

*"Just like the white winged dove
Sings a song, sounds like she's singing"*

The Nightbird Project

*"Just to hear the call
Of a nightbird singing, "Come away"*



The Nightbird Project

Welcome to

The Nightbird Project



The Nightbird Project is a creative wellbeing project run by the Wellbeing team at Dr Kershaw's Hospice in Oldham, Greater Manchester, and supported by Jenny Gaskell, a Manchester based-artist. In this book we hope to give you a small flavour of what The Nightbird Project is about; its origins, our goals, our joyful 2023 sessions, our challenges, and our hopes for The Nightbird Project in the future.

The heart of The Nightbird Project, and its inspiration, is an incredible woman named Becky Taylor (Bex to her loved ones), who started to access care at Dr Kershaw's Hospice in November 2020. She had been diagnosed with breast cancer earlier that year; her disease was aggressive, and despite the gruelling treatments she endured, she knew that she would not recover. For Becky, then, the challenge was to find ways of living well with her cancer; to live with the uncertainty and anxiety related to her diagnosis in a way that still allowed her to devote her time and energy to the people she loved and the things that were important to her. As one of her nurses, part of my job was to scaffold her in doing this; to support her resilience and emotional wellbeing as well as her physical health.

One of the significant things that Becky found supportive during this time was an engagement with her newly-discovered creative side. She told me many times that before her diagnosis, she 'wasn't creative', a sentiment echoed by her husband and

others! But Becky became a card-maker and a painter, a flower-presser and a writer. She talked about these practices helping her to feel present, regulated, grounded. Calm. Becky was telling stories—her own story, and the stories she was engaged in around her—and communicating them in beautiful ways. She started to write about her own cancer journey, as a legacy and a gift to support others experiencing ill health.

Becky was really engaged with Hospice support during this time, and she and her husband talked about this as another scaffold that helped them to move towards addressing their worries, adapting to their changing circumstances, and living their lives. This support looked quite varied depending on Becky's physical and emotional concerns, which ebbed and flowed. In general terms, we did lots of talking and planning for the future: planning for the management of physical symptoms that might arise; planning ways to bolster Becky's own resilience as she prepared herself and supported her loved ones in preparing for her death. Becky started to attend the Hospice regularly to access our non-clinical services, such as Complementary Therapy to address her anxiety and her pain. What was happening during this time was that relationships were being built—between Becky and I, between Becky and other Hospice staff, between myself and Becky's family. These relationships were a source of ongoing, consistent mental health support as Becky was transitioning from active treatment into Hospice care.

Becky died at Dr Kershaw's Hospice in September 2021, aged 37. Like lots of people, when we met, Becky was apprehensive about receiving hospice



care. For many, hospices are associated only with dying, and Becky was fighting to live, to make the most of every moment, a commitment from which she never faltered. By the time she required our clinical support, Becky actively chose to be with us at the Hospice, and decided, purposefully, intentionally, that this was where she wanted to die. Matt, Becky's husband, talks about the depth of relationships built up over time with Hospice staff as an important facilitator in supporting Becky to feel better able to access Hospice care at the end of her life; this, alongside her creative practice, helped Becky to maintain her wellbeing and live well with cancer all the way to the end.

The experience of caring for Becky has stayed with me, and taught me viscerally the power of centring the wellbeing of people living with serious ill health, and the positive impact this can have on the experience of the person receiving care. Becky left us with the seeds of The Nightbird Project—a desire to support the creativity of people affected by life-limiting illness while also facilitating early Hospice access and providing opportunities for regular, consistent engagement with healthcare providers. With the support of Becky's husband Matt, we successfully applied for funding and were awarded £10,000 from The Hospital Saturday Fund to run a creative wellbeing project over the course of 12 months, and The Nightbird Project was born!

The Nightbird Project was designed and facilitated by myself, a nurse providing palliative care at Dr Kershaw's Hospice; Lisa Hocter, our trauma-informed Counsellor who has a background in the expressive arts; and Jenny Gaskell, a freelance artist whose work supports connection, empowerment



and holding various types of grief. Our different skillsets have all been fundamental to the design and delivery of The Nightbird Project. Our first seven sessions were largely discussion-based; we established and provided a safe space for our participants to share their stories and establish relationships with ourselves and each other. Our final six sessions were workshops based around artistic practices inspired by our participants themselves, and offered opportunities to tell our stories in alternative, imaginative and wonderful ways.

In what follows, Jenny and Lisa share their insights and expertise, in the hope that our experiences this year might support others to engage in or facilitate creative wellbeing practices. Then, through their words and their art, our creative, brave, authentic and brilliant participants tell their stories and the story of The Nightbird Project 2023. Enjoy!

Kat Harding

Wellbeing Centre Manager
Dr Kershaw's Hospice





Welcome to

The Nightbird Project 2023

Planning

The Nightbird Project



In this book, we would love to share our creative workshops with you, to inspire your own artistic activities. We also hope to celebrate what The Nightbird Project created in 2023 at Dr Kershaw's Hospice.

In this section, Jenny Gaskell talks about the planning of the workshops. Jenny is a freelance artist who worked with the Dr Kershaw's Hospice team as the Creative Lead to help design and deliver The Nightbird Project.

In Jenny's words, here are the four ingredients which were so important to making the Project a success:

1. TAKING CREATIVE INSPIRATION FROM THE PARTICIPANTS

People often say, 'I'm not very creative, I'm not very arty', just because they don't sit around painting portraits in their spare time. In reality, when you ask people about their interests, you find out that almost everybody loves a certain type of music, or they have a certain style of clothing which helps them express themselves, or they love having a big chat with friends to share stories about their day, or they love films, or they have a beautiful collection of photographs/souvenirs all around their home like a personal gallery...the list goes on. Everyone is creative, it's part of human nature.

We wanted The Nightbird Project to celebrate the group's everyday artistic expression, to unlock the participant's natural creativity and to use artmaking as a way to help people tell their own story.

Our early workshops involved tools for personal storytelling, building trust and creative exploration.

Later our workshops were created based on participant's stories, participant's requests or inspired by the things they were passionate about.

2. COURAGE AND OPENNESS

This came in bucket loads from the participants, along with their care for each other, their creativity and their sense of humour. It also came from the leadership at Dr Kershaw's Hospice, who put their trust in the team even though the creative process was a new way of working for them.

Sometimes we would plan a workshop but realise it needed to be adapted or delayed because of the needs of people in the room or a big conversation taking place. Flexibility is always totally okay.

3. SAFETY IN THE ROOM

The Nightbird Project felt like such a safe environment. As a freelance artist, I'm often thrown into settings in which commissioners hope for me to be both the Creative Lead and also lead on participants wellbeing needs. I hadn't worked in a hospice before and I was not an expert on what individual participants might need to feel secure.


It was wonderful to work in collaboration with the Wellbeing team at Dr Kershaw's Hospice, particularly with Lisa (a trained therapist) and Kat (a trained nurse). They were able to share their expertise and steer me in the planning of workshops, contribute creative activities and, most importantly, help hold a warm, friendly, safe space in the room. They were always on hand in case challenging issues emerged in conversations or if anyone needed dedicated support, whether this was regarding something medical or therapeutic.

4. A HEARTY BUFFET

Our three hour sessions always start with a good 15 minutes of making cups of tea or coffee for each other and having a catch up. Then midway through the workshop, we take a 30 minute lunch break to have a buffet of sandwiches, salad, crisps and cake. Before we leave, we take 10 minutes to share a 'one word checkout' which is a reflection on the session, before ensuring we've packed leftover cake in our bags to take away with us and share with loved ones.

Sometimes these moments to just have a chat and share food are the most important bits.

Jenny Gaskell
Creative Lead




Here's some food for thought on trauma-informed care, written by Counsellor Lisa Hocter. It is written for therapists, healthcare professionals and artists/facilitators who might be inspired to create their own trauma-informed creative wellbeing projects.

To be 'trauma-informed' means to be working with the application of a trauma-sensitive therapeutic layer to your work. A layer that promotes robust understanding of the pervasive nature of trauma, and skilled attunement to its impact on a person's mind and body. For those of us working in therapeutic or wellbeing roles, it's deeply important that we understand the psychological and physiological impact trauma has on people and the ways this may show up in our work with participants. And it's even more important that our trauma-informed understanding leads to actions that create and promote environments of safety and growth, instead of increasing the risk of further traumatisation. Below are a number of principles that contribute towards creating a trauma-sensitive and psychologically safe space for participants. Think of these as a list of ingredients for baking a delicious trauma-informed recipe.

