

Hospital Rooms & South West Yorkshire Partnership NHS Foundation Trust

**Research Report &
Project Proposal 2025**

Introduction

Who We Are

Hospital Rooms is an arts and mental health charity that commissions artwork and creative programmes for NHS mental health settings. Founded in 2016, the organisation has worked across a range of services from Acute, Psychiatric Intensive Care, CAMHS, Forensics and Eating Disorders among many more. Hospital Rooms envisions a world where abundant and meaningful creative opportunities are readily accessible to people with severe and enduring mental health diagnoses, and where mental health hospital environments are inventive cultural spaces offering solace, comfort and dignity.



Read about Hospital Rooms in the New York Times here: [Bringing World-Class Art, and Wonder, to Mental Health Patients](#)

HOSPITAL ROOMS

SWYFT Project

Hospital Rooms is developing an ambitious, transformative arts programme in partnership with **South West Yorkshire Partnership NHS Foundation Trust (SWYFT)**. This multi-year project will bring together 15 artist commissions and 50 workshops, taking place across **Fieldhead Hospital** in Wakefield and **Kendray Hospital** in Barnsley. The initiative centres on co-production and seeks to create enduring change in mental health settings by embedding creativity, dignity and cultural agency with museum quality artworks in inpatient facilities.

This research and development report and proposal outlines our early engagement, identifies opportunities and needs across the Trust, and proposes next steps for delivery, including artist commissioning, workshop planning, and cross-sector partnerships.



Yinka Ilori, *Hope for a Better Tomorrow - Lucky Charms*, 2022 at Springfield University Hospital

30+
Projects

200+
Commissioned
Artworks

5000+
Inpatient
Workshop
Attendees

40%
Reported
Uplift In Mood

100+
News Articles
on Hospital
Rooms

Since 2016, Hospital Rooms has delivered more than **30 projects** in NHS mental health services across the UK, transforming inpatient environments through meaningful, high-quality art and co-production.

With over **200** permanent artworks installed and more than **5,000** inpatient workshop attendances, we've created spaces that support dignity, creativity, and connection for some of the most marginalised people in society.

This growing body of work has not only changed hospital environments but has also contributed to a wider cultural shift, demonstrating that art has a vital role to play in mental health care.

Our work has been featured in over 100 media outlets—including **The Guardian, The New York Times, The Lancet, Channel 4 News** and **BBC News**—and we've collaborated with some of the UK's most celebrated contemporary artists.

Our approach places co-production and collaboration at the heart of every project. Service users, staff, carers, and local communities actively participate in the creative process, ensuring the artworks are meaningful and relevant.

Through our exhibitions, publications and events, we amplify service user voices, challenge perceptions around mental health environments, and advocate for a broader understanding of how creativity and cultural participation can positively impact wellbeing and recovery.



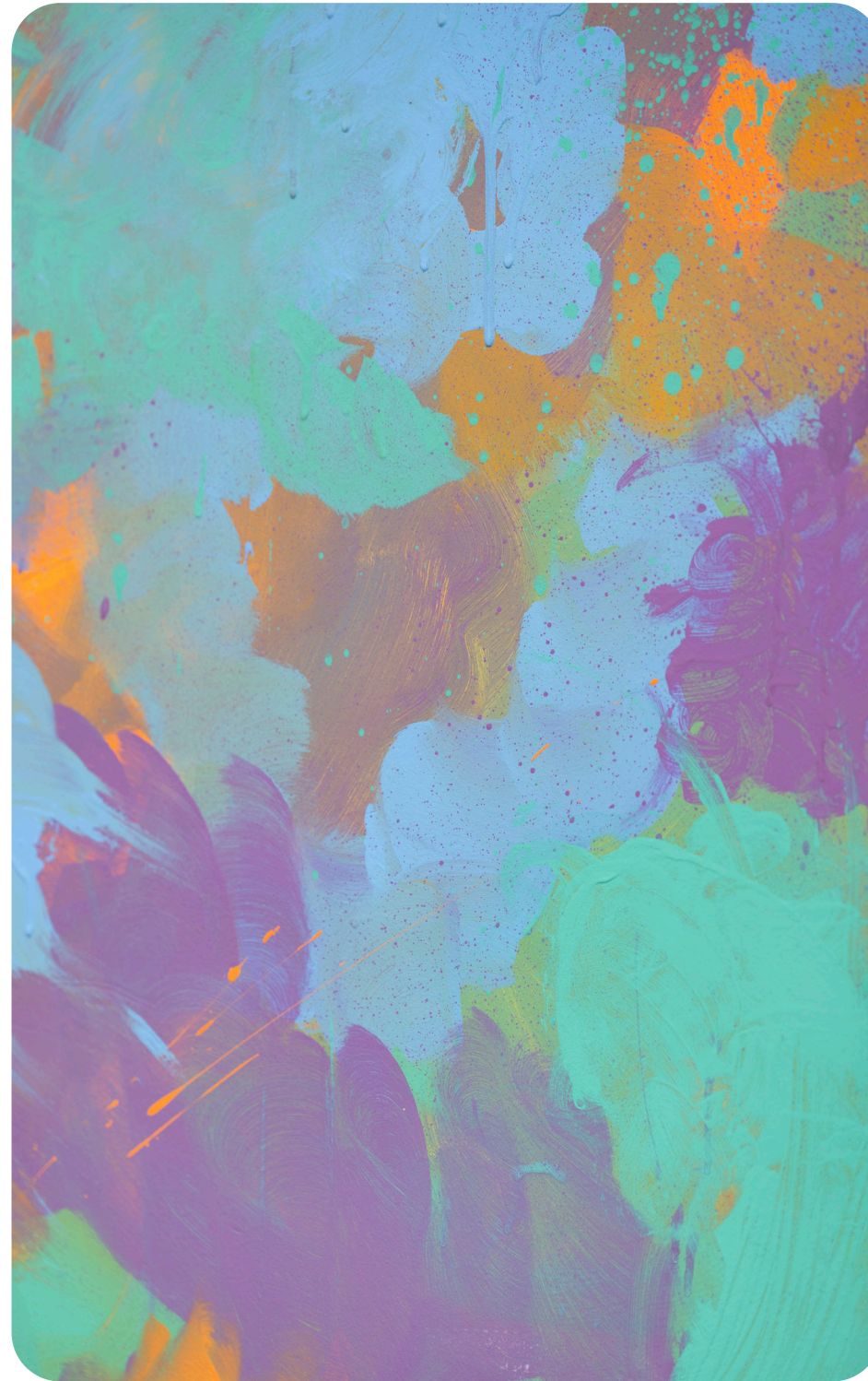
Ben Sanderson Workshop at Tate St. Ives

We launched the research and development stage of our SWYFT project in January 2025 with 12 inpatient workshops and one staff looking and listening session. This is the first part of the six stages of the project which are shaped and delivered iteratively over the 20-month course of the project, enabling us to remain responsive and malleable.

Between January and June 2025, we undertook a focused R&D phase, including:

- **Introductory meetings** with ward staff, and involvement leads across Fieldhead and Barnsley.
- **Site visits** to Melton, Walton, Sandal, Thornhill, Ryburn and local community spaces.
- **Scoping sessions** with lived experience advisors.
- **Research into local contexts**, mental health priorities, and existing creative health initiatives in Yorkshire.
- **Partner outreach** to regional institutions such as Yorkshire Sculpture Park, The Hepworth Wakefield, Site Gallery, SI Artspace, Millennium Gallery, Yorkshire Contemporary and Yorkshire Artspace.

During our R&D phase, we focused on understanding the needs, challenges, and aspirations of service users, staff and carers at Fieldhead Hospital and Kendray Hospital. These insights have been fundamental in shaping the direction, aims and design of the proposed programme.



Ken Nwadiogbu, *A Gift of Hope*, 2022 at Hellesdon Hospital (Detail)

The feedback, ideas and reflections shared with us have helped inform our plans for the rest of the project.

The following report and proposal includes a summary of key findings from our research, highlights from creative discovery sessions, our overarching approach and objectives, proposed plans for 15 new artworks and their co-production process, a framework for partnership working, staff engagement and involvement, and our strategy for communications, impact evaluation, and long-term sustainability.

Hospital Rooms & SWYFT Project Proposal Summary

The project will run for 20-months in total, from **January 2025 - August 2026**

We will deliver **50 workshops** in total (including our 13 previous R&D workshops):

- 26 **ward** based workshops between 7th July and 9th September.
- One staff "Visual Matrix" session.
- 10 workshops in the **community**.

