



year of young people  
bliadhna na h-òigridh  
2018

# the FLTTN project

FORWARD LOOKING TO THE NEW



The Prince & Princess  
of Wales Hospice

## IN THE BEGINNING

The project aim was to provide a platform for children and young people both pre and post bereavement who use the Butterfly Service to explore and voice their thoughts on the transition of the hospice from the historic Georgian building at Carlton Place to the modern 21st century new build in Bellahouston Park. This would be expressed through the creative arts and the work produced would provide the content for an exhibition to be held during 'The Year of The Young Person 2018'.

The emphasis was not on telling personal stories directly but rather to explore the theme of transition, loss and change. This was realised by giving consideration to marking endings and establishing new beginnings, linking the past to the future, and how the spirit of a place can transition and evolve into a new environment to form new memories. The project's intention was not 'therapeutic' in implementation but was informed by the therapeutic knowledge of the art psychotherapists who were part of facilitating the process. This was instrumental in creating a safe, confidential, space underpinning respect and nurture.

By aiming towards non-directed activity and developing the project together, what was achieved throughout the process was to work in co-production with practitioners in a way that is best captured in the phrase, 'We met, We listened, We created...'



## CO-PRODUCING

We invited young people over 11, linked with the service, to form a planning group. We began the journey by visiting the new hospice together, at Bellahouston Park whilst it was still under early construction, followed by visiting CASS Art in the city centre and then 'crossed the bridge together' to return to the current hospice location in Carlton Place. This was the beginning of the creative process, where the visit to where we were transitioning presented many possibilities. YP provided feedback about what it meant to be involved in the project and we agreed on a series of workshops as a starting point from which the idea for an exhibition emerged.

The project identity was reinforced through creating a name and a logo. The young people thought about ideas connected to the bridge/arch and moving house. The acronym FLTTN linked the old Glasgow word for moving house to new text speak and its meaning 'forward looking to the new' represents the forward looking aspect of project. To create the logo, we sketched the idea and a graphic designer mocked up options from which the young people decided on their final one.



## CREATING AND COLLABORATING

In partnership with CASS Art we facilitated a series of structured creative exploration workshops and agreed to document our journey through photography/film.

Due to the potential emotional investment we made clear that the intention was for us to put on an exhibition, so some of the work made would be displayed. This allowed safe foundations of personal choice and control to be laid.

CASS Art were keen to be involved through their community engagement programme. They offered to provide art materials and their workshop space. An ongoing partnership has now developed which mutually benefits both organisations. Providing high quality materials reinforces to the young people that they are valued. Our exhibition will open at CASS Art in December. Professional artists were identified to run the workshops, paper making, music, paper sculpture, animation, screen printing and creative writing/graffiti art. Some artists were sessional staff at the hospice however we also introduced new artists, to broaden the reach of the work. Using experienced practitioners was important to demonstrate the value we place on the process. Aim of workshops

To learn new skills which included, beginning to develop a visual vocabulary and create an initial body of work to document the journey. To initiate conversation and which could also be displayed at the final exhibition. For practitioners and young people to get to know each other, building trust and creating a sense of safety and in particular peer support. To reflect on the theme of transition

### At the beginning of each workshop

Our focus was recreational and not a therapeutic intervention to explore bereavement. However the nature of the creative process being a strong and immediate medium of expression means there was potential for difficult, sometimes overwhelming memories and emotions to arise. Therefore, practitioners ensured that individual emotional support was available when required. The importance of confidentiality was respected as it was agreed that workshops would be considered private and should not be shared with outside parties.

Themes emerged from these initial workshops which have continued to influence the work being produced: Movement/transformation/life-cycle/memories/past-future/traditional-contemporary/old-new/place/bridge/empty to full-full to empty/sanctuary/threshold/empathy/growth-decline/time/temporary/impermanence.



## CONNECTING AND INCLUSION



One of the main community collaborations which we have fostered is with Glasgow School of Art. As our project is about movement from one building or space to another, we have made links with the interior design department. They have run a student project in collaboration with the young people, where there has been an element of exchange and transition from one group's idea's into a new concept. This has involved the students responding to the young people's artwork/idea's to create a 3D design of a real or imagined space. GSA has also provided consultation and support in the planning and design of the final exhibition.

'It has been a rewarding experience for myself and the students to undertake this engagement and to place the emphasis on empathy as a design approach alongside the sensitivities and ethics which are embedded within the project... For our department ethos it is vital to forge relationships with external partners and engage in meaningful projects within the wider community of Glasgow, in particular those which endeavour to create new ways of learning through collaboration and making.' Pam (Interior Design Lecturer GSA)

### Grief awareness day activities

Young people liked the idea of interviewing people connected to the hospice, about the move to the new building and also displaying some 'teaser' images within the hospice building to begin to raise awareness of the project

### Under 11's project & Under 5's project

Following the success of the summer workshops and the themes already identified, a series of 3 workshops were provided for a group of children of primary school age in order to make an animated film. This was a linked series of workshops; creating the narrative, audio and visuals, all parts which would make up the final animation. The workshops included character and story workshop with the use of drama, a music based workshop in partnership with FISCHY music and a final animation workshop.