Ingredients: Predictability and Structure

When we are stressed/distressed or navigating turbulent emotional challenges, our overwhelmed brains and dysregulated nervous systems benefit enormously from safe and predictable cues. Facilitators of trauma-sensitive projects can signal predictability and structure to participants in a number of explicit and implicit ways. Examples of this are the considerations we can actively take when choosing and setting up the project room. Is there access to natural light? Are there windows and opportunities for orienting to nature? Do the lights feel bright/glaring/warm? Are the furnishings clinical or comforting? What sensory elements can be introduced to offer opportunities for grounding—sounds, scents, texture, taste? What practical items might we need on hand? What information needs to be communicated to promote psychological safety?

When it comes to trauma-informed care these seemingly minute considerations make a significant difference. Taking time to intentionally think through the participant's psychological and physiological journey (the mind *and* the body) helps lay solid foundations upon which safe and meaningful group work can be built.



A second example of facilitating predictability and structure: it doesn't matter whether I am in session 1 or session 15 with a group, I will always have a pile of sticky labels and a big marker pen for people to write and wear their names. When we're navigating big emotional challenges it's typical to feel forgetful and fatigued. Name labels make it easier for each other—group members need not worry about the risk of offending people if names aren't remembered, and we're also setting up an equal sharing of power dynamics in the room.

A third way to signal predictability and structure to group members is to have an overview of the workshop plan printed out with copies for everyone. This is particularly helpful in earlier sessions for establishing transparency and building trust. It's very typical for participants to feel nervous and apprehensive when starting a group activity, and something that might help soothe this is to have a clear and transparent overview of what to expect from the session structure. Sometimes I write this on big flipchart paper and have it displayed in multiple areas so that participants know when to expect tea breaks, lunch, group sharing, check ins and check outs.

A final offering on predictability and structure: I would encourage you to establish a clear and familiar beginning, middle and end to the sessions. When people are navigating turmoil and suffering, it can feel to them like they are losing control—being washed away in an ocean of uncertainty. They may feel untethered and unanchored, and that feeling of being out of control is likely to intensify emotional and physiological stress responses. That's why in trauma-informed care we spend time attending to predictability and structure where we can.

Ingredients: Working Holistically and Collaboratively

To be working holistically in trauma-informed care means that we're working with an understanding of the relationship between the mind and the body, and with awareness of the impact of trauma on all areas of a person's life—developmental, physical, emotional, psychological and relational. When we are working holistically we recognise that we may have started off with one idea, but the needs, choices and experiences of the group may take us in a new direction. When the structure and boundaries of the project are safe and robust, there is space to take creative and therapeutic risks.

Working in a collaborative and curious way with a group opens up new directions and pathways for the work. It means that the group and the facilitators are in dialogue with one another, working in an adaptable and flexible way. There is capacity to be creatively inspired and steered by the lived experiences of the group, and there are also times when the expertise of the facilitators are needed to anchor the session. It's also okay if sometimes the session plans change slightly—that's bound to happen on group projects.

Ways to promote collaborative and holistic group dynamics: communicate and agree on the start and end times of sessions and whether time is needed at the beginning of workshops for welcomes and brews, or whether you get straight into the work. Set aside facilitated time for creating a collaborative group working agreement, and consider values and hopes for the

project. Establish and communicate a beginning and end routine like a 'check in' and 'check out' which becomes a familiar structure for each session, and then build on this each week using different metaphors or themes, inviting the group's ideas. For The Nightbird Project we also provided lunch for our participants which signalled a clear 'middle' to each session.

Build time and space into sessions for checking in on the group's overall experience of the project so far – what does being here feel like for each person? What would the group like to feedback? What adaptations or pivots might need to be made? Facilitating collaborative dynamics enables each person to take some responsibility for the direction and outcome of the group, building trust and offering a space for each member's personal journey to be witnessed, heard and understood.

It's easy to overlook each of these considerations without recognising their significance. However, when they are collectively plotted into a facilitated session, each consideration contributes towards creating an environment that promotes safety, wellbeing and psychological containment, rather than inadvertently causing distress or re-traumatisation to participants. You'll notice from the workshop plans we have shared in this book that the early workshop sessions had a very clear beginning, middle, end structure: check in at the beginning, creative activity in the middle, closing group check out to end. This pattern established a predictable routine for the group, enabling them to feel psychologically held. As the group developed, friendships formed and people felt more at ease with the process, we were able to adapt aspects of the session structure in ways to suit the unique needs of the group.

Below is a list of resources for your consideration for anyone striving to deliver trauma-informed care:

The Beacon House trauma resources website and channel on YouTube.

The Wisdom of Trauma film and mini series.

What happened to you? Conversations on trauma, resilience and healing by Dr Bruce Perry and Oprah Winfrey.

The collective work in the field of understanding the mind/body trauma relationship by **Babette Rothschild, Dr Bessel van der Kolk, Deb Dana, Dr Gabor Maté, Dr Peter Levine and Dr Stephen Porges.**

The teachings on racialised trauma by **Audre Lord, Dr Jaiya John, Prentis Hemphill and Resmaa Menakem.**

The indigenous wisdom and writings on ancient practices of building connection, fostering community, and relationship to nature by **Kaitlin B Curtice and Robin Wall Kimmerer.**

Writings on the relationship between creativity, body and therapy by **Dr Natalie Rogers and Dr Sue Jennings.**

Lisa Hactor

Counsellor, Trauma-Informed Therapist and Expressive Arts Therapist, Dr Kershaw's Hospice



Phase One:

SHARING OUR STORIES

WORKSHOP ONE:

*Welcome to **The Nightbird Project***

This workshop was all about welcoming participants to the Project, getting to know each other and building solid foundations.

1. OPENER:

We took the time to set an agreement about how we would respect each other and ensure confidentiality. We talked about what we hoped to gain from being creative together and we shared transparently about being on a journey of discovery together. Time was set aside for answering questions and giving practical information about the Project. Everybody received a notebook as a gift, to help them make notes, scribble thoughts or doodle during the sessions.

2. VISUAL CHECK-IN:

In groups, we looked at a series of different images of nature and landscapes, using them as tools for facilitating therapeutic metaphors. Some images showed a mountain, others showed a forest of trees, a winding road, a sunset over calm water, a flower growing through the crack in a wall, or a barren and isolated tree. We each selected images which most closely represented how we currently felt, here in this present moment. We took time to talk about why we had connected to images (if we wanted to share) and we listened to each other with compassion and understanding.



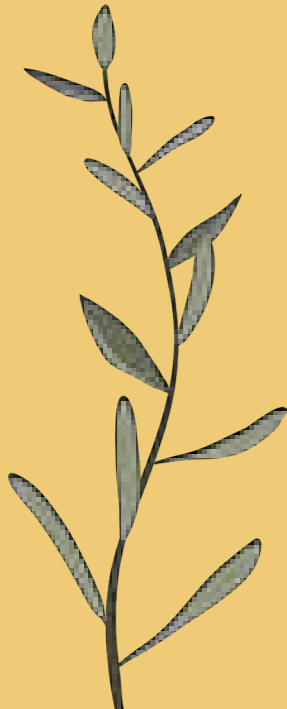
3. ACROSTIC POEM:

*We created a poem together.
We used a style of poem called
an 'acrostic poem', using the
letters which spell out*

*THE
NIGHTBIRD
PROJECT*

as first letters for each line.

*The poem was composed of
words and phrases about how
we all felt in that moment and
what we hoped the
experience of The Nightbird
Project would be like.*



TOGETHER

HERE

EVERYONE. ENJOY!

NERVOUSNESS

INSIGHT. INSIDE. INDIVIDUAL

GOING

HARD. HUMOUR. HEART. HIDDEN. HOPE. HAPPINESS

TRUST

BUFFET! BEAUTIFUL

INSPIRATION. IMAGINATION. ISOLATION, LONELINESS.

REVEAL

DREAMS. DISCOVERY. DREAD. DISEMPOWERMENT

PERSONAL POWER. PERSISTENCE. PRESENT

RISK. RAGE. RESISTANCE

OPTIMISM. OPENNESS

JOURNEY

ENLIGHTENING. EMPOWERMENT. EXCITING. EXPLORING

COURAGE. CONFIDENCE. COMPANION

TREPIDATION. TALKING. TRYING. TRAVEL



4. WHOLE GROUP CHECK-OUT:

This was an opportunity to provide information about the next workshop, time for orienting ourselves to the end of this session, and a space for sharing a word or sentence about how we were feeling at the end of our first session.



WORKSHOP TWO:

An Introduction to Our Stories

This workshop was an opportunity to learn more about each other and to find out what inspires us in our everyday lives.

1. VISUAL CHECK-IN:

In groups, we looked at a series of images of landscapes in different weather conditions. Again, we each selected images which most closely represented how we currently felt in the here and now, and discussed this with each other. At times there was laughter, and there was also space for tears and collective resonance.