6 workshops will be hosted at **Yorkshire Sculpture Park** (2x for staff, 2x for inpatient service users and 2x for people with lived experience in the community) between July and September.

4 workshops will be hosted at **The Hepworth Wakefield** for people with lived experience in the community between July and September.

We are proposing **15 artworks** in the following locations:

Fieldhead Hospital:

- Sandal Activity Area
- Sandal Dining & Lounge (S011 & S015)
- Sandal Lounge/Dining (S065)
- Sandal & Thornhill Courtyard
- Thornhill Dining
- Thornhill Quiet Lounge
- Walton Corridor (Outside ward)
- Walton Lounge (W50)
- Walton Quiet Lounge (W17)
- Sports Hall (The Oasis Centre)

Kendray Hospital:

- Melton Arts & Crafts (External Wall)
- Melton Family & Entrance Sign Area
- Melton Lounge (GP6)
- Melton Sitting/TV/Activity (G9)

Partners Confirmed So Far:

- The Hepworth Wakefield
- Yorkshire Sculpture Park
- Yorkshire Artspace

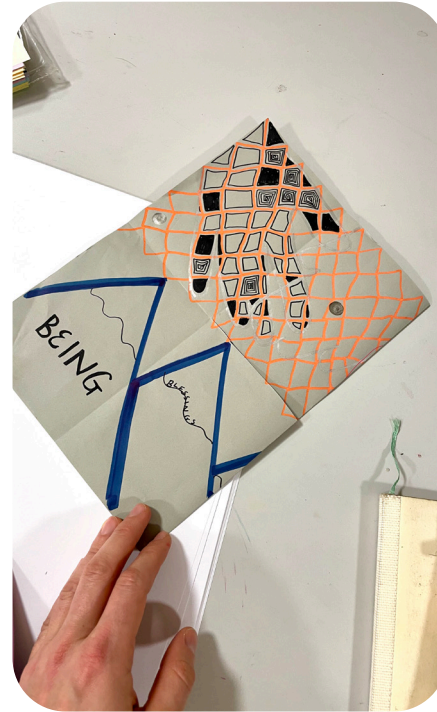
Project Artists:

- Benaiah Matheson
- Deborah Segun
- Emma Cousin
- Emma Hardaker
- Hannah Quinlan and Rosie Hastings
- Haroon Mirza
- Jane Hayes Greenwood
- Karanjit Panesar
- Kedisha Coakley
- Meera Shakti Osborne
- Nick Goss (tbc)
- Phoebe Collings-James
- Rubbena Aurangzeb-Tariq
- Ryan Mosley
- Simeon Barclay

Key Dates

- Workshop programme **July - September 2025**
- Artwork proposal review meetings (3 total) in **September, October and November 2025**
- Artwork installation **November 2025 - April 2026**
- Final project exhibition (location tbc), **July 2026**
- Project publication published **July 2026**





Insights from Research and Development Workshops

We delivered **12** research and development workshops with a total of **31** attendances from service users across Melton, Walton, Ryburn, Sandal and Thornhill wards. We also ran a Looking & Listening session with **10** staff members. These sessions allowed the team to understand the needs, challenges, and aspirations of the service users, staff, and carers, which in turn shaped the proposed programme.

We introduced a range of materials and formats including; collage, egg tempera making and painting, zine making, drawing and poetry.

Service user engagement varied across sessions but was often high, with several individuals returning for multiple workshops and demonstrating growing confidence and motivation. Feedback from these workshops has guided our approach to artist selection, proposed locations, and co-production.

The following pages review each workshop, noting the key takeaways and feedback from the sessions.

Selected workshop images

Sound and Colour led by Sondliwe Pamisa Walton Ward

14th January, 10:30 - 11:30

5 service user attendees and 4 NHS staff

About the Workshop:

A session exploring the connection between sound, colour, and emotion, using music and visual art to express feelings.

Feedback:

- There can be barriers for the male-dominant population to engage in creative activities.
- A preference for physical materials like clay, not just drawing or painting was noted.
- The ward is male-dominant, and at the time of the feedback, there was only one woman, as male demand had increased.
- Service users engaged with music, and their artworks often contain lots of words and messages of recovery.
- Suggestions for themes included religious temples, nature, pictures, and quotes.
- Stays on the ward can last for weeks or months.
- The most used area is the pool table.

Notes:

Engagement was high but in short bursts. One participant in particular engaged with activities but the others engaged only in conversations with great input.

Some participants left and returned shortly after to further engage in a conversation covering expansive topics like Yorkshire, the global world, art and graffiti, treatment within the system and on the wards.

We may want to try to run a workshop on the open ward (depending on the day) to see if engagement with the activity is higher.

Sound and Colour led by Sondliwe Pamisa Ryburn Ward

14th January, 14:00 - 15:00

1 service user attendee and 1 NHS staff

Feedback:

- The session participant said that photography is nice.
- A point was made that artwork does not have to be original; prints would also be acceptable.
- A key question was how to make the environment more soothing.
- Participant expressed a desire to have more agency by being able to choose their own music and "run the culture" of the ward.
- "You could have bright lights, and magnolia and positive quotes but they can still bully you", so artworks might actually be better if they were "like a Gothic nightmare because it should be like it is".
- Instead of positive things, to have "reminders of frailty of existence".
- Some people can be "psychic pollutants" in the space.
- People should be reminded about a positive sense of self.

Notes:

Ryburn is a pre-discharge ward where occupancy day to day is very low as service users only come back once or twice a day. We did have one service user who knew we were coming and had met other team members on previous visits. He's very productive in his art, including drawing and music. He stayed with us a full hour chatting in depth.

Egg Tempera Painting led by Sondliwe Pamisa Melton Ward

16th January, 10:30 - 11:30 & 14:00 - 15:00

3 service user attendees and 3 NHS staff

About the Workshop:

In this two-part workshop, participants learned the historical process of making egg tempera with an interactive demonstration.

Feedback & Notes:

- Staff emphasised the importance of avoiding overstimulation and expressed a desire for the space to feel more relaxing, yet brighter and airy. Compared to other wards at Kendray, this ward feels significantly darker and less airy. Staff want to retain as much light as possible, given how enclosed the space is.
- Although it is a PICU, some people have longer stays, often remaining for several months.
- The ward accommodates up to six people at a time. During the visit, there were four female service users, but staff noted that there are usually more men on the ward.
- Staff described the ward as having an odd shape, with dark corners and low ceilings.
- There is a lot of sound bleed throughout the ward, even in the quiet room. However, the quiet room is used for various activities such as playing music and using the PlayStation, so it needs to be multifunctional.
- Staff were clear that they do not want anything that appears "babyish." Instead, they suggested a calming approach with abstract patterns. They previously had a photographic landscape on the fencing and wall, but it was too overstimulating and ended up confusing patients.

Colour Drawings led by Siphiwe Mnguni
Walton Ward

28th January, 10:30 - 11:30
1 service user attendee and 2 NHS staff

About the Workshop:
A practical collage workshop focused on abstract figuration, incorporating personal favourite things like colours, people, and places.

- Feedback:**
- A service user gave me a tour of the ward. There is a particularly good curved wall in the TV area of the dining lounge that could be a strong site for artwork.
 - The service user expressed a preference for a graffiti style, and shared that horoscopes and zodiac imagery are meaningful and important to them.
 - A glossary of Yorkshire terminology was suggested by both staff and the service user as a potential feature for the publication, offering a local and culturally resonant touch.
 - Staff mentioned that they rarely have the opportunity to read emails, as they are always busy and the wards tend to be very active. Because of this, having visual materials with key information displayed on the ward itself could be an effective way to communicate updates. Staff usually receive information through in-person handovers at the start of their shifts.

Notes:
Patient engagement was high, particularly with a returning service user who was actively involved from the start.

The first icebreaker involved drawing zodiac signs using white charcoal or chalk, led by an enthusiastic participant.

The next icebreaker involved drawing partners without looking at the paper, focusing on the partner's space, which was difficult but well-received.

The main activity involved selecting and sharing favourite items, culminating in a show and tell. The session had one returning participant, two staff members, and one curious service user who didn't join in fully but came back and left on multiple occasions.

The alarm on the ward went off which disrupted the flow of the workshop but as it was towards the end, we didn't lose much time; only that the service was disappointed that the workshops got disrupted.



