

Reflections project



Evaluation Report

Written for The Grange Day Centre
by Infinite Arts 2007



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written and compiled by Infinite Arts 2007

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1 Introduction - purpose and methodology

This Evaluation Report has been produced in order to;

- influence future projects and practice
- inform project development and review both during and after the project
- value the thoughts and feelings of the participants
- provide information to funders,

The purpose of this report is to make recommendations, which can be carried forward into future project development by The Grange, the artists and the other partners. This information may also be useful to managers of other centres who wish to learn from the experience of the project at the discretion of The Grange.

Infinite Arts have been involved in the evaluation of the **Reflections** project since the outset. Evaluation questionnaires have been produced in order to gather feedback. Different questionnaire forms were sent to the artists, staff and centre manager and feedback has been gathered from participants during visits.

The evaluation process began with a meeting between the Grange Day Centre manager and the evaluator. The initial meeting was followed by visits to a number of the sessions to meet the artists and participants to explain the process of evaluation and to assess the style and process of the sessions. Feedback from the participants was gathered during visits from conversations with participants and staff. These visits also provided an opportunity to talk through the evaluation with the artist, to see at first hand how the project was progressing and talk to the artist and participants about the development of the project. Questionnaire forms were completed by the artists and the centre manager.

The project manager and the evaluator met and spoke on the phone regularly during the project so that the evaluator's findings could form a useful part of the ongoing process of development and review of the project.

2 The Project- a brief description

Building upon their successful and varied arts development programme, the Grange Day Care Centre set up an Artist-led Residency, focusing on Ceramics and Animation called **Reflections**. The project was led by Jane Hufton, ceramicist who has worked with staff and service users at the Centre over the past two years and has developed an excellent working relationship with both staff and service users at the Centre. The idea was to bring two professional artists together allowing each artist's personal perceptions of the others art form to be challenged and developed. The artist who was originally identified as the animator and photographer was unable to take part and therefore the Centre manager identified another artist, Richard Broderick, who was known to the centre and was able to undertake the work in partnership with Jane. Supporting each other with the creation of ideas and themes was intended to enhance their personal and professional development, through the sharing of skills and approaches to work, in a way that would not ordinarily be possible.

Reflections set out to encourage people to be more creative and brave, to work through the process from a more imaginative and personal angle. The project offered elders the opportunity to work with an experienced ceramicist and a film maker to create individual pieces of pottery as well as an animation.

The idea and vision for this artistic development came from various discussions between service users, staff and the two identified artists, all expressing a desire to extend their skills and continue to experiment and develop, bringing more depth to the ceramic project.

Developing these ideas alongside a film maker has enabled the **Reflections** project to evolve. Introducing the service users to a new art form extended their artistic skills and enhanced the project by capturing new ideas, thoughts and stories along the way.

The project was led by Jane Hufton as ceramicist and Richard Broderick who developed the animation. Jane has worked with staff and service users at the Centre over the past two years producing one off personal items in ceramic, where they were involved from start to finish. Richard has previously worked with service users making clay self portraits.

Both artists have developed an excellent working relationship with both staff and service users at the Centre. These relationships are a vital foundation to the Reflections art project and circumnavigated the need for artists to spend time building up the same level of relationship.

Michele Wright,
Centre Manager

Background to The Grange

The Grange Day Centre currently has over one hundred service users all of whom are elders/ third age. The centre is very much part of the local community with a management committee which reflects this. The centre is a registered charity (No. 1058445) and provides individual day care to the residents of the outer west of Newcastle upon Tyne, through a contract with Newcastle Social Services Department. All people referred to the service have undergone an individual assessment of need and have been identified as needing day care support to prevent; social isolation, family breakdown, relapse of functional illness, or to offer support and respite for families/carers, to enable people to retain their independence and remain in their own homes for as long as possible.



Arts Development at The Grange

With the support of Kellett Fund, Northern Rock Foundation, Northern Arts and Newcastle City Council, The National Lottery through Awards for All The Grange has over the past nine years successfully undertaken a programme of arts development, which will continue into 2010, and has involved the direct participation of all service users. Staff at The Grange have recognised that the arts successfully bring people together and provide an opportunity for individuals to work together towards shared goals and an end product. They have found that arts projects act as a catalyst for confidence building through the realisation of new skills; ultimately creating an improved and more active quality of life.



3 Summary of Feedback

Feedback was gathered from the artists, the participants and the centre manager through evaluation forms and visits to the sessions. The feedback shows that the project has worked very well and there have been substantial benefits for the participants and artist and staff as well as for the centre as a whole.