2. SHARING PERSONAL OBJECTS:

In the previous workshop, everyone was invited to bring in an art work or an object from home that they love or that feels important to them. This could have been a song, a poem, an ornament...it could resonate with how they were currently feeling, or it could represent a significant time in their lives.

In this session, we took turns to share the object we had brought in and told the story of why this object was important to us. Such a wide variety of items were shared, from songs to scrapbooks, handmade mirrors to handwritten stories, kitchen utensils, pressed flowers, festival programmes and more...

3. ONE WORD CHECK-OUT:

‘journey’

‘opened up’

‘turbulence’

‘understanding’

‘honoured’

‘emotional’

‘thank you’

‘love’



WORKSHOP THREE:

Expressing Our Internal and External Selves

In this workshop, we explored art materials and exercises which could help us express our emotions.

1. CREATIVE CHECK-IN:

Writing/drawing/painting how we feel on the inside:

Building on our previous two sessions, for session three our opening 'check-in' took the form of exploring different ways of capturing and expressing our feelings. For this session we experimented with using various art materials and paper cut-outs of human shapes; we wrote, painted and expressed how we were feeling in our bodies in this moment. This could be how we felt emotionally or physically or both.

Participants were invited to share their creations with each other.



2. WRITING/DRAWING/PAINTING HOW WE PRESENT ON THE OUTSIDE:

Using cardboard theatrical masks and art materials, we painted, collaged and decorated masks. The outside of the mask was decorated to represent how we express ourselves to the world, and the inside of the mask was decorated to represent our internal world and feelings; the parts that we might keep to ourselves or hide from others.

Again, those of us who wanted to share our creations with each other did. Once the paint had dried, we posed with our masks too.

It's important for us to explicitly say that it was always okay if participants chose not to share. In trauma-informed care it's very important to promote agency and choice. The choice to share or not share is personal to each group member. By communicating this transparently from the get-go and respecting each group member's decision we are actively cultivating a group dynamic that meets the psychological needs of each member where they are.



3. ONE WORD CHECK-OUT:

Fun...vibrancy...fox!

Feeling happy now

Value...generosity...rainbow

Little bits of eternity





WORKSHOP FOUR:

Collaging Our Life Stories

This workshop was an opportunity to reflect on our life stories so far, and to think about the people and the memories which are significant to us.

1. WHOLE GROUP CHECK-IN:

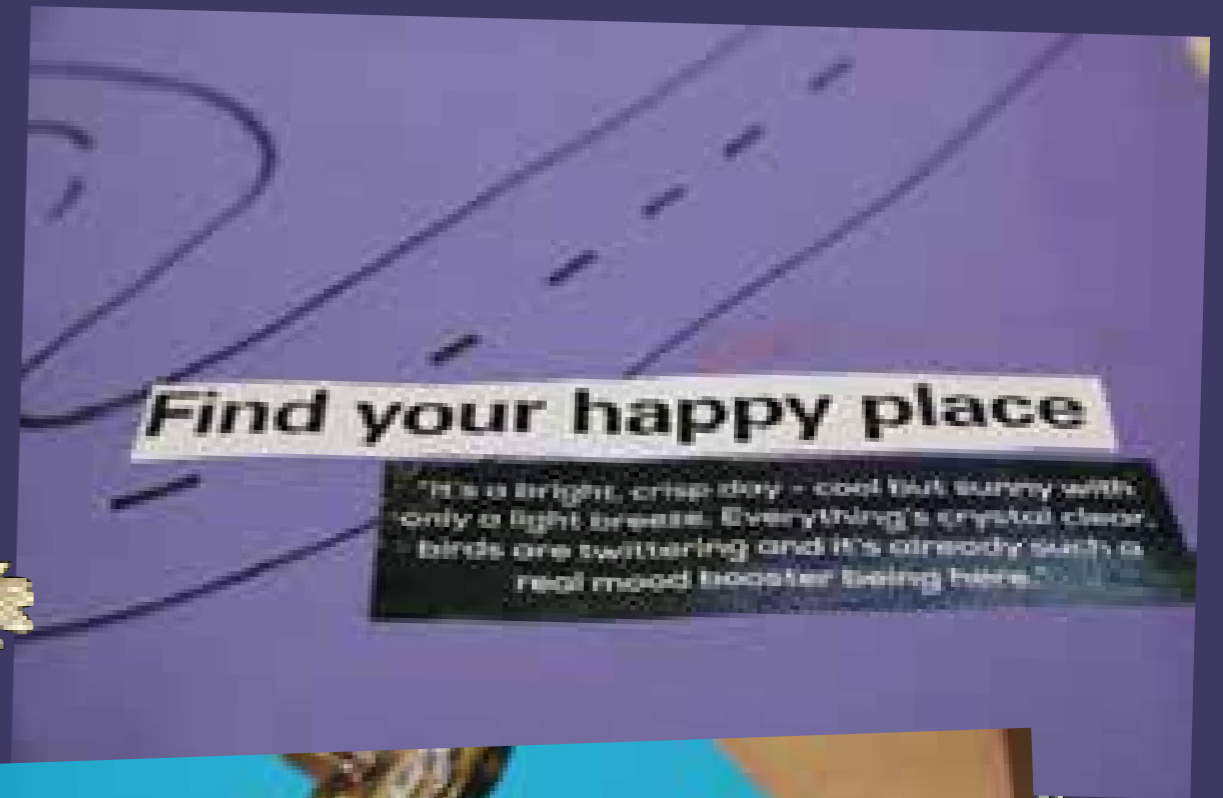
We held a whole group check-in about the process and experience so far, with discussions, feedback, suggestions, and time for questions and answers. Building in time for checking in on the process enables the group to feedback in real time, and all aids towards building a collaborative, trusting and responsive group project.

2. COLLAGING:

The group were invited to think about 5 important moments in their lives, experimenting by using old magazines, stickers, toy objects, postcards, and different sensory materials to represent those moments. We stuck collections of images and words onto large pieces of card and created a visual timeline of the key milestones/memories in our life.

3. SHARING:

Participants were invited to share their visual collaged life stories with each other. We were able to talk about our personal stories, as well as the types of memories we might have in common. For example, several people shared memories about family members, their passions and their holidays.





insight
relaxed
comfortable and happy
connected
uplifted
nourished and comfortably full
privileged to hear
glow
creative

4. ONE WORD CHECK-OUT:

WORKSHOP FIVE:

Writing Our Story

As well as being a useful storytelling tool, this workshop was inspired by some of the items which participants shared in Workshop Two. These items included a collection of writings a participant had been creating and a 'pocket hug' affirmation a participant carried with them.



1. VISUAL CHECK-IN:

Returning to the visual images of nature we looked at in Workshops One and Two, we selected images which most closely represented how we currently felt and discussed this with the group.

2. WORD CLOUD:

Participants were invited to create a 'word cloud' - a collection of words which could be used to describe the image they had selected. Words could describe colours, textures or emotions which the image evoked. Significant words could be written in big letters or placed in the centre of the word cloud, less important words could be smaller and placed towards the edges of the paper.

3. HAIKUS:

Using our word cloud as a reference, we created haiku poems. A haiku is a poem which has three lines:

The first line has five syllables.
The second line has seven syllables.
The third line has five syllables.

We set ourselves a five-minute time limit to create a poem and shared our haikus with each other.

Even though the poem form is short and quick to create, the rules and restrictions can make this a bit of a brainteaser challenge!

4. FAIRYTALES:

We explored setting ourselves a ten-minute challenge to write a fairytale about ourselves—either a story about our day, or a story from the past. Again, our word cloud or haiku could be used as a tool to help inspire us.

The rule of the fairytale was to start with the words ‘once upon a time’ and participants were encouraged to cast themselves as a fantastical character such as a queen or wizard. This helped us to be able to write about ourselves in a way which feels slightly detached from real life. Fairytales could be lighthearted or tell a deeper story.

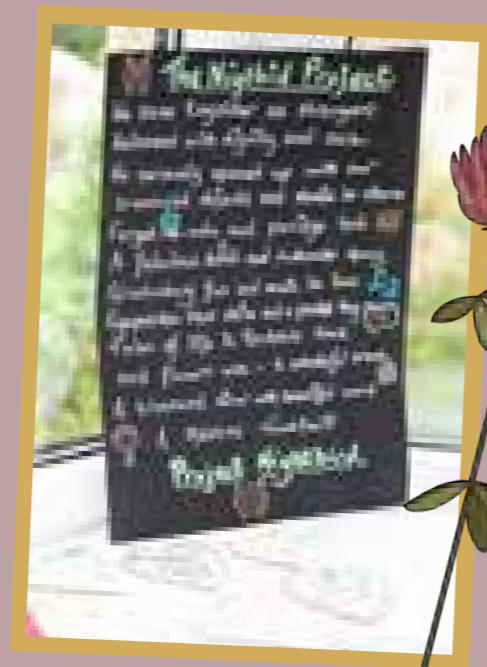
The ten-minute time limit is designed to take away the pressure of writing something ‘perfect’ and encouraged us to just have fun putting pen to paper.