Siphiwe Mnguni workshop

Colour Drawings led by Siphiwe Mnguni
Melton Ward

28th January, 14:00 - 15:00
2 service user attendees and 4 NHS staff

About the Workshop:
A practical collage workshop focused on abstract figuration, incorporating personal favourite things like colours, people, and places.

Notes:
Disruption in the ward before the session made engagement difficult, with people being distracted or having others attend to them. At the beginning of the session, there was an intense debrief with the staff on the ward which was focused on their fears. Kim, a staff member, requested the workshop to be held in a closed activity room for better control.

This session was made up of staff mainly as the ward chaplain made an appearance and stayed the entire session. The simplicity of the workshop, focusing on TV shows, led to more conversation and engagement among participants.

Collage Workshop led by Louis Caseley Sandal Ward

29th January, 10:30 - 11:30

5 service user attendees and 5 NHS staff

About the Workshop:

Participants created a collage of their ideal sensory space using photos, coloured paper, and fabric.

Feedback:

- Staff felt that the colours in the ward were too dark and could benefit from brightening.
- Staff shared a preference for lighter colours, particularly light green and orange.
- There was interest in imagery related to space and stars—possibly for the TV room—prompted by staff suggestions.
- Numerous noticeboards are filled with information that often goes unread. In light of this, staff expressed a preference for semi-permanent artworks that could be reused or easily moved. This would allow flexibility if further changes or maintenance work is carried out on the ward.
- The ward currently has a collaborative artwork from 2023 that staff are proud of. Another collaborative approach could be valuable and welcomed for future artworks.
- The pool room leads directly to a courtyard, which was suggested as a potential site for a community garden.

Notes:

The dining area was identified as the highest-traffic space in the ward.

The flooring is due to be updated, with a wood-effect vinyl set to replace the current carpet.

Staff were positive about the idea of a Photovoice-style workshop, as cameras are permitted with prior communication.

In terms of workshop communications, A2 posters with minimal text and strong visuals were recommended. One idea was to use a music album cover style—similar to promotional posters that feature just an image and a date—which aligns with ongoing conversations around music in the ward.

Engagement with the workshop was initially slow but picked up over time and became very strong. Approximately five service users and five staff took part. The group of service users was varied in age, ethnicity, and culture.



Louis Caseley workshop

Collage Workshop led by Louis Caseley Thornhill Ward

29th January, 14:00 - 15:00

2 service user attendees and 4 NHS staff

Feedback:

- There was a strong desire to improve the dining lounge, with a suggestion to remove some of the existing noticeboards to make space for artwork.
- Staff and service users expressed a preference for something calming and relaxing in this area—something that feels more homely and charming.
- Light colours were suggested as a way to enhance the atmosphere. One person specifically mentioned liking the colour purple.
- The courtyard was highlighted as needing attention, particularly the existing graffiti celebrating the 72nd anniversary of the NHS, which is now considered outdated and in need of change.
- There was interest in adding tropical elements like a themed wall or fish tank, as water was seen as calming and relaxing. One service user said he enjoys the sound of water.
- Plants—even artificial ones—were valued for improving mood and reducing the clinical feel.
- Imagery featuring nature, food, spirituality, and the universe resonated with participants. Stained glass windows were mentioned as a source of light and symbolic beauty.
- A large staff appreciation board was also noted, though it was currently empty—presenting an opportunity for meaningful

Zine Workshop led by Meera Shakti Osborne Oasis Activity Room

11th February, 10:30 - 11:30

4 service user attendees and 4 NHS staff

About the Workshop:

The workshop focused on zine-making. Participants were prompted with questions such as "What's your internal weather like today?" and "What words or shapes make you feel calm?" They responded on paper and then transformed their ideas into individual zines.

Notes:

This was our first session that took place in the Bretton Centre art room which allowed for multiple wards to attend at the same time.

Engagement was high from both SU's and staff.

Some participants made abstract images whilst some made more detailed scenes.

One returning service user who previously had a low level of engagement, showed improvement in this workshop.

Another service user shared his life experiences in his work, including biographical elements from his youth and time in prison.

Prompts were effective in encouraging sharing and engagement among participants.

A couple of service users mentioned interest in tattoo and body art styles, noting the variety of styles and relevance to graffiti.

Zine Workshop led by Meera Shakti Osborne Walton Ward

11th February, 14:00 - 15:00

1 service user attendee and 2 NHS staff

About the Workshop:

The workshop focused on zine-making. Participants were prompted with questions such as "What's your internal weather like today?" and "What words or shapes make you feel calm?" They responded on paper and then transformed their ideas into individual zines.

Notes:

One returning service user attended. His participation was high as always. In this session, he actively created and developed multiple ideas, which he usually struggles to do due to focus.

He began by designing a bodybuilding sculpture and developed the idea into a cohesive visual language of his own.

Our workshops have become quite important to him and it is important we continue to build relationships with participants like this as our presence has impacted his motivation and consistency, which is good.

His excitement in showing artwork that he made in our absence indicates the positive influence of the sessions.



Meera Shakti Osborne Workshop

Poetry Workshop led by Poetry Pharmacy Sandal Ward

12th February, 10:30 - 11:30

2 service user attendees and 1 NHS staff

About the Workshop:

The Poetry Pharmacy led a reflective session exploring how poetry can respond to emotional states, with William reading aloud selected poems that prompted group discussion and, at times, inspired participants to begin writing their own poetry.

Feedback:

- One participant suggested that three large paintings, each the size of a noticeboard, would look "banging" in the corridor. They envisioned scenes depicting people in a landscape.
- There was also a desire for inspirational imagery. One participant expressed an interest in creating an uplifting drawing of Jesus, highlighting the appeal of spiritually or emotionally resonant subjects.

Notes:

We had one service user who was very engaged, focusing on the writing and sharing songs he had written.

We also had one service user who wasn't in the workshop directly but kept coming back to discuss poetry and further interests with the host.



Poetry Pharmacy books

Poetry Workshop led by Poetry Pharmacy Thornhill Ward

12th February, 14:00 - 15:00

3 service user attendees and 1 NHS staff

Feedback:

- There was also a general expression of appreciation for the countryside, suggesting a connection to natural, rural imagery.

Notes:

One participant described a poem as having "a sadness and a beauty in it at the same time," offering a thoughtful and positive reflection on the piece.

Another participant shared that it was the first poem he had ever written, created entirely on his own initiative.

Engagement in this workshop started slow and picked up as the session went on.

One service user was not initially interested but noticed the book he was reading and made a comment on it, it intrigued him and he further joined to discuss written texts and poetry.

The last service user was not initially in the workshop but after participants noticed they were enjoying the session, one staff member went and got him and he joined.

A **Visual Matrix** (or ‘looking and listening session’) is conducted at the beginning and end of each project. Hospital staff (clinical, administrative, facilities, and cleaning services) are invited to attend a 1 hour session in which they will be shown and encouraged to discuss images of their work environment. In asking these questions again at the end of the project, we can track distinct changes in staff and patient experience of their environment, and measure the impact of the completed installations.

General Areas

“Artwork [that can be] moved around [...] You can move it from one ward to another ward if necessary. Service users might get bored of looking, and we can move that for that and swap them between each ward.”

Takeaway:
The benefits of having **non-fixed artwork** was also mentioned, especially with potential future plans for the building to change.

Recommendation:
Potentially have further discussions on the possibility of this - fixed paintings walls?

“What I felt in them all was really welcomed. The people in them, all of the service users dead welcoming, like it felt like a nice place to be. That wasn’t really reflected in like the decor sometimes. And I guess that’s what we would want to do is to reflect that sort of warmth and as safe as you can feel in that setting, safe feeling in the decor.”

“I just think the environment doesn’t match up to the care that the patients are receiving”

Takeaway:
One speaker mentioned the overall **welcoming feeling** within the wards, and it would be great if the physical space could too reflect that.

Recommendation:
Ensuring that Artists can work with this community feel; this project will definitely help people feel that their environment is being cared for.

*“I always feel claustrophobic when I go on and I feel like it’s a bit enclosed”
“it’s very depressing. Sometimes I’d say it’s very enclosed. It feels like the wards wrapping around you and you just want to have more space.”*

Takeaway:
Staff members mentioned feeling **claustrophobic** on Breton and Thornhill, and how depressing these wards can feel.

Recommendation:
Ensuring that the project doesn’t add to this feeling of claustrophobia and helps to open the space.

