyone at the moment. Most of the early relationships I had were ended because of it, but I'm still on good terms with them. If I met any one of them now, they'd be quite happy to speak to me. With one of them, I didn't like what it was doing to them, so it ended so they didn't have to put up with seeing me fall apart. It's too painful for them. I'm not in touch with any family members. That's been part of my recovery, leaving my life behind, all of it, including family.

I'd never really done any art at all until I came to the drug dependency clinic. I was seeing a psychologist there, and she recommended that I speak with the occupational therapist. I'd had a liking for art but I'd never done any myself until my therapist suggested it about two years ago.

I did a plaster sculpture first, at a sculpture workshop. Towards the end of that, I created a piece of art with cardboard and wire and stuff. I became used to working with different materials. I did a mosaic course, and from there I started doing drawing as well, and the art thing just took off.

I mostly draw now, using pastels, doing figurative stuff. There is a nice side of my art where I do landscapes, then there's this dark stuff that draws on the using side of my life. I use memories of things I've done, especially for the darker stuff. I don't think about art helping me with dependency issues consciously, but it does in the sense of it filling a void. Using is like a 24-hour a day job, when you stop using you have this gap and that's the most dangerous thing – the boredom. I was so glad that I'd actually found something that was exciting enough to fill that void that was good enough to be better than using. But I don't think: "I must keep doing art so I don't keep using".

Things are going well now. I haven't used any heroin since March 2005. I'm on methadone now. I try not to think about it for any length of time, just take it day by day. Then there's the art thing and next month I shall be taking up a position on the Clinical Governance Committee for the Substance Misuse Service in Kensington & Chelsea. I hope to do other volunteer stuff in the substance abuse field. All I really know about in life is drugs and drug treatment, and that knowledge doesn't have to be a waste. I can put what I know to good use because it's been 25 years of treatment as well as drug use.

Now I'm on the housing list and waiting to get enough points to apply for council

accommodation. You can bid for properties as well, which is quite good because you can bid for housing association properties as well as council flats. I'll be looking to stay around Kensington, I've lived there all my life really.

- Patrick was interviewed by guardianweekly.co.uk site editor Mark King. His work will be exhibited as part of the Inside Out mixed-media exhibition, produced by users of the Central and North West London NHS Foundation Trust Occupational Therapy Substance Misuse Service. The exhibition is at the Bharatiya Vidya Bhavan Institute in London from September 11 2007.



at ACAVA Project Level Framework

	Location	Average duration	Project participants	Skills level	Guidance and supervision	Objectives
1	Acute hospital ward	Drop in, 2hr workshops, attendance determined by ward staff	Acute hospital in-patients	Sustaining interest for a limited period. Intermittent participation in a group	Secure settings Ward staff/ OT present at all times Artist leading	Provide distraction from critical illness; focus for non illness related communication; engage in satisfying activity; raise self esteem
1	Hospital ward	Short projects; 1-2 days or 1hr per week for 6-8 weeks	Hospital in-patients	Some ability to sustain work with constant support Participation in a group	Secure settings Ward staff/ OT present at all times Artist leading	Provide opportunity for people hospitalised to engage in an extended art workshop and for development of ideas and skills
2	NHS Day Care Centres for service users in the community	2hrs per week for 8-10 weeks	Service users living in the community supported by NHS Services	Ability to determine, with support, personal interests. Initial skills in handling art materials and processes	Artist leading with input from OT's always present	Provide opportunity for service users in the community to engage in an extended art workshop and to develop art skills leading to completed artworks
3	Non NHS, non medical environment Studio 1, ACAVA	2 hrs per week for 10-12 weeks	Service users living in the community supported by NHS Services	Ability to determine, with support, personal interests. Initial skills in handling art materials and processes	Artist leading with input from OT's always present	Provide opportunity for clients to move on from NHS based workshops and to development of art skills leading to completed artworks
4	Non NHS, non medical environment Studio 1, ACAVA	2.5 hrs per week for 12 weeks	Service users who have attended Level 3 workshops and wish to develop independent interests	Ability to work independently on themes and ideas and to develop personal work with continued support	Artist/tutor present throughout. Sessional evaluation sent to OT/ Keyworker	Provide opportunity for the further development of personal direction and goals and to develop personal work with tutorial support

5	Non NHS, non medical environment Studio 1, ACAVA	8 hrs per week for 8 - 10 weeks	Service users/ clients in the process of moving from NHS Service support towards independent goals	Ability to work independently on themes and ideas introduced by tutors and gallery visits and to sustain personal work with support	Artist/tutor present - visiting artist/tutors - gallery visits Sessional evaluation sent to OT/ Keyworker	Provide transition for those ready to move towards self direction, education or employment
---	---	---------------------------------	--	---	--	--



ARTSPACE TESTIMONIALS

"I have made some new friends and feel more confident about group settings. I enjoyed mixing with other creative people and learning about art in an informal setting"