Some participants chose to share their stories with the group.

*Our bellies are full
Our hearts are alive, smiling
What a joy it is*

*The Nightbird Project,
Friends sharing thoughts and feelings,
Laugh, cry, eat some cake!*

*The feeling of calm
Rippling in my belly
So grateful for light*



5. POCKET HUGS:

For our final creative activity for this session we wrote positive words of affirmation, inspired by the day, onto wooden hearts. These hearts could be shared with each other, or taken home and treasured.



*Warmth, truth, love and laughter.
Hopeful, haiku!
Stronger, inspirational,
empowering.
Talking, laughing, eating, sharing.
Happy times together
I feel quite light.
Relaxing, grateful.
I feel better than when I came in.*

WORKSHOP SIX:

Art in Nature

This workshop offered ways to express ourselves without using words. It was inspired by a participant who spoke passionately about the power of exploring nature, and shared a backpack and travel journal filled with paintings of nature during Workshop Two.

1. EXPLORING NATURE:

Our workshop room was filled with piles and piles of natural materials, such as collections of stones, feathers, twigs, petals, pine cones, conkers and shells. We took time to look at and touch the items and talk about how they made us feel. We noticed which shapes and textures we were drawn to. We thought about what the materials reminded us of, or could represent within our lives. Some of the natural objects prompted memories of being at the beach, in a forest, or spending time in a garden.

We began to recreate these moments and the people from these memories using the natural objects to make textured patterned pictures.

2. CREATING OUR NATURE MANDALAS:

This activity is a visual ritual, which is all about exploring our connection to ourselves and the world around us.

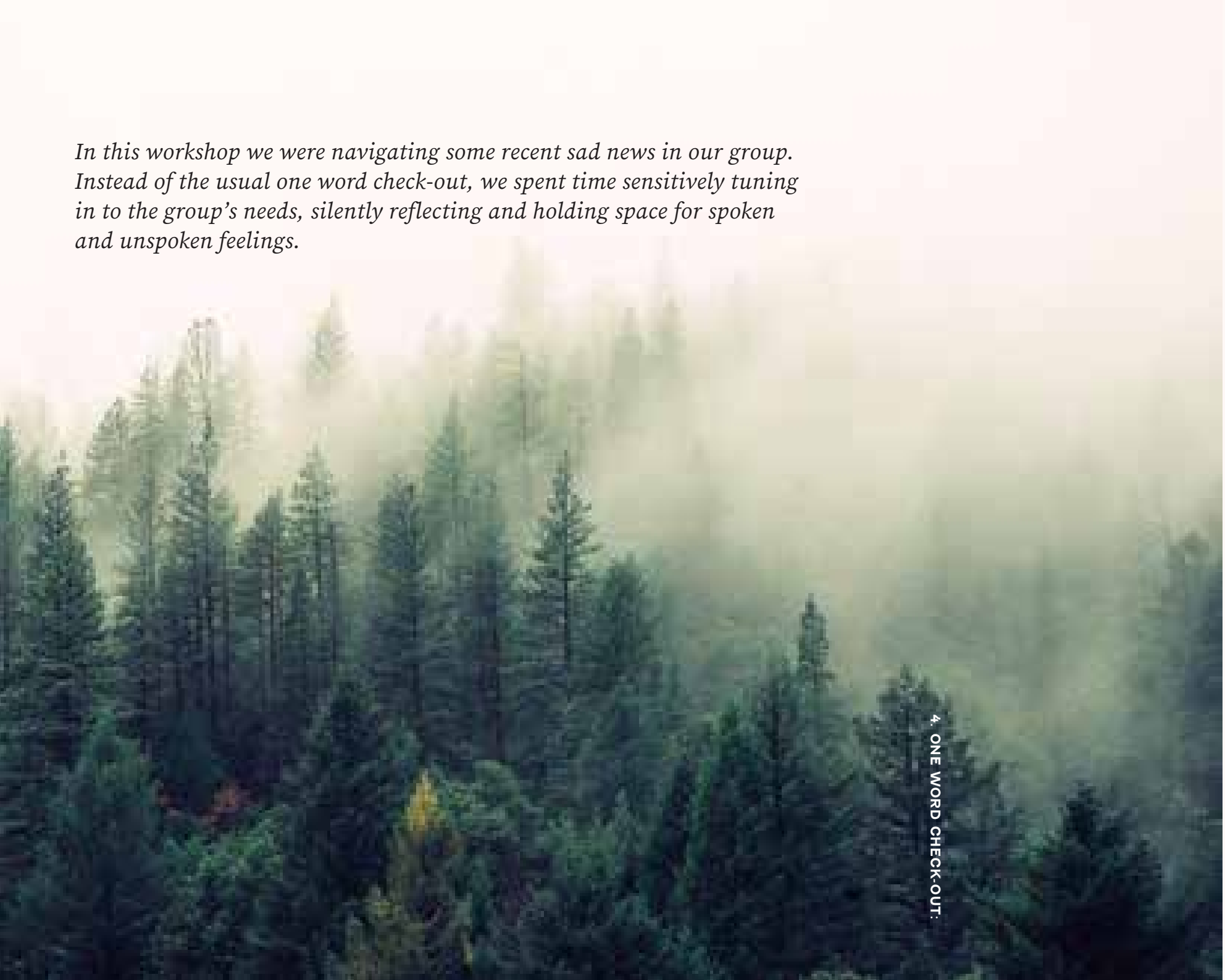
We gathered the materials we were drawn to. Beginning with placing an object in the centre (representing ourselves) we began creating circular patterned mandalas which spiralled outwards (representing the world around us).



3. SHARING AND RETURNING OUR MANDALAS:

After we explored the group's visual scenes we finished our visual ritual by dismantling our temporary scenes and returning our materials to where they were found.





In this workshop we were navigating some recent sad news in our group. Instead of the usual one word check-out, we spent time sensitively tuning in to the group's needs, silently reflecting and holding space for spoken and unspoken feelings.

4. ONE WORD CHECK-OUT:

WORKSHOP SEVEN:

Our Miniature Exhibition

In our final session before a short break, we explored how we could celebrate the memories we had shared and capture our stories.

1. CAPTURING JARS OF JOY:

Using piles of salt, small glass jars, colourful chinks and paper (for pouring), we captured things in our lives which bring us joy.

We selected a colour of chalk and associated this colour with a joyful memory or something in our lives which we cherish. We then created a salt pile on a piece of paper and coloured the salt by rolling the chalk into the grains. We poured a portion of the colourful salt into the jar (as much or as little as felt important).

We repeated the process with different colours associated with different joys. We kept going until our jars were full of joy.

2. LABELLING OUR JARS:

Using little luggage tags, we labelled the joyful ingredients with the meanings behind all of our colours.

3. BUILDING OUR PLAYLIST:

Inspired by the participants who spoke about music and festivals which they love during Workshop Two, we created our own playlist of tunes to play during our exhibition.

4. BUILDING OUR EXHIBITION:

We took care to display the art we had made and our precious objects throughout our room. We used our 'one word checkout' phrases for the day to write labels around our exhibition, as though we were curating an art gallery.

We walked around our exhibition with our cups of tea and cake. We celebrated all of our creations, our stories and the memories we had created together.



5. ONE WORD CHECK-OUT:

'Post-festival blues—but we'll be back. It's like we've created our own Glastonbury'

'To absent friends'

'Vibrancy. Vibrancy!'

'A big thank you'

'Journey'

'There's so much colour that people bring'

'You feel like you belong here. You can just be yourself'

'Amazed at what we have accomplished'

'Look at where we are now compared with where we were'

'A complete, but happy mess'

'We are here, we are living'

'Honoured'

THE PLAYLIST

Edge of Seventeen - Stevie Nicks
Let's Dance - David Bowie
There is a Light That Never Goes Out - The Smiths
Free - Rudimental (feat. Emeli Sande)
Feel the Love - Rudimental (feat. John Newman)
Thursday - Jess Glynne
Giant - Calvin Harris, Rag'n'Bone Man
Mr. Blue Sky - Electric Light Orchestra
Let's Twist Again - Chubby Checker
Bright Side of the Road - Van Morrison
Good Vibrations - The Beach Boys
Yellow - Coldplay
Jolene - Dolly Parton
Story of my Life - One Direction
Fix You - Coldplay
The Kiss - Trevor Jones
Are You Ready for Love? - Elton John
Buttons and Bows - Dinah Shore
Loch Lomand - Various Artists
Viva la Vida - Coldplay
Lean on Me - Bill Withers



An Interview with Teresa

The Nightbird Project Participant

This interview was shared at The Nightbird Project Exhibition in the form of audio, so we've kept in all of the 'erms' and 'ahs' for our readers.