“There’s lots of work being done around sensory friendly environments and just being cognisant of that. What’s soothing for some people might be triggering for others. So just making sure that we’re consulting service users with that”

Takeaway:
It was mentioned by two staff members that the project should stay aware of the **different sensory needs** of their service users, especially for those with autism.

Recommendation:
Ensuring artists are mindful throughout the project.

Reception

“ I think the reception area would benefit massively. It is somewhere that’s quite bland. It is a small space. It needs to be more welcoming. You know, our families and carers don’t come onto our wards, don’t see how wonderful and things are on the ward. So they’re getting the impression of the reception and then they’re going to a visitors room. So actually to see that in reception, they would know that actually there is care being taken into the spaces that you might not be in for long. That’s where you are sat waiting for staff to pick you up”.

“As a carer you’re thinking, where’s my loved one coming to?”

Takeaway:
It was agreed that the reception areas would be a great focus point for this project, especially as they were **deemed unwelcoming**. This is important, as it the **first point of contact for visitors** who often can feel scared in this space and want to know that their service user is being cared for.

Recommendation:
Reception seems like a great focus point; space needs to reflect that service users are being cared for and help visitors to feel at ease.

Sandal Ward

“One of them in particular is particular was quite dark, but not in a cosy feeling way.”

“And the reason for that is that obviously we’ve got this amazing plan of how we were going to develop the ward and bring space and sort of colour and everything into the ward. However that’s been put to the side. So now we’re just having to work with the things that we’ve got. We are very limited on sort of colour ranges within our sort of services when we go to facilities.”

“This is your this is your ward. Fill the space. I want it to be bright. I want it to be nice. I want it to be a relaxing environment.”

Takeaway:
It was mentioned by staff that this ward is particularly dark and lacks a cosy feeling. Another staff member attributed this due to original plans falling through which would bring space and colour to this ward.

Recommendation:
Artwork that can foster a warm and cosy feeling.

“And we have a lot of people that are really interested in this project. We’ve got quite a lot of arty people on my ward at the moment, and we have moved a couple on that were really keen to do these projects as we started sort of the development and discussion work. But again, sometimes I think I’ve said, you know, if you sit in the depending on who’s about and sort of where they’re at with the illness, sometimes you’ll get ten people will join you. Sometimes it might be that three people join you”

Takeaway:
Staff mentioned that service users on this ward are already engaged with Hospital Room’s project and are incredibly creative. It was mentioned that service users engagement will vary depending on the acuity - Sandal Ward has a mixed service user base ranging from different acuity levels.

Recommendation:
Being mindful of the mixed service user base throughout artwork proposals, and ensuring that artists are made aware of this from the get go.

“that’s something that I think we need to develop, because it’s a it’s a room that’s used quite a lot on the ward.”

Takeaway:
It was mentioned that **[The Quiet] room** was frequented a lot by Service users who use this room to watch DVD’s. Staff would like to see this room develop in Hospital Rooms project, especially due to it’s **high usage**.

Recommendation:
Potential focus point for the project.

"I know that we need to make it interesting. It's a nice open space, but it does like the area that we're talking about does seem really bland."

"So it does feel like there's a lot of people for the space we've got sometimes. And I think that's because like we say, there's a lot of people in one area and then sort of other areas that aren't particularly used as much."

"So at times you can go on that ward and it [...] feels like everybody's just on top of each other"

Takeaway:
It was mentioned that the open plan space of Sandal is **bland, feels closed in**, especially because it is a busy environment.

Recommendation:
Potentially encourage service users to **utilise different spaces** - run workshops in different spaces. Artwork should open up the space more.

"I think the secondary area is where I said there's loads of open space for you to do a lot down there. And that's more for people that are a bit more sort of wanting sort of a quieter space"

Takeaway:
It was mentioned that this space is used a lot for those looking for a **quieter space**. This space is plain and there is great potential for it to be an area that Hospital Room works on.

Recommendation:
Potential focus point for the project.

Thornhill Ward

"So when you walk on to Thornhill, you're straight into dining area. But then there's eating as well. So it's quite busy because service users will be wanting to speak to staff. They'll be waiting for something or they tend to just sit there and commute by, you know, and talk and talk amongst themselves sometimes. But it does get quite busy sometimes. There's no TV in there or anything. It's quite a big eating area".

"It does need some TLC and it's very clinical"

Takeaway:
It was mentioned that Thornhill often feels busy due to leading straight into the dining space, which is a multi-functional space for activities etc.

Thornhill was also mentioned to **feel clinical** and is in need of some tender loving care.

Recommendation:
Something for the space to feel calmer and split the room up more.

Ryburn Ward

"I always find it like they don't make use of the space on Ryburn. And I don't know if that is where they are in there, obviously the discharge and stuff. So there is the spaces like the TV lounge or even the dining rooms. You don't see them all sitting together."

"It's more like if doctors want to see, you know, consultants want to see service users. So if you said to a service user, shall we go in and have a game, they identify that as all my consultants come in to see me, or Debbie wants to have a chat with me or staff and it's more, see, you know what I mean? I think they see it as more of that."

Takeaway:
One staff member mentioned that **service users do not utilise the space** in Ryburn. It was mentioned that service users often attach these spaces to meetings with consultants, rather than feeling the space is for them.

Recommendation:
An artwork that encourages service users to use the space more.

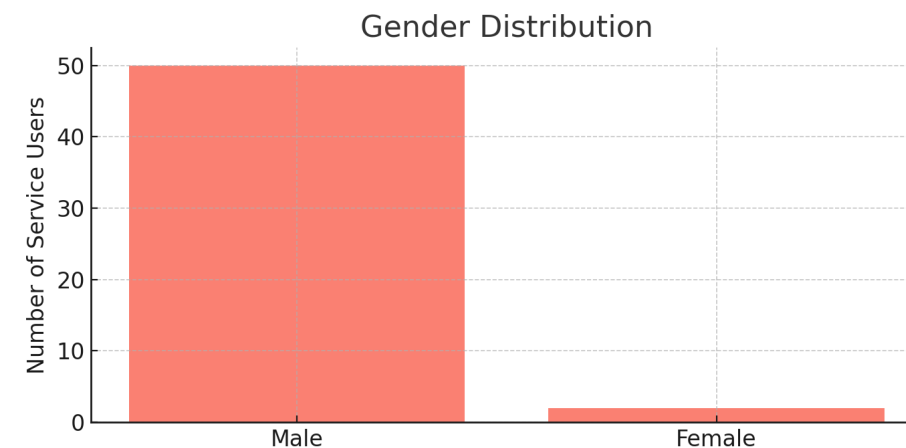
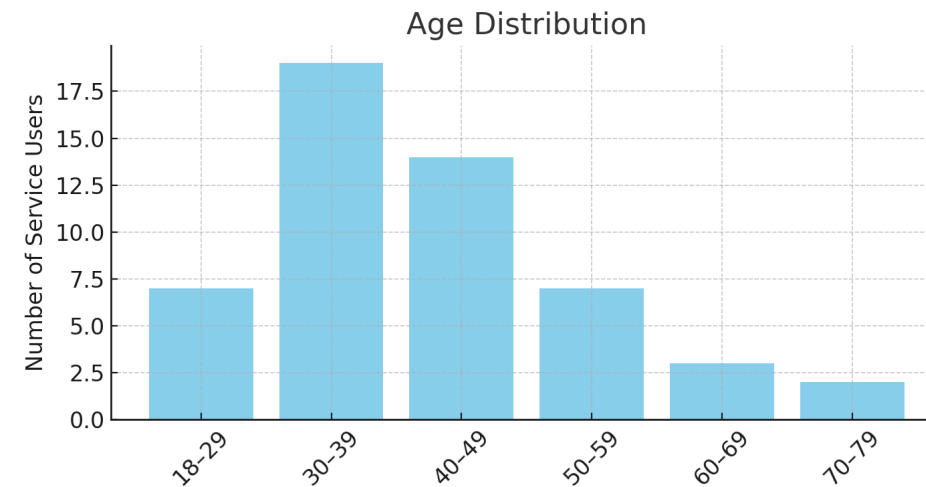
Service User Demographics & Our Approach

Understanding the demographic makeup of the wards is central to ensuring our programme is relevant, respectful, and inclusive. Based on ward data, we have considered age, gender, ethnicity, and cultural background in both our artist selection and co-production strategies.