For the under 5's there was a one off shadow puppet workshop facilitated in partnership with an animator, where art making, drama and storytelling was explored by the children supported by their parent/guardian, using the themes from the workshops to produce a final animated film.



## EVALUATING AND DOCUMENTING

Evaluation and documentation has been ongoing and in many forms throughout the duration of the project and across all participants. (reportage, group discussion, graffiti wall, origami butterflies, film?) Reportage through taking photographs has been used to document the journey and at frequent intervals we have looked through these together and reflected on our experience. We used a brick wall template as our evaluation at each structured workshop gaining feedback which was text and images and will become a collective graffiti wall at the end of the project. Young people were also interviewed at the half way point and voices recorded, this was then made into an animated film to give them a voice. Our constant evaluation and reflection with the young people has been essential to the project and has helped to shape the activities we've planned.

### Finishing Stages

Through the evaluation process we recognised the need to integrate new young people into the group. This was achieved through a series of structured workshops collaborating with the hospice creative artists to provide masterclasses.



## CREATIVE DROP-IN

Following the success of the workshops the young people had developed a real sense of rapport within the group and advised that being with others with similar experiences and a shared objective resulted in increased confidence and self-esteem. They were keen for this to continue and requested to meet on a regular basis within the hospice and continue to work on the project. Therefore, a creative drop in was developed which would run fortnightly within the hospice to facilitate the needs of the young people between 4.30-7.30pm, giving flexibility and choice to arrive and leave whenever suited within these times.

It was agreed to develop a model of service for the drop in and establish the values and aims of the project.

- The FLTTN Project Values and Aims
- Creative Activities for exploration & expression
  - Peer Support for social connection
  - Emotional Support for wellbeing
  - Learn Skills for the future
  - Give back to the hospice for care provided
- Creative drop in model of service

The open studio is a creative space for non-directed and self-directed creative exploration of the brief or theme and for individual and/or group work. Art materials and equipment are made available for producing art work as well as directive elements introducing new skills and materials, widening creative vocabulary and facilitating self-development. This is delivered through a social (creative) model of support, with peer contact as the main support, but with option for individual emotional support if needed.

One of the first tasks for the group at their initial drop-in session, was to produce a group agreement. This allowed the young people to take ownership of their group, through negotiated and agreed safe boundaries, respecting all of their needs. They chose words carefully, clear that it really mattered, what it said and how it looked.



## REFLECTING

Reflection has been an essential part of this creative process. Reflections have occurred with the young people, in the art work itself AND as practitioners have noticed many benefits to all participants.

- "I feel more confident and I can actually speak out to people, make friends easier"
- "well I'm really nervous about the new hospice, all my memories are here, I can actually speak to people about my feelings and I basically think it's the same as here but much bigger"
- "it's changed, everything's changed, we didn't even know the name or anything to begin with, it's different now, it's good"
- "I wanted to give something back, for the hospice and for my gran"

The YP have had shared experiences which have helped peer support form. The creative activities have allowed 'time out' from their thoughts around bereavement and creating a positive focus. They developed new skills and learning, communication/organisational skills, which could have a positive impact on a young person's CV. The project creates contact which may highlight where a CYP may require more support or raise awareness of any concerns. By looking at the changing building, the hopes and laying foundations for the new building, this has allowed for reflection on and to mirror the grieving process, change in their own lives, hopes and thoughts (or indeed fears) for the future. By looking at the external and internal features of the building it has allowed them to reflect on their internal feelings and how these may present externally to others. Meeting regularly has allowed the opportunity to discuss loss in wider context (loss of the building). And therefore it is hoped the young people will be more able to adapt to loss and change. The young people have invested in and taken ownership of the process and project. Through their involvement in the project we have begun to see the YP building self-esteem, confidence and resilience. We have not only reflected on and noticed changes in the young people but as staff being part of the project it has helped us to think about the move and the challenges of transition. Young people have given us insight into their lives and taught us new skills.



## FORWARD LOOKING TO THE NEW-ER



### The Exhibition and Beyond

Following all the work and effort put into the planning the young people wanted to tour the exhibition and it was agreed that the first venue should be where the workshops started in CASS Art in Glasgow. The exhibition will open in December and then will tour other venues before it goes home for a final exhibition to Bellahouston Park

The SPCC is now part of the exhibition story as today at the conference we share with you a 'taster' of some of the experiences shared by young people and a small glimpse at some of the work. The story of The FLTTN project is one of co-production and collaboration. What started as a project, became a pilot and is now embedded into the service provided to support young people aged 12 – 21 years both pre and post bereavement.

The young people also felt that the name 'Butterfly service' was not reflective of their age group and created a new name specific to their age range. STAGES ... Support, Talk, Advice, Grow, Expression, Safe. However, that is for the next chapter of the story...