My name's Teresa.

I drink both tea and coffee, both black no sugar.

Today, I'm not too bad. Yesterday, I didn't feel good at all. Today I'm 10 days after my chemotherapy treatment, erm and I have high dose steroids for five days, so I have more energy then and then when I come off them, you come down with a bit of a bump. Erm and nausea, sore mouth and such like, but it's all part of the process and I've only got one more to go, so... So today I'm quite good, yeah.

For me, it's been amazing, it's been inspirational, with all the creativity and ah, things that we've been making and doing and sharing. I don't see myself as creative although I've got a good sense of style and colour and design, but I'm not good at the fiddly bits, I don't like that bit, putting things together and glueing things and sticking them on and stuff (laughs).

But it's been.... I only got to come to two sessions, because then I got ill with the cancer and had to have chemotherapy... and now I've come back, and there were three ladies there from the first that I remembered and we've picked up and we've become strong friends. It's been a safe haven where we can share... but it doesn't have to be deep and meaningful, but you could say things and people understand what you may have been through not exactly because everybody's individual but what you may have been through, what you're going through, erm, the ups and downs...

But we have fun! And we just feel like we're in a safe environment.

So yeah, so coming here has given me a different group of friends, and not only that, people you can talk about things that are really affecting me now, that I can't talk to people about... and you just get a feeling you're not on your own, people understand you, like the frustrations of hospital systems, and I know what it's like and I know there's problems and stuff, but it's awful for people, you know.

Well, I brought in a Glastonbury Programme 2014, that I bought. Well I was at Glastonbury 2014 which was 9 years ago now! I've always wanted to go, I

like festivals and things like that... When we got there, it was sunny and it were lovely and we were drinking wine and then the next day it poured down, haha! (laughs). And I fell over in the mud and the usual things, but the experience was amazing, I'll never forget it, and I'll probably never go again, I'd love to go again, but well, I'm not well enough now.

But the headliner was Dolly Parton, absolutely brilliant... and it wasn't just Dolly P well it was Dolly Parton but she has all of these people coming on, I don't know, I can't even remember now, but she had this guitarist, oh he was amazing! She has like the guest people come on who do all of these riffs and all this stuff and a whole set! It was absolutely stunning, and then at night, they have all these other things, all weird and wonderful and everything and weird bars and all sorts, it's absolutely amazing! The whole experience! Yeah, it is.

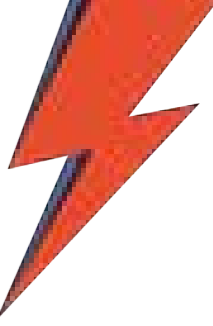
And now, I'm so pleased I did it, not that I was thinking of a bucket list at the time but if I had one that would have been on it, and so I'm just really glad that I did it. So I brought the programme in, as something that I'd achieved, that I did, and now it means, probably means more than it did then, erm. Yeah, just do things while you can basically, yeah. I suppose it's human nature, like say I'm lucky that I'm sitting here today, so I should be very thankful for it... but I always want more... I always want to, well I want to be fitter than this, and I want to go there and I want to get back to my festivals, and I want to do... do you know what I mean? But maybe that's what keeps you going. I don't know... and

everyone's different aren't they, but it's so easy to give into these things...

When I was young, David Bowie was, was like one of my heroes. I'm older than you anyway like, ohhh, it was absolutely 'David Bowie, David Bowie'. So I picked one of his songs, but I've picked one that I always find uplifting and upbeat and whenever it comes on anywhere, even now, if it came up, you just want to dance and have fun and just party, and that's: Let's Dance.

But it's just really uplifting... (singing) 'Let's Dance, do do do...' I can't do it, I'm not very good at singing... so I was just trying to, because you look like you don't know what it is but you would if you heard it...

audio fades out then Let's Dance - David Bowie plays





Phase Two:

CREATIVE WORKSHOPS INSPIRED BY THE GROUP



WORKSHOP EIGHT:

Nightbird Boxes

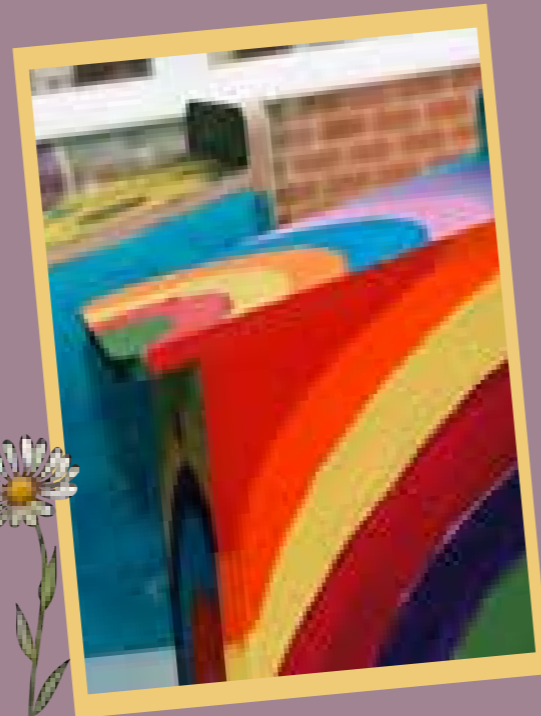
This workshop was a playful reintroduction to the group, after a short break. The workshop was inspired by the way the group had created a warm and inviting environment for each other.

1. SELECTING A BIRD BOX:

We had each selected a bird box, from a range designed for different birds depending on size. We talked about how we create welcoming spaces for each other and about concepts of home.

2. BOX DESIGN:

We took inspiration from our conversations, and began designing our bird boxes—first pencil sketching and then painting. The Nightbird Boxes were then sealed by the Dr Kershaw's Facilities team so they could be used outside.



*'JOY'
'it takes you out of your head'
'supportive'
'mindful'
'colourful and calm'
'I feel like I've achieved something'
'permission to be ourselves'
'relaxed and creative'
'playful'*

3. ONE WORD CHECK-OUT:





WORKSHOP NINE:

Flower Crowns

This workshop was inspired by people talking about how they express themselves through their personal style, conversations about taking up space and celebrating who we are, and the group's love of facilitator Lisa's own personal flower crowns which she wears to each session. Flower crown workshop delivered on demand!

1. DESIGNING A FLOWER CROWN:

The room was set up with a huge variety of good quality artificial flowers and leaves, sourced from a local florist. Flower heads had been removed from their wire stem prior to the session and the flowers and leaves were laid out to showcase their colours, styles and sizes. Different sizes and textures of headband had been carefully chosen to accommodate people with or without hair. Hot glue guns were plugged in and stored safely on cooling mats. Participants were guided through creating their own flower crowns, with tips for adding special details. Everyone got to choose colours and flowers that best represented them or the person they were making their crown for. A robust risk assessment is particularly important for this session.

2. PARADING IN OUR FLOWER CROWNS:

Once everyone had made one or two crowns we spent time sharing and parading in our fabulous creations. This felt playful and celebratory, and everybody glowed gorgeously! Important conversations were shared about identity, taking up space and sharing joy. One of our participants shared with us that they wore their homemade flower crown to their next two hospital appointments and were stopped several times by other patients—who told them how fabulous they looked and how their crown had put a smile on the faces of others.