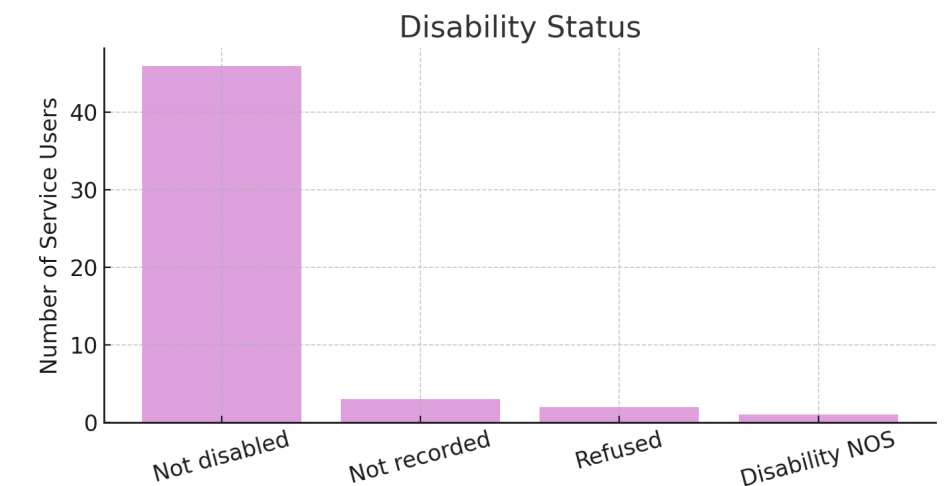
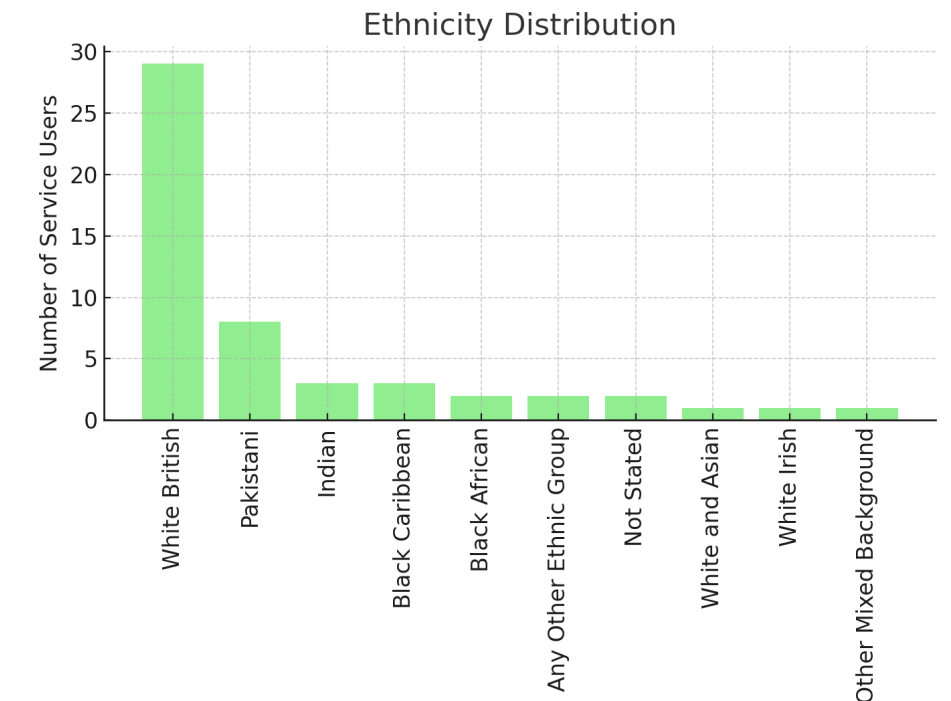
How This Informs Our Programme

- We have commissioned a **diverse group of artists**, including artists from South Asian backgrounds, Deaf artists, and several with practices rooted in cultural identity and inclusion, to reflect the diversity of the community.
- Workshops are designed with an approach that is sensitive to mental health needs, and planned with adaptability and clarity in mind to accommodate varying energy levels and communication preferences.
- We aim to ensure all artwork proposals are non-triggering, uplifting, particularly in higher-intensity settings like PICUs, and **inclusive in both subject matter and tone**.

This considered approach ensures that the project is not only artistically ambitious, but also deeply rooted in the realities and lived experiences of the people who use these spaces every day.



- **Age:** The majority of service users (63%) are between **30 and 49 years old**, with a broader spread ranging from 18 to 79. We will ensure that the visual language and workshop content feel **accessible and meaningful** to adults while remaining flexible for a wide age range.
- **Gender:** The population is overwhelmingly male (96%), which has shaped our thinking around subject matter, tone, and how we build trust and engagement in workshops.



- **Ethnicity:** Just over 44% of service users identify as being from racially or ethnically diverse backgrounds, with particularly significant representation from **South Asian (21%)** and **Black communities (10%)**.
- **Disability:** While most users are not formally recorded as disabled, all are receiving inpatient mental health care, and many have fluctuating access needs, making **inclusive, flexible workshop formats essential**.



General Insights

Melton and **Walton** wards are best suited to **Monday** workshops.

Bretton centre is best suited to **Tuesday** workshops.

Some participants chose to leave sessions early, while others were keen to stay for longer. Based on this, we decided that **one hour** was the most practical average length—long enough to allow for activities and discussion, but manageable within the flow of the ward.

To generate interest and have good engagement in workshops, posters to be printed off on each ward should be sent at least one week in advance.

Yorkshire identity was picked up on as an important feature for service users. **More than half** (8 out of the 15) commissioned artists are either **from the surrounding area** or currently based here.

Proposed Artists

The commissioned artists reflect a diverse range of practices, backgrounds, and experiences, ensuring the project speaks to the distinct needs of different services and communities. Several artists are based in or have personal connections to Wakefield and Barnsley, bringing with them an understanding of the cultural diversity within the communities served by Fieldhead and Kendray Hospitals.

Artists have a range of practices, from artists with an extensive history of working collaboratively who are ready to work with vulnerable with complex needs, to those who primarily have a studio practice and will be supported to develop their participatory practice with the support of Hospital Rooms.

Artwork Locations and Artists

Based on site visits and feedback from staff and service users during our research and development phase, we are proposing **16 artwork locations** (including 2 courtyards by one artist) alongside a selection of artists to be commissioned for each space.

These proposals have been shaped by the specific needs and character of each environment, as well as the strengths and interests of the artists. A full list of proposed spaces and artists is included over the following pages.

Walton Entrance Corridor

What We Heard:
Staff identified the current long plain purple wall outside of Walton as a good site to transform. It serves as the entrance way to two other wards and there was previously a request to change it.

Our Proposal:
A large scale mural by **Deborah Segun**. Deborah would draw on her bold, abstract visual language to foster a calming, inclusive, and uplifting environment within the entrance corridor.

Walton Lounge (W50)

What We Heard:
This curved wall in the TV area of the dining lounge was identified as a strong site for potential artwork.

Our Proposal:
A mural by **Meera Shakti Osborne**. We'd like to commission Meera to create an artwork for the lounge wall on Walton Ward, drawing on their calm, flat compositions that often focus on collective care, to help create a low-stimulus, reflective space for service users and staff.



Walton Quiet Lounge (W17)

What We Heard:
Staff noted the Quiet Lounge on Walton Ward as a calm, low-use space off the main ward that felt plain and underused, and suggested it could benefit from a thoughtful, sensory artwork to help define its purpose and atmosphere.

Our Proposal:
A mural, vinyl or ceramic work by **Phoebe Collings-James**. We propose commissioning them to create an artwork that draws on her intuitive, material-led practice and interest in emotional states to produce a subtle, atmospheric piece that enhances the room's quiet, reflective character.



Melton Family Room & Entrance Sign

What We Heard:

The family and visitors room at Melton Ward is used by both relatives and staff, serving as a vital point of connection between service users and their support networks. Staff noted that the room is visually underutilised. In addition, the entrance sign area was noted as a highly visible part of the ward, serving as the first impression for all visiting.

Our Proposal:

A mural or print by **Hannah Quinlan** and **Rosie Hastings**. We propose commissioning Hannah and Rosie to create an artwork for both the family/visitors room and the entrance sign area. They are known for their nuanced explorations of community, identity, and shared spaces, and we think their practice is well suited to these important zones of interaction and welcome.



Melton Lounge (GP6)

What We Heard:

The closed lounge room in Melton Ward is a space used for quiet activities and therapeutic time, but lacks visual or sensory interest. There was a clear preference for abstract artwork that avoids overstimulation. The space should support relaxation and regulation, and remain multifunctional, suitable for a variety of uses by service users throughout the day.