"I have been in a good and creative environment and have shared my news and listened to advice. I felt rewarded by my work and enjoyed discovering the work of others"

"I have gained self-confidence around new people and an ability to adapt to surroundings and new skills"

"The class helped me to learn to relax and focus a little more. There was a nice group of people participating"

"It helped me more than I can explain"

"Artspace gave me the opportunity to create and explore in a supportive, friendly environment. It was instrumental in my recovery and through creating/making I have been able to redevelop confidence and gain new skills"

"I'd just like to say thanks very much for your help and support. I really did enjoy the classes. They were very good and professional. I enjoyed them a lot more than I thought I would"

"I have enjoyed being in a class where everyone has been concentrating and thought the results were really good"

"It's my first time but not my last time now I've experienced an art class"

"Artspace has given me the support and guidance to go from service user to service provider. It has provided me with a work environment where I can be honest about my mental health background and not feel judged or threatened and that in itself is a great support"

"I feel that Artspace really provides a service that doesn't seem to exist elsewhere: a project where your illness is understood, where you explore your difficulties in a different way, a welcome change to therapy"



GUIDELINES FOR ARTISTS WORKING WITH ARTSPACE

The aim of an Artspace project is to provide a range of creative art opportunities for people with mental health needs, in a supportive, non-medical setting. Artspace is about the therapeutic benefit making of art works and not an analytical art therapy. Any artist working on an Artspace project needs to be aware of the following policies:

Health & Safety: Artists working on an Artspace project taking place at an NHS site need to discuss health and safety regulations at that site with their co-worker before the start of the project. Health & Safety regulations at ACAVA sites should be discussed with the ACAVA project manager. A Risk Assessment form should be completed where necessary by the artist and approved by the project manager.

Confidentiality: Names and details of group participants should not be discussed outside the context of Artspace. Any forms or reports detailing participants forwarded by post or email should be restricted to initials rather than full names. No photographs should be taken without prior permission and images should not be circulated or used externally, unless agreed by Artspace and the NHS staff involved. In general, any images taken should be of work, rather than service users themselves.

Disclosure: Discussion around drug or alcohol related issues or individual personal issues should be avoided. If a group participant discloses information that gives rise to concern for their mental health, artists should encourage them to talk to their clinician/occupational therapist and the artist should discuss the matter with the ACAVA project manager.

Grievance or Intimidation: In the event of any incident occurring during, or associated with an Artspace project, artists should record the incident in writing and discuss it with their co-worker and the ACAVA project manager at the earliest opportunity.

Conduct: Do not smoke, use mobile phones or consume food or drink during Artspace sessions. Maintain your professional behaviour at all times. Do not disclose personal or contact details to group participants.

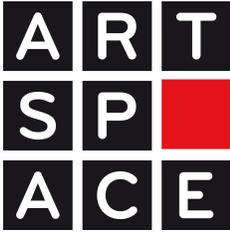
Supervision & Training: The ACAVA project manager will provide regular opportunities for group supervision/ support and training sessions appropriate to working in the area of mental health. A reasonable level of attendance will be expected.



ARTSPACE GROUP CONDUCT

- Please try to come to every session and let your keyworker or Artspace workshop leader know if you are unable to attend, you can call Artspace on 020 8960 5015.
- Do not attend if you have been using alcohol or any other substance before the group.
- You will be asked to leave if you are found to be under the influence or in possession of alcohol or any other substance.
- Please avoid discussion of treatment and drug or alcohol related issues.
- Please switch off mobile phones during the group.
- Show respect and consideration towards other members of the group and their work.
- Refrain from intimidating or aggressive language and behaviour. You will be asked to leave if this occurs and, if required, the police will be called.

Artspace projects aim to provide a safe and respectful environment where groups can get involved in making art. Please help us to do that.



Learning Achievement

(Artists define objectives at planning stage, both artistic and social objectives to be included – the form is then completed by participants at the beginning and again at the end of the project to measure progress)

Course Content	My current knowledge or skill level				
	1	2	3	4	5
Objective 1 Details					
Objective 2 Details					
Objective 3 Details					
Objective 4 Details					
Objective 5 Details					
Objective 6 Details					
Objective 7 Details					
Objective 8 Details					

Name

Signature

Date



@ ACAVA ARTSPACE RISK ASSESSMENT FORM

(to be completed by Co-facilitators prior to the first session)

Project/ Trust:

Location:

Activities/ Tasks covered by this assessment:

Tools/ Equipment:

Persons at risk (project artist, co-worker, participants):

Significant hazards:

High

Medium

Low

Effects of hazards:

Precautions taken to reduce the risk:

Overall risk assessment:

Further action needed:

Signe
d: _____ Date: _____

Name _____ Position: Artspace Project Artist

Signe
d: _____ Date: _____

Name _____ Position: Clinician / Keyworker

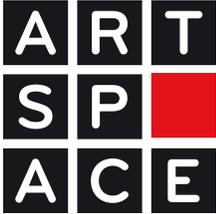
Comments/Action taken following risk assessment:

Signe
d: _____ Date: _____

Name _____ Position: Artspace Project Artist

Signe
d: _____ Date: _____

Name _____ Position: Clinician / Keyworker



ARTSPACE CONSENT FORM *(to be completed by participants at the end of the project)*

PROJECT:

NAME:

I give consent for **photographs of myself** to be used in relation to this project for:

Documentation: Yes / No

Publicity: Yes / No

Exhibitions : Yes / No

I give consent for **photographs of my work** to be used in relation to this project for:

Documentation: Yes / No

Publicity: Yes / No

Exhibitions: Yes / No

I give consent for **comments I make** about the project to be quoted in relation to this project for:

Documentation: Yes / No

Publicity: Yes / No

Exhibitions : Yes / No

SIGNED:

DATE:



ARTSPACE AT ACAVA GROUP FEEDBACK

What did you hope to gain by attending the Artspace group?	
Have you learnt new skills?	
Did you enjoy working with a professional artist?	
What have you most enjoyed about the group?	
Have you found any aspects of the group difficult?	
Would you like to attend another Artspace group?	
Do you have any other comments about the group?	

ACAVA 54 Blechynden Street London W10 6RJ

telephone 020 8960 5015 fax 020 8960 9269 email post@acava.org

Registered Charity number 287894

A company limited by guarantee. Registered in England and Wales, company registration number 1749730. Registered office 54 Blechynden Street, London W10 6RJ



ARTSPACE **CO FACILITATOR PROJECT REPORT**

Project Information
Partner:
Client Group:
Occupational Therapist/ Other (please state job title):
Artist Tutor:
Project/ Medium:
Venue/ Location:
Term / Year:
Duration of Group (including planning & evaluation):
Length of Sessions (including preparation & debriefing):
Planning/ Group Objectives:

Materials & Equipment:
Attendance/ Engagement (including gender & ethnicity):

Project Feedback/ Evaluation
Suitability of Venue:
Suitability of Time:

Suitability of Medium:

Health & Safety:

Working together: Artist and OT/Other (please state job title):

THIS SECTION IS IMPORTANT FOR THE PLANNING OF FUTURE ARTSPACE PROJECTS PLEASE
OUTLINE POSITIVE OUTCOMES AND ANY DIFFICULTIES WHICH YOU MAY HAVE ENCOUNTERED
TOGETHER

Participant Feedback:



at ACAVA **ARTIST INVOICE TEMPLATE**

Date:

Invoice no:

Name:

Tel:

Address:

Dates of service provided:

Description of service provided:

Fee: £31.00 ph

Length of session: __hrs x £31.00: £___.00*

Contact sessions: __ x £___.00*: £___. __

Planning sessions: __ x £___.00*: £___. __

Materials: £___. __

(please provide an itemised list separately)

TOTAL: £___. __

If you would like ACAVA to pay the amount directly into your bank account please provide the following details:

Name of bank:

Name on the account:

Sort Code:

Account No:



SUPPORTING MATERIAL

Included in the hard copy pack is a CD with further usual information. You may find it useful to spend some time looking through the documents included on the CD, paying particular attention to the following which are linked from here in the PDF version:

- ***Safeguarding adults from abuse of mistreatment, Information for staff in Kensington and Chelsea*** – This leaflet includes information on who is a vulnerable adults, types of abuse, signs of abuse and what to do if you suspect someone is being abused.
http://www.rbkc.gov.uk/pdf/safeguarding%20adults%20information%20for%20staff%20March%202010_1.pdf
- ***artVsrehab, The Role of Art Practitioners' Own Art Practice*** – This tool kit includes information, practical exercises, and points for thought and discussion in relation to your personal art practice and your outreach art practice. The toolkit is designed to be worked through within a multi disciplinary group, and we hope to offer that opportunity later in this academic year, however, in the meantime you may find it a useful point of reference and some of the tasks can be worked through alone.
<https://artvsrehab.files.wordpress.com/2012/08/the-role-of-art-practitioners-own-art-practice-art-vs-rehab-critical-tool-kit.pdf>
- ***artVsrehab, The 'Other' and the Mental Health History of Practicioners*** – Again, this tool kit is designed for group working, and we hope to offer that opportunity later in the year, but in the meantime it is worth looking over as there some very relevant points included.
<http://www.cred-ability.eu/sites/default/files/the-e2809cothere2809d-and-the-mental-health-history-of-practicioners-art-vs-rehab-critical-tool-kit1.pdf>

If you have any questions at all about the material included on the CD, don't hesitate to ask the Programme Manager.