'reunion and friendship'
'queens'
'it's the first time I've been myself for months and months'
'tribe'
'freedom'
'lots of laughter and sharing'
'it's a safe environment here'
'it feels welcoming here, it's comforting'

3. ONE WORD CHECK-OUT:

WORKSHOP TEN:

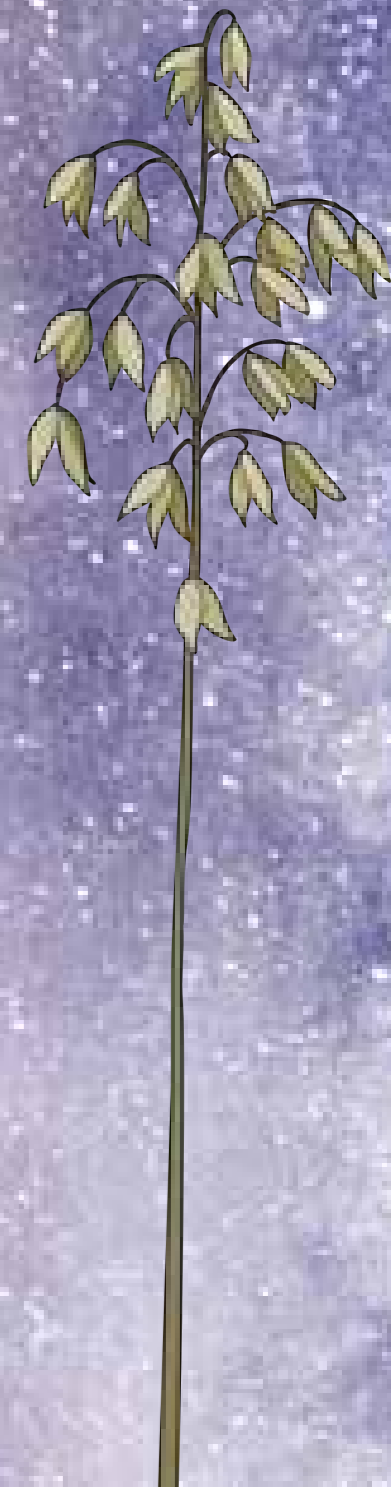
Holistic Session (aka Spa Day!)

This workshop was an opportunity for the group to nurture themselves with relaxing rituals, be creative with scented oils and design their own pampering items.

The workshop was inspired by a participant who joked that they hoped their daughter had booked them a massage for their birthday, but in fact they had been taken to an art class. To rebalance the scales, we promised the participant that they could have a massage at one of The Nightbird Project creative sessions.

This workshop was led by Dr Kershaw's Hospice's brilliant Complementary Therapist, Rosie Kenworthy.

Participants were welcome to take part in activities in any order.



1. CREATING BATH BOMBS:

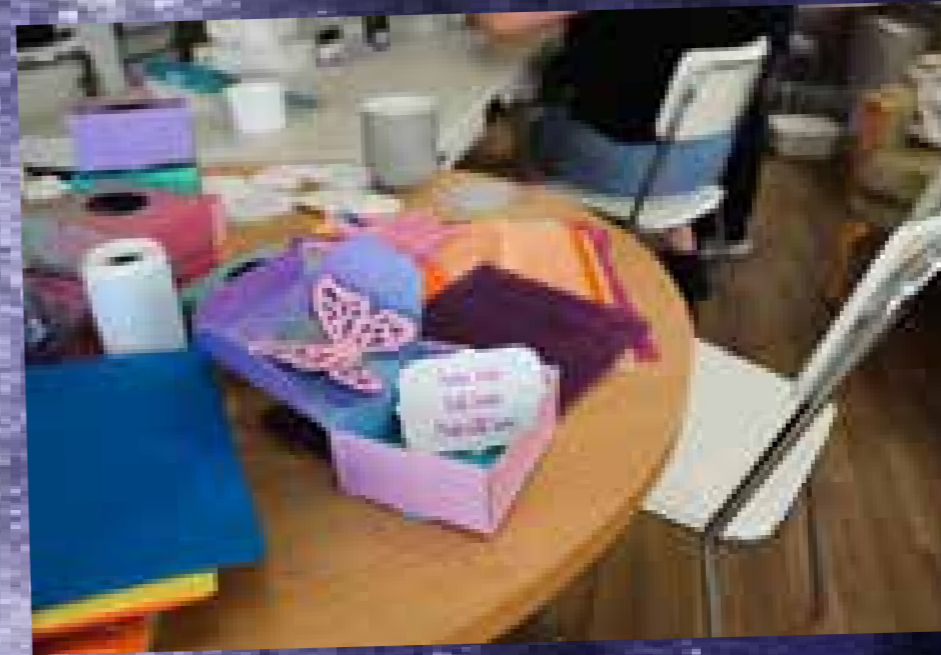
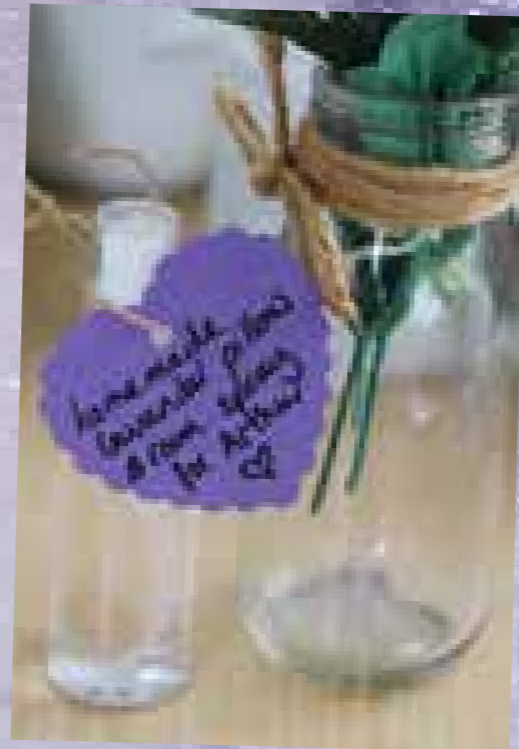
Participants were invited to choose nostalgic scented oils they most connected with, such as lavender, lemon sherbet, candy floss and cherry bakewell. We selected coloured dyes and added sparkles. Participants used their hands to mix together cornstarch and baking soda and placed their mixture into different shaped molds to set—such as hearts, shells and stars.



2. CREATING LAVENDER HAND CREAMS AND SPRAYS:

Participants created hand creams by mixing good quality essential oils with cruelty-free hand moisturiser and placing this into mini jars.

They were also able to create lavender pillow sprays by mixing good quality lavender essential oils with water and pouring mixtures into mini spray bottles. We made enough of these to gift to patients and families on our Inpatient Unit.



3. GIFT WRAPPING:

Participants took care to decorate gift boxes and wrapping for their creations, so that they could gift them to others, or treat themselves at a later date.



4. FOOT RUBS AND HAND MASSAGES:

Participants were also treated to foot spas and foot rubs, hand massages and manicures—creating the time to receive rituals of care and relaxation.



5. ONE WORD CHECK-OUT:

'I think Becky would be so proud, new friends made, everyone hugging each other, pleased to see each other and glad they are here'

'Inspiring'

'I'm happy now, I was sad before'

'There's been such a buzz'

'I'm not ready to curl up and die'

'Relaxing, enlightening, motivating, interesting and sociable'

'Beautiful'

'Being here brings so much meaning to my life'

'New skills'

'Calming and uplifting'

'I feel privileged to be here and be part of this'

'Everybody has engaged in such an enthusiastic way'

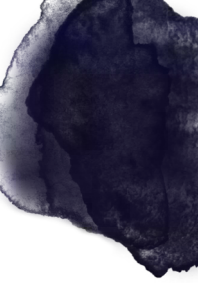
'I want to come back'

'Everybody has encouraged each other'

'I feel like a child again!'

'Smelling gorgeous!'

'Glad, because they deserve it. They really deserve it, don't they?'



WORKSHOP ELEVEN:

Crafting Self-Expression

This workshop encouraged participants to express themselves by creating items which could be worn and to make a visual statement about who they are and how they feel.

Participants also wrote anonymous protest statements - words which they wish could be heard by the medical profession.

1. DESIGNING EYE PATCHES:

This aspect of the workshop was inspired by a participant who wears an eye patch and shared her collection during Workshop Two. The participant owns a collection of beautifully vibrant and specially-designed eye patches, which she wears to express her mood or match her outfit.

The participant said that beautiful eye patches can be difficult to source, so the group all helped to make her new ones.

This process included selecting patterned/textured fabrics from a variety of sourced material off-cuts-based on the participant's favourite styles. The fabrics were cut to be slightly wider than the size of a plain black medical eye patch. Fabric was then pinned loosely in place over the patch, and sequins could also be attached using fabric glue.

After the session, the creations were professionally sewn together by a seamstress and gifted from the group to the participant.



2. DESIGNING SASHES:

This aspect of the workshop was inspired by a sash which a participant playfully created for a miniature cut-out image of themselves in Workshop Three.

Participants chose from a variety of vibrantly coloured satin sashes. Participants adorned their sashes with statements of self-expression, statements of protest or song lyrics close to their hearts. These statements were first written onto sashes in pencil, then brought to life with glitter fabric glue. One of our participants decided to wear their sash to their next hospital appointment.



STATEMENTS OF PROTEST

THE LACK IN CONTINUITY OF CLINICIANS AND CONSULTANTS HAS A DISTRESSING EMOTIONAL IMPACT.