Our Proposal:

We propose commissioning **Haroon Mirza** to create a light or sound-based intervention. Mirza's work often explores the relationship between sensory experience, environment, and perception—making him well-suited to respond to the spatial and emotional needs of the room.



Melton Sitting/TV/Activity (G9)

What We Heard:

Staff identified a large bright green wall in the Sitting/TV/Activity room as a strong site for artwork. Abstract works were noted as being more suitable in this room.

Our Proposal:

A mural or vinyl print by **Kedisha Coakley**. Her practice explores form, repetition, and cultural identity through bold, elegant motifs. The work will be developed through co-production workshops with service users and staff, drawing on shared conversations around shape, texture, memory, and rhythm.



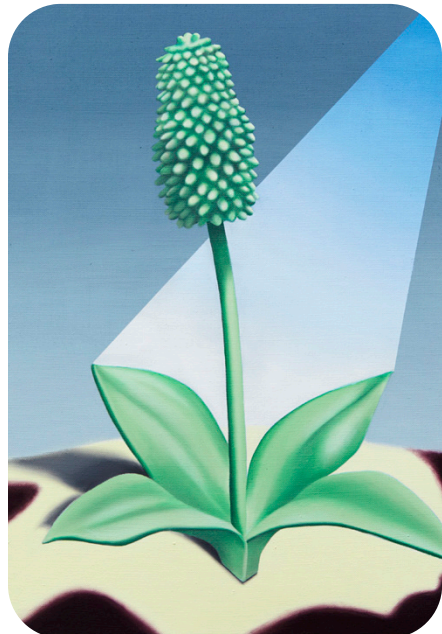
Melton Arts & Crafts (External Wall)

What We Heard:

The wall outside the Arts and Crafts room, which wraps around into a darker corridor, was flagged by staff as one of the most highly trafficked areas on the ward and a good location for visual improvement.

Our Proposal:

We propose commissioning a mural by **Jane Hayes Greenwood** to create a soothing, nature motif. We think Jane's work can bring a sense of calm and lightness to the darker areas of the corridor that subtly brighten and soften the environment without overwhelming it.



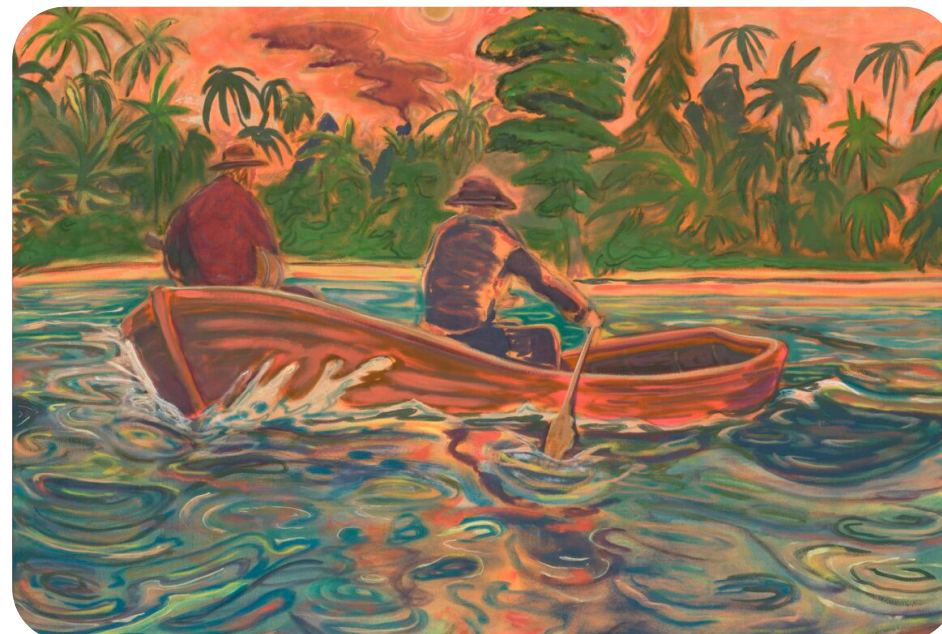
Thornhill Dining (T15)

What We Heard:

The dining area is one of the first spaces people encounter when entering the ward and it plays a central role in shaping the ward's atmosphere. Staff described it as feeling clinical and in need of care. Service users mentioned water, tropical elements, images of nature or spiritual imagery.

Our Proposal:

We are proposing **Ryan Mosley** to create a mural for the Thornhill dining area that draws on themes of nature, calm, and symbolic visual language. Mosley's distinctive practice—characterised by expressive brushwork, layered colour, and rich, abstracted forms—can help soften the clinical feel of the room and introduce a sense of energy that is balanced and considered.



Thornhill Quiet Lounge (T12)

What We Heard:

The Quiet Lounge at Thornhill Ward is regularly used by service users for low-stimulation activities, such as watching DVDs or spending quiet time away from the busier communal areas. The room currently features a black-painted wall, which contributes to a feeling of enclosure and heaviness, contrasting with the ward's aspirations for calm and warmth.

Our Proposal:

We propose commissioning a mural by **Nick Goss**. His atmospheric and layered visual language—often drawing on memory, interiority, and fragmented natural forms—makes him especially suited to transforming this space into a more contemplative and emotionally resonant environment.



Thornhill & Sandal Courtyards

What We Heard:
Across both Thornhill and Sandal wards, staff and service users described the courtyards as underused spaces with strong potential for transformation. Existing visuals, such as the outdated NHS graffiti work at Thornhill, were seen as in need of renewal.

Our Proposal:
We propose a two part commission by **Emma Hardaker** to create a bold, uplifting outdoor mural spanning both courtyards. Known for her large-scale, abstract public artworks that draw on natural forms, pattern, and colour, Emma is well placed to respond to the call for something visually energising yet soothing.

Sandal Lounge (S15)

What We Heard:
Staff described the ward as too dark and in need of brightening. The lounge and dining area is the highest-traffic space, used throughout the day for meals, social interaction, and informal gatherings—making it a key site for visual and emotional impact.

Our Proposal:
We propose commissioning **Benaiah Matheson** to create a large-scale mural for the lounge area at Sandal Ward. Benaiah is a local artist whose work combines bold pattern, uplifting colour, and layered symbolism, often drawing from themes of identity, resilience, and community.

Sandal Activity Area (S60)

What We Heard:
The activity area was noted by staff as being visually bare and underused.

Our Proposal:
We propose the artist **Emma Cousin** to create a bold and energising mural that brings colour, movement, and imagination into the activity area. Emma’s practice combines playful forms, layered storytelling, and abstracted human figures, which align with the ward’s desire for something inspirational, engaging, and open to interpretation.



Sandal Lounge/Dining (S65)

What We Heard:
The secondary lounge was noted by staff as a space where service users often spend informal time, and where the walls could benefit from visual enhancement.

Our Proposal:
We are suggesting **Karanjit Panesar** for this space, whose delicate photo-etched steel panels would suit the need for a refined and understated intervention. His works often explore themes of memory, identity, and everyday detail, creating quiet yet thoughtful moments of reflection.

Sports Hall (The Oasis Centre)

What We Heard:
The Sports Hall was identified as a large, underused visual space with potential for significant transformation.

Our Proposal:
We are proposing **Simeon Barclay** to create a striking, large-scale artwork for the Sports Hall. Simeon’s practice draws on themes of aspiration, cultural identity, and physical presence, often combining text, image, and movement-based references in a way that feels dynamic and emotionally resonant.

Entrance Areas of Wards

What We Heard:
Staff across multiple wards noted that the entrance areas—often the first point of contact for both service users and visitors—tend to feel plain, clinical, or unwelcoming.

Our Proposal:
We are proposing **Rubbena Aurangzeb-Tariq** to create a series of artworks for the entrance areas of each ward. As a Deaf artist, Rubbena’s practice is deeply rooted in themes of communication, identity, and inclusion, often drawing on her lived experience and engagement with the BSL-using and Deaf communities.



PCREF Case Study Artwork

We know that people from racialised groups can have very different experiences of mental health services. Black and Black British communities especially are more likely to be detained under the Mental Health Act and more likely to be detained in hospital for longer. The PCREF sets out a framework to work with racialised and ethnically and culturally diverse communities, leaders and other organisations, such as ethnic led voluntary/community sector organisations, social care, faith groups and others to support wellness and embed anti-oppressive partnership working.

Each Hospital Rooms project in this 2025/26 cycle will include an artwork commissioned and delivered in line with the PCREF framework, with a focus on strengthening our understanding and delivery against six focus areas identified in the framework as key to improving the experience of racialised and ethnically and culturally diverse communities:

- **Cultural awareness**
- **Staff knowledge and awareness**
- **Partnership working**
- **Co-production**
- **Workforce**
- **Co-learning**

For this project, we propose delivering **two workshops** in partnership with our workshop partners (**Yorkshire Sculpture Park** and **The Hepworth Wakefield**), focusing specifically on a priority racialised and ethnically diverse community for SWYFT, such as South Asian heritage groups, who represent approximately **21% of patients in the Trust**.

We will deliver a series of tailored workshops, working with an artist who has an understanding and experience of working with this community, to co-produce an artwork that looks at themes that matter to them.

We are consulting with the PCREF team at SWYFT to identify and engage local groups and community leaders, ensuring that the project's delivery is culturally appropriate, respectful, and genuinely inclusive. Through this consultation, we aim to clearly understand local priorities, cultural considerations, and opportunities for meaningful collaboration, ensuring the resulting artwork authentically reflects the community's voice, supports SWYFT's broader PCREF commitments, and contributes positively to the cultural fabric of the Trust.





Yorkshire Sculpture Park

As part of this programme, we are proud to be partnering with Yorkshire Sculpture Park (YSP)—one of the UK's most prestigious art institutions. Located within 500 acres of historic parkland, YSP is internationally recognised for its commitment to contemporary art, public engagement, and inclusive learning. Their involvement brings a unique opportunity to connect our hospital-based programme with a wider cultural and creative landscape.

YSP will host **six dedicated workshops** for service users and staff, providing access to their specialist learning team, creative studio spaces, and the park's extraordinary collection of sculptures, temporary exhibitions, and natural surroundings—all free of charge



The Hepworth Wakefield

We are also delighted to be partnering with The Hepworth Wakefield, one of the UK's leading modern and contemporary art museums. The Hepworth brings deep experience in creating inclusive, inspiring encounters with art. Their support strengthens the cultural ambition of this project and connects our work directly with Wakefield's vibrant creative community.

The Hepworth Wakefield will host **four workshops for people with lived experience in the community**, offering access to their dedicated learning spaces, exhibitions, and expert engagement team.

In addition, they will host our **Artist Gathering**—an evening that brings together all commissioned artists, SWYFT staff, and local cultural partners.



Workshop rooms at Hepworth Wakefield

Introduction:

From a communications perspective, we will work with you to craft an impactful narrative that not only embeds arts participation within the service and broader community but also elevates the project's visibility as an innovative coming-together of arts and healthcare. This will involve a strategic, phased approach to internal and external communications, emphasising community engagement and storytelling throughout.

Phase 1
Internal Communications: Building Understanding and Trust:

The initial focus of internal communications is to foster awareness and engagement within the mental health service and hospital context. This starts with clearly setting out the project's scope, timelines, and goals, ensuring all staff, service users, and partners understand the purpose and potential impact of the work. An essential deliverable here is the creation of a comprehensive fact sheet, offering a concise summary of the project, key milestones, and unique storytelling angles that can be developed for the project. This document will serve as a central resource, streamlining communication between the NHS Comms team and providing the foundation for future PR efforts.

A key priority is to engage with your NHS communications team early on, identifying primary and day-to-day contacts to facilitate

seamless collaboration throughout the duration of the project. Regular check-ins will help track progress and gather feedback - we will review assets we have shared and their impact on engagement, and adapt comms strategies as needed. Establishing these relationships early will help us collectively ensure we can leverage NHS communication channels, such as newsletters, digital screens, and high-visibility areas for posters or leaflets, to reach staff and service users and encourage participation in workshops and discussions. Furthermore, this phase emphasises relationship-building with artists, staff, and advocates from the service, creating a network of ambassadors who can promote the project and spread the word.

Internal Comms Deliverables:

1. **Project Comms Fact Sheet** - We will create a concise document outlining crucial project details, partners, projected number of artworks/artists, project objectives. This will serve as the foundation for PR materials and alignment with NHS Comms.
2. **Connect with NHS Comms Contacts** - We will identify primary and day-to-day communications contacts within your Trust and set up an initial kick-off meeting to connect with our MarComms team.
3. **Establish Available Marketing Channels** - We will gather information and draw up a list of all channels and tactics we can utilise within the Trust to encourage participation, e.g. Trust intranet bulletins, internal newsletters, staff forums, digital screens within the service/on the hospital site, staff radio/podcasts, email signatures, high-traffic footfall areas where we can display posters/leaflets, OOH advertising opportunities for example building-site hoardings (in the case of new-build projects).

4. **Regular Check-ins Schedule** - We will set up a monthly meeting with the Project Curator, HR MarComms team and NHS Comms team to review engagement, gather feedback, adapt strategies, and explore promotional opportunities. We will work with you to develop promotional materials and ensure both the brand guidelines of the Trust and Hospital Rooms are adhered to consistently and effectively.

Phase 2
External Communications: Sharing the Story and Amplifying Impact:

As the project progresses we will shift focus to external communications, positioning the project within the local arts and cultural landscape. This starts with forward-planning around artist involvement and the creation of content that highlights the project's unique aspects. By capturing artists' insights, site tours, and artist motivations for joining the project, we will craft authentic and compelling narratives that resonate with both local communities and national audiences.

Collaboration with local organisations and cultural hubs will further extend the project's reach. Sharing promotional materials, engaging in newsletter swaps, and collaborating on podcasts or local content opportunities will embed the project within the fabric of the community. Social media and email content will play a crucial role in documenting the project's journey—from workshops to installations—capturing testimonials and celebrating milestones in real time.

A robust press strategy will anchor external communications, with a compelling press release that showcases the project's innovation and impact. The inclusion of perspectives from the NHS, artists, and service users will add depth and authenticity to

the narrative. Identifying spokespeople and planning for celebratory events and legacy moments will create additional touchpoints for media engagement. The documentation of completed works, through high-quality imagery, narrative film, and an updated project hospital-rooms.com webpage, will ensure that the project's outcomes are both accessible and memorable.

External Comms Deliverables:

1. **Identify Promotional Opportunities with Artists** - We will scope out the artist names that press will be most interested in, the local artists we can lean on for local knowledge and insight, opportunities to create content with artists at an early stage of the project, e.g. film them in conversation with the project curator, touring the site, talking about why they want to get involved in the project and what it means to them to be able to bring their art to a mental health service.
2. **Engage Local Organisations/Partners and Cultural Hubs** - We will promote the project and raise our profile locally, e.g. share posters/leaflets locally to talk about Hospital Rooms' work, secure newsletter swaps locally for in-kind promotion, identify channels such as podcasts with local creators where the project curator can talk externally about the importance of the work.
3. **Plan Social Media and Email Content** - We will document the workshop series, service user engagement, testimonials, artist installations and completed artworks.
4. **Identify Timeline and Requirements for Project Partners and Collaborative Promotion Moments** - Utilising communications channels from our supportive partners, we will agree on the number of social media posts, newsletter



- mentions, extent of press release inclusion and cross-promotion support from the partner across social/email/press.
5. **Collaborate with Artists to Promote the Completed Work to a Larger Audience** - We will organise Instagram collaborative posts, reels, finished project imagery/blog to be shared/visible on the artist's website/online portfolio/own channels.
6. **Craft Press Narrative and Compelling Story to Capture Press Attention** - We will work with your team to develop a press release and sign off with all partners and NHS. This will involve identifying a target media list and breakdown based on media type/size, sourcing quotes and representation for the NHS, artists and service-user perspective, and identifying spokespeople/ambassadors for press requests and media opportunities.
7. **Outline Plans for Project Celebration and Legacy** - Plans for the legacy of the project will be woven into the press announcement/activation where relevant.
8. **Promote Documentation of Finished Project** - We will explore creative content options to document the project, e.g. narrative film, imagery, publication. We will also curate a project webpage to capture the story of the project on hospital-rooms.com and document the results of the project into our website archive.

Hospital Rooms takes a dynamic, creative, and holistic approach to research. We evaluate because it helps us to build a bigger picture of what is happening on the ground during our projects. We can then translate some of those experiences into sustainable and meaningful documentation that can be reflected on and potentially shared within the wider field of arts and mental health. Seeing the impact of what we are doing helps us to create a continuous learning cycle as an organisation, elevating our processes and ensuring we can curate projects with acute awareness. It is also important to us that service users and staff have the chance to provide honest feedback and influence the outcomes of our projects - your voice matters to us!