EVERY TIME I TURN UP FOR AN APPOINTMENT AND FIND OUT THERE AND THEN THAT IT'S BEEN CANCELLED. I LOSE HOPE AND I BECOME ANGRIER. I AM SO ANGRY.

WE NEED MORE OPPORTUNITIES FOR SHARING AND CARING WITH TERMINAL DIAGNOSIS.

PLEASE COMMUNICATE WITH ME. PLEASE COMMUNICATE WITH OTHER CLINICIANS AND ME. TALK TO ME.

NAVIGATING HOSPITAL SERVICES CAN FEEL REGIMENTED AND RIGID. THERE'S A LACK OF WARMTH.

I'M NOT READY TO GIVE UP YET SO DON'T GIVE UP ON ME.

CLINICIANS: TALK TO ME, NOT JUST ONE ANOTHER.

THE EMOTIONAL IMPACT WHEN TURNING UP FOR APPOINTMENTS THAT HAVE BEEN CANCELLED AND YOU HAVE NOT BEEN INFORMED.

WELLBEING AND GROUP SUPPORT IS SO IMPORTANT AFTER MEDICAL TREATMENT HAS FINISHED.

YOU MAY HAVE TO TELL PEOPLE BAD NEWS. HAVE MORE SYMPATHY AND GIVE THEM A CHOICE.

NOT ONE DOCTOR/ CONSULTANT ASKED ME HOW I FELT ABOUT THINGS.

3. STATEMENTS TO THE MEDICAL SYSTEM:

This workshop element was inspired by ongoing conversations in the group about difficult experiences with the healthcare system and an urge to challenge negative treatment.

Participants anonymously wrote their statements of protest on pieces of paper and placed them in a shared jar. These statements were collected and then later projected onto a wall during The Nightbird Project public exhibition, to be viewed by all visitors, including those working within the healthcare system.

4. ONE WORD CHECK-OUT:

'It's done me good to be here and it would do others good to come'

'It's very fun'

'Creative and uplifting'

'It's a privilege. You're all wonderful'

'Messy and fun'

'Grateful. I'm so grateful for what you've done'

WORKSHOP TWELVE:

Collective Nature Mandala

In this workshop we returned to our exploration of nature mandalas, which we began in Workshop Six. While our previous workshop focused on the use of natural materials to explore a personal story or a personal memory, this workshop was an opportunity to create a huge group collective artwork.

Several of our participants had not been able to attend Workshop Six, so it was great to return to this technique during a different season of the year.

1. EXPLORING NATURE:

Our workshop room was once again filled with collections of natural materials, including stones, feathers, twigs, petals, pine cones, conkers and shells. We took time to look at and touch the items and talk about how they made us feel and notice which shapes and textures we were drawn to. We also had the opportunity to venture into the Hospice gardens to collect leaves and twigs we were drawn to.



2. BECOMING PLAYFUL WITH PATTERNS:

We began playing with the patterns we could create with some of the objects we had gathered for ourselves. We created spirals and clusters and circle patterns. We took time to look at the group's creations and talk about what had inspired us.



3. CREATING OUR COLLECTIVE NATURE MANDALAS:

This activity was a visual ritual, which celebrated our participants and The Nightbird Project community. It celebrated our creativity and the vibrancy of our collaboration.

We began by gathering a key material from our individual mandalas, which represented something significant to each of us. We placed our individual objects in the centre of a large table, creating a delicately constructed cluster. We then began to gather other objects and created patterns surrounding this centre. We gradually began to build our pattern spiralling out until we had covered the entire table in our shared, colourful, complex and intricate artwork.

For our check-out this session the group were invited to capture and express their feelings about The Nightbird Project by writing a collective recipe. Here's what we came up with...

4. THE NIGHTBIRD PROJECT RECIPE:

It feels like a glass of bubbly, with a spoonful of ooooooh.

Essence of effervescence and sprinkles of sparkle.

Pour in a shot of soul and a dash of deliciousness.

Add a twist of the unexpected to the sweetness of a spoonful of honey, and don't forget the squeeze of a cuddle.

Top it all off with turbulence, laughter, tears, anger, friendship, rage, love - and garnish with gorgeous uniqueness.



WORKSHOP THIRTEEN:

This workshop was our final The Nightbird Project workshop for our pilot year. We wanted to celebrate everything we had created together, and while we acknowledged that the workshops were coming to a close, we wanted to create something permanent to be enjoyed in the future.

For this workshop we worked with a professional ceramist, Meg Beamish, who designed the mosaic, inspired by The Nightbird Project logo. She also prepared the materials and guided the group in the session safely (gloves required!).

1. TAKING A MOMENT

Before we began constructing our mosaic, we took a moment to acknowledge the end of the workshop series. We talked about what this might mean for the group next and how everyone might like to stay in touch.

We then popped the prosecco and the non-alcoholic fizz and raised a glass!



2. CREATING OUR MOSAIC:

The mosaic was built upon a large, circular, solid piece of wood. Our ceramist had drawn out the mosaic design onto the wood. She had also cut tiles into smaller pieces and placed tiles into pots according to colour. Finally she had prepared tubs of adhesive and little wooden sticks for application.

Together, the group decorated different parts of the mosaic—some choosing to tile the brown of the tree bark, others the bird or the flowers.

The technique involves choosing a collection of coloured tiles and placing these together to fill in a shape—almost like painting-by-numbers. To fix the tiles, participants placed a little blob of adhesive on the back of the tile and stuck tiles to the wood.



3. FINISHING THE MOSAIC:

A significant portion of the mosaic was completed during our workshop! We deliberately left some sections incomplete, though, so that others accessing Hospice services and visitors to our exhibition could join in, making our Nightbird mosaic a truly collaborative community project. The completed mosaic was then sealed by our ceramist with grouting and prepared for display in Dr Kershaw's Hospice Wellbeing Centre.

4. FINAL CHECK-OUT QUOTES:

'Sad that it's ending but I still feel happy'

'It feels overwhelming, it's felt really joyful'

'It feels bittersweet'

'I'm grateful that I came back in time to be here'

'I don't feel like it's ending, I feel like it's evolving'

'This has felt very special'

'Emotional'

'Thanks for making me feel so welcome'

'To be continued...'

'It's a really good group and the memories are priceless'

'Proud'

'I was dying in October and this has been a lifeline to me'





An Interview with Judy & Karen

The Nightbird Project Participants

This interview was shared at The Nightbird Project Exhibition in the form of audio - so we've kept in all of the 'erms' and 'ahs' for our readers.

J: My name is Judy...

K: My name is Karen...

I like to take my coffee or tea with oat milk.

J: Usually just tea, erm, no sugar and quite strong.

K: I feel really good today, feel really happy.

J: Absolutely fine!

J: We were, we were all very nervous, and obviously we didn't know each other, but it's just, it's been very uplifting. It's been lovely. Erm, lovely people, people that have become friends.

K: Yeah, the same for me. It's, it's, it's happy, it's sad, we cry, we laugh...

J: Yeah.

K: We make things, like you say we've become friends, we've got a connection. Erm, and for me, I wasn't sure whether it'd be a group about... kind of doom and gloom, but it's been nothing like I imagined...

J: No, no it's been lovely...

K: It's far from it...

J: It's been good fun. It's so relaxed, erm, I just feel... empowered.

K: It's given me, like you say, a new lease of life. It's given me confidence, which I'd lost.

J: Oh, absolutely.

K: Erm, and that fun element, I've laughed!

J: Yeah.

K: I'd not laughed for quite a long time to be honest. Erm, but it's been nice that everyone, like you say, is good fun, you can laugh, you can cry if you want, and have some comfort. You don't always feel on top of the world when you come...

J: No you don't...

K: ...we all have our days where we don't feel great...

J: Yeah we do...

K: ...and the group kind of senses that and I think all pull together and look after... you feel like you've got this big hug, don't you, when you walk in.

J: Yeah... You get a warm fuzzy feeling.

K: Yeah, it's beautiful. So for me, it's given me a lot of confidence. I've done things creatively that I never thought I'd do! Or enjoy! But I have.

J: And me, it's pushed me to realise that I can do those things. I can...

K: Yeah.

J: You can do it. Give it a go.

K: Yeah, and it doesn't have to be perfect does it?

J: Absolutely not, it's all beautiful, it's all art, it's lovely.

K: Well, we're all different. I think, what I like about it is you can have a group of people who are so different, from different walks of life, but can connect, make completely different things, but all beautiful, and all tell a story, they all tell a story about you as a person.

J: Yeah, yeah.

K: And I quite like the fact that I've discovered things about me, that I didn't even know were there!

J: Yeah. Yeah.

K: So yeah...