Evaluation is also a requirement of our National Portfolio Organisation (NPO) status, ensuring that we continue to generate the funding and partnerships needed to transform more mental health environments with creativity, colour and kindness.

Our evaluation methodology has been designed in collaboration with researchers at Norwich University of the Arts and experts-by-experience. It is a mixed-method approach, which means that we gather quantitative, qualitative, and sentiment data from multiple community stakeholders. This includes NHS staff, service users, and our partner artists. We collect feedback in ways which are proven to be generative, meaningful, and accessible.



Project stage	Method	Detail
Research & Development [Project specific dates]	new All staff survey (before)	A short survey circulated to all staff members working in the service who may come into contact with the Hospital Rooms project and resulting artworks. We invite views on the current hospital environment, what creativity looks like at your hospital, and how you would like to see it change.
	Visual Matrix (before)	A visual-based focus group to deepen our understanding of the current clinical environment. Before the artwork has been installed, the Visual Matrix allows us to understand your feelings, perceptions and existing challenges in the space. This is essential for capturing how the space feels in its pre-installation state, allowing us to identify challenges and improvements, and to better understand the ways in which the environment has changed once the artworks are in place.
Preparation [Project specific dates]	new Artist Development (before)	Point-of-commission survey and invited to 15-30 minute informal interview with Impact team Our partner artists are hugely important to us, and their feedback is invaluable as key stakeholders of the project, and creative practitioners refining their practice in this context, often for the first time, with mental health service users in mind. Additionally, in prioritising artists who have lived experience of a severe mental illness and/or are Disabled, we take additional measures to ensure that they are well supported, including the development of access riders, and signposting to therapeutic support services where needed. Artists who have worked with Hospital Rooms have gone on to take new directions with their own practice, form collaborative relationships, and often continue working with mental health trusts. To better understand and improve the experience of artists on our project, and to trace the effectiveness of this programme as contributing to their upskilling and professional development, we conduct a survey at the beginning and end of their commission. In addition to open questions soliciting more general feedback, we ask artists to reflect on and indicate their experience related to specific statements relating to their previous, current, and desired future experience working in mental health environments.
Co-production workshops [Project specific dates]	Patient 'Impact & Insight' Surveys	All workshop participants complete Arts Council England's 'Impact & Insight' survey, inviting feedback on the workshop experience in line with our project aims. Proposed dimensions: It's important that it's happening here It made me feel welcome and included I would come to something like this again
Installation [Project specific dates]	Semi-structured interviews	We hear such interesting feedback and stories through our visual matrix and surveys, and sometimes want to find out more. We may invite staff to speak with a member of our research team for a 15-30 minute informal interview and share more about their perspectives.

Legacy [Project specific dates]	new All staff survey (after)	At the end of the project, we circulate a short survey to all staff members working in the service who have come into contact with the Hospital Rooms project and resulting artworks. We invite your views on your experience of the project, the new hospital environment, and what creativity now looks like at your hospital.
	Visual Matrix (after)	After the artwork has been installed, the Visual Matrix allows us to capture your updated feelings and impressions. This feedback helps Hospital Rooms to assess the artworks effectiveness in transforming the space and meeting the intended project goals. Both Visual Matrix sessions provide valuable information on how environmental changes can impact our mental health and well-being in mental health settings. By collecting both the 'before' and 'after' perspectives, Hospital Rooms can refine our approach, ensuring that our future installations and workshops continue to leave a positive and lasting difference for mental health communities.
	new Artist Development (after)	Post-commission survey and invited to 15-30 minute informal interview with Impact team
	new Impact of artworks	Short aesthetic experience (AEQ) survey for patients adapted from Wanzer, et al., 2020 and the WEMWBS (Tennant, et al., 2007) Proposed dimensions (Strongly disagree to Strongly agree): In general, when I view the artworks in this hospital I feel more cheerful I feel more relaxed I feel more confident When I look at the artworks in this hospital it helps me to Think more clearly See my future more brightly Manage any stress with being here Tune out noise around me In looking at the artwork at the hospital The images included are important to me The colours are important to me I found myself noticing details about the artworks I could lose track of time viewing the images I could get lost in thought when viewing the images I find myself completely focused on the artwork at times The experience of viewing the art is healing

Using Arts Council England’s evaluation tools, Impact & Insight and Illuminate, we also track our quantitative figures quarterly. We use thematic analysis to code all qualitative data and identify key service improvement insights, learnings, and further lines of investigation from which we identify people and topics for interview, and develop impact case studies.

Environmental Responsibility

Hospital Rooms works in partnership with the Gallery Climate Coalition and we are using their 'Carbon Calculator' tool to inform our environmental action. We have adopted the Decarbonisation Plan, which is helping us to complete an annual environmental audit. The purpose of collecting this data is to work towards reducing our environmental impact year on year. To ensure that we remain accountable to our goal to be an Environmentally Responsible organisation, we will maintain a database detailing the procurement and distribution of these materials.

Key measures include:

- recording and reporting travel of all persons
- recording and reporting materials re-used from previous projects (ie stuff in storage),
- if bought new: recording and reporting material origin (ie local, overseas or online/in person shop)
- if installing: include material composition (wood/plastic etc)
- actively engaging with artists who have a sustainable practice

Wider Context

This project forms part of a wider Hospital Rooms initiative to draft a National Framework for Equal Access to Arts and Culture for Mental Health Patients. Four NHS Trusts nationally are participating in the project, each with a focus collaborating community who has been adversely impacted by the Mental Health Act. The participating NHS Trusts are Avon and Wiltshire NHS Partnership Trust, South West Yorkshire NHS Foundation Trust, North East London NHS Foundation Trust and Birmingham Women's and Children NHS Trust.

The wider project will see:

Cultural Programmes and Artworks:

- 150+ artist led workshops for patients and staff to conceive of artworks
- 152 artworks appropriate to a variety of mental health settings
- 112 reciprocal cultural partnership exchanges between leading museums and mental health hospitals through co-delivered workshops, exhibitions and publications

Framework Development & Dissemination:

- Consolidate Hospital Rooms data and evaluations 2016-2024 and continually monitor 2025-28 project delivery and impact
- Host 6 research seminars and an international symposium with partners to invite cross-disciplinary learnings for our Framework.
- Publish a National Framework for Equal Access to Arts, providing a scalable model for application nationally and internationally
- Present and disseminate model nationally and internationally through strategic exhibitions, publications, conferences and journals
- Lead a high impact digital campaign with national billboards (Ocean Outdoor), 5 films (Bloomberg), owned channels and PR

Jan - Jun 2025

Research and Development:

Learning the needs and preferences of the community

Jan - Jun 2025

Preparedness:

Recruiting culturally and regionally relevant team, artists and partners

Jul - Sep 2025

Co-production:

Designing artworks through collaborative creative activities. We have **36 in person workshops** planned

Nov - Apr 2026

Artworks:

Installing museum quality, clinically compliant and relevant artworks

Jul 2026

Public programme:

Accessible presentations, including a public exhibition that advocates for creativity in mental health

July 2026 - Onwards

Legacy:

Long term creative programmes and partnerships embedded alongside artworks to transform culture in mental health services

Artwork Approval Group (AAG) Introduction

The purpose of the Artwork Approval Group (AAG) meetings is to review and formally approve artwork proposals developed by artists commissioned by Hospital Rooms for South West Yorkshire Partnership NHS Foundation Trust (SWYFT).

As outlined in the Terms of Reference, the AAG’s role is not to revisit or reshape the creative aspects of the artworks, which have already undergone an extensive co-production process involving service users, staff, carers, and artists with 50 in-person workshops. Instead, these meetings focus specifically on ensuring that each artwork proposal aligns with clearly defined **safety, practical and clinical standards**.

The group will draw on the specialist expertise of its members—including clinical representatives, lived experience leads, security and fire safety officers, and estates management—to confirm that the artworks support a positive healing environment without posing risks related to clinical appropriateness, ligature, fire safety, infection control, or other practical considerations.

If detailed discussions regarding the artistic content are required, these can be facilitated separately through focused follow-ups, ensuring the meetings remain clear, efficient, and productive.

We are proposing three AAG meetings between **September, October, and November 2025**, where we will sign off approximately five artwork proposals at each session.