J: You are discovering about things about yourself. Yeah, it does make you think.

K: I'm really thankful that I've kind of got my... daft mischievous side back again.

J: Yeah.

K: Like I say 'me sparkle'.

J: Yeah, it's always been there because that's your character, but...

K: it's just been buried...

J: ... it's been a bit suppressed hasn't it.

K: Yeah...

J: Yeah it's been buried.

K: And like you, my friends and family have all noticed. Erm, and they've commented and said, 'oh, you like going to that group don't you?'

J: And mine, I mean I talk to my daughter, every time I see her I mentioned 'The Nightbird Project'. When erm, I was... in 2018 when I was in hospital. I was visited by, erm, like a mental health, err, department who asked if I was okay, and at the time I just said 'yeah, yes I'm okay, I'm okay'. And over time I have thought 'do I need counselling? Am I okay? I

don't know whether I'm okay or not...' And then, this is what I needed.

K: Yeah, not the one-to-one counselling, this group...

J: No, this is what I needed, where you, you put yourself out there and you're doing stuff with other people who've gone through...

K: Like you say that human touch, that contact, that emotion, erm to speak to people who've been through similar things.

J: Yeah.

K: To do things, create things and just be part of a group and feel that love and that, you know that joy again.

J: Yeah, but we're not sitting around in a group talking about what's happened to us...

K: No.

J: It's, it's, it's not like that is it?

K: That's why I said, it wasn't, I didn't want doom and gloom.

J: No...

K: I wanted lifting...

J: Yeah.

K: And that's what it's been.

Yeah, and that's where your strength starts coming back. Something like the group we've been doing, you find more strength, don't you, more confidence, like you say! Now we've got the jazzy eye patches that we've all made...!

J: (laughs) I know and I'm so...

K: You know and we've got the head crowns, all those things like you would, I would never have had confidence really, to do...

J: No, no...

K: Erm you know, wear a big sash with the words that mean something to you!

J: I know... and I loved with the head crowns that

Brenda went to the hospital with her head crown on...

K: ohhh...

J: And I just thought that was so lovely.

K: I love that lady.

J: I know. She's brilliant...

... I never want it to end.

K: No.

J: (laughs)

K: It's funny. That's yeah... But hopefully, we'll have left some kind of legacy, and done Becky proud as well.

J: I hope so, and I also hope that it opens doors for other, erm, places, hospices, you know, establishments, to think about doing it.

K: Yeah.

J: Because it's... that's, that would be wonderful.

K: Yeah my, my mirror was given to me, on the day my daughter got married. It had the words 'Mother of the Bride' on, and then at the bottom, 'there is a light that never goes out'.

And then obviously I've got it hung in my bedroom, and then when I got breast cancer, erm, it became even more important, and I remember sitting in bed with her one day and she just took the mirror off the wall and said, 'Here we are, Mum, this is, this is you, there is a light that never goes out and you're never gonna go out'. And it's just meant a lot to us, you know, it's our...

J: (gasp emotionally) sorry...

J & K: (laughs)

K: It's alright. (laughs)

J: You got me going...

K: It's our family, kind of thing, you know, so the mirror is very special to me, with those words. And

I kind of think, yeah, with everybody, there's a light that never goes out, doesn't matter what... When I wake up in the morning, it's there, so I look at it every morning when I wake up... yeah...

J: It's lovely.

K: ...and I think, 'Who is that beautiful creature looking at me? Oh, it's me! Oh!'... No I don't...

J & K: (laughs)

J: Yeah, well, I wear eye patches because I've only got one eye. Erm, and when I started to wear eye patches I could only find, just medical eye patches, just black eye patches. Erm, and it was really important to me that I wanted to, I didn't just want to wear black eye patches because, I felt that, if I've got to wear an eye patch, I just want it: 'look, this is me, this is me, from now. Let's, let's really go for it.' So I wanted eye patches with the difference. And I couldn't get them.

Anyway, I managed to contact a lady who I found on Facebook, who, she had also lost her eye, through cancer. Erm, and she was the same, and she said she wanted, she wanted her eye patches to really shine. And she started to make them. So I started to communicate with her, and she, she made me a few eye patches. And we didn't meet up but we became friends really, we communicated quite a lot with each other.

Anyway, unfortunately, Toni, she passed away. Erm, so I feel I've got her eye patches, and I felt the same as she did. So it sort of, she inspired me, to carry on with the eye patches. Erm, yeah, so, that's why I brought the eye patches in because they're not just eye patches, they're a part of, of me. So, yeah...

(light laugh)

K: That's beautiful that.

J: I met a lady, and I had erm, I had like a tanny coloured one, and had a tan top and some black trousers, and she said, er, she said, 'when I met you, I thought "this lady means business, she's, she's all matching, she's matching her eye patch to her outfit". You mean business don't you?' And I thought 'hm, yes, I do!' I was kind of (laughs), you know, it gives you strength.

K: Mine is, no surprise, erm, is 'There is a Light that Never Goes Out' by The Smiths. Erm, and that's one of my songs, that means such a lot.

J: There was a couple for me...

K: I had a couple, yeah...

J: I had, 'I am Giant' erm, I suppose it's quite self explanatory really, it just means that, 'I'm stronger', you know that I am strong now and I feel like I've risen...

**audio fades out then Giant by Calvin Harris & Rag'n'Bone Man plays, followed by There is a Light That Never Goes Out by The Smiths*



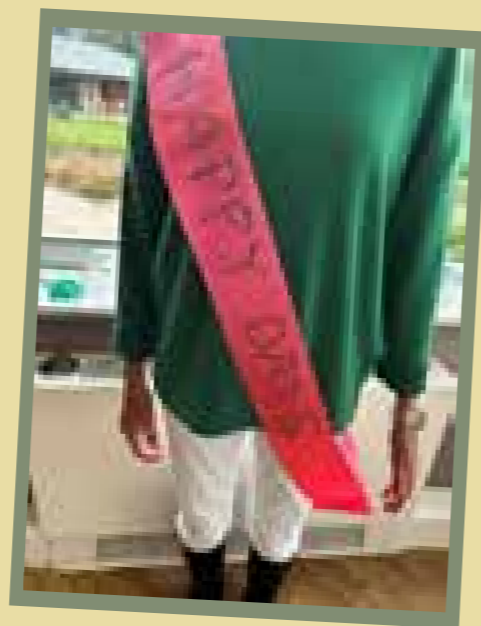
The Nightbird Project Thank you!

To celebrate and showcase The Nightbird Project to a wider community, Dr Kershaw's Hospice hosted an exhibition of the Project. We shared images, art works, audio from participants (the transcripts are in this book), poems, words from the participants, flower crowns, sashes and illustrations.

We also shared words of protest from the participants who wished to express their hurt and anger about some aspects of their clinical treatment. We invited guests to create their own 'pocket hug' hearts with motivational words and hang them on a decorative tree, and we invited people to get their gloves dirty and help complete The Nightbird Project mosaic. We also provided food, of course!

We have taken seriously the complexities of living with serious illness. We have made space for the laughter and the tears, the anger and the exhaustion, the sorrows and the joy. We became a team. We had a blast!

Our hope is that others will see the value of The Nightbird Project and feel inspired to create their own creative wellbeing services. We hope that The Nightbird Project will become a mainstay of our Wellbeing Centre at Dr Kershaw's Hospice.





We would like to thank everyone involved in the creation and delivery of The Nightbird Project.

Our thanks to...

Our amazing participants: Karen Mills, Judy Clegg, Brenda Rustidge, Teresa Beaty, Lisa Webb, Sarah Anderson, Sara Hegarty, Shafaat Chaudhry, Danielle Morrissey, Morgan Rustidge, Paige Rustidge and Joe Rustidge.

Becky and Matt Taylor

Becky Taylor and Ian Street for the gorgeous sunflowers

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The Catering team at Dr Kershaw's Hospice for our lovely buffets, and The Coop for providing the fizz to celebrate during our exhibition.

The Facilities team at Dr Kershaw's Hospice for their bird box-building skills, and Hollie Cooke for her insight into all things nature-related.

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Me & My Therapy for the paper people, the theatrical masks and the salt jars.

Gill Crawford, Paul Wilson and Christine Wilson for the tiles!

Love Kat, Lisa and Jenny xxx





Doctor Kershaw's Hospice is a charity and receives only one third of our funding from the NHS. If you would like to make a donation to support our patient services, please contact our Income Development team on **0161 624 9984**, email **fundraising@drkh.org.uk** or visit **drkershawshospice.org.uk/funds/product/make-a-donation**

Thank you.



Photograph by Ian Street:
Sunflowers grown from seeds
gifted to him by his daughter,
Becky Taylor.