3.1 Artist's Feedback, Jane Hufton

Jane set out to involve new people, progress existing participants and develop people's skills. She felt the best thing about the project for her was the flexibility of the sessions, giving her the ability to respond to what the client group does.

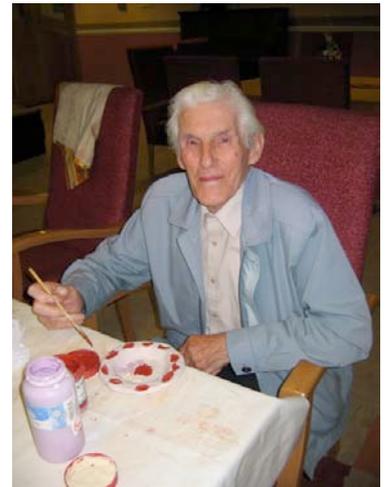
“Facilitating different levels of ceramic work can present logistical problems but I try to make sure I have enough materials to hand. I have tried to standardise the session by planning who I would work with, what time it would take and what I would need; but it doesn't really work like that.”

“The interaction between the group is fantastic, the spontaneity of new people trying new things that they find frightening to begin with but then feeling a real sense of achievement.”

Jane felt that her planned role within the project was to develop her existing relationships with participants and to provide support to a new and less experienced artist for this project. “Essentially I was to lead the ceramics-based project and develop the format alongside my new colleague.” She felt that her role was clear from the start but there was always scope for adjustment and change.

She felt that her role had changed due to the fact that the original artist was unable to take part in the project.

“Richard was invited to join us and my role changed as he was already known to the group and was able to come in on an equal footing. We quickly came to a working method that allowed us to play to our individual strengths and support each other when necessary.”



Jane felt that she had more than achieved her original aims. Her most memorable moments were “The laughter! The commitment everyone made and the hard work we all put in. There was real energy and effort put in, it was fantastic to see.”

She felt that the project had personal benefits as well as benefits for the participants “Professionally it brought renewed enthusiasm for my subject. The ideas and the work were all scaled-up and I felt challenged to resolve technical issues. It was a boost to my confidence and came at a time when I was unclear about what more I could offer The Grange.”

“As a sculptor, Richard was interested to work with clay in a different way and there were some techniques he was able to apply to his own practice. I was able to apply my expertise to the scaling-up of work and now view size as less of a challenge!”

“This was a tough project for many participants. Part of the remit was to develop existing skills and work to a deadline, producing work of exhibition quality. As well as this, I think people got a real insight into what it is like to work as an artist. They had a taste of working up ideas, developing ideas in response to criticism, making decisions based on design and aesthetic and then developing and producing a piece of work. For many it was an eye-opener to acknowledge the rigours of what a practicing artist endures in the pursuit of expressing ideas!”

“In the main I was astounded by the level of commitment people brought to the project. They were eager and enthusiastic and in the main, all understood and were willing to embrace any challenges.”

“As we work in a person-centred way ideas stem from participants - with this is always a wealth of experience and humour that is both inspirational and humbling.”

“I definitely felt part of a team and it was a tremendous boost to feel supported by the addition of an experienced and dynamic practitioner like Richard. Having worked alone for such a long time I felt a bit stale - without inspiration. Being able to bounce ideas off one another was stimulating. Physically the job was less demanding because I had assistance. The impact of this was I felt inspired and had more energy to give to the project.”
Jane Hufton

Jane felt that the project was well resourced but even more could have been achieved. “In my opinion Projects at The Grange are always well resourced. Budgets are appropriate and there is enough flexibility to accommodate diversions or problems. The staff are interested and supportive. In the terms of making a difference, a dedicated workspace could have meant monumental work being produced!”

Jane was given a contract at the beginning of the project. She felt well supported and that the style of organisation allowed her flexibility. No extra demands had been made on her and she was pleased with the outcome.

“I think I could have given thought to the work being exhibited outside of The Grange but this is still a possibility.”

3.2 Artist's Feedback, Richard Broderick

Richard Broderick described his role in this project as 'to produce a video – a 15 minute finished piece to reveal what the ceramic project did.' He enjoyed working with Jane and felt that they got on well and had similar attitudes. He felt that the fact that they had both worked there before had helped the project enormously.

"It's important that you can have a good relationship with older people. I feel I have to be 'cheeky enough' to stand up to some of the older people and challenge them to try things."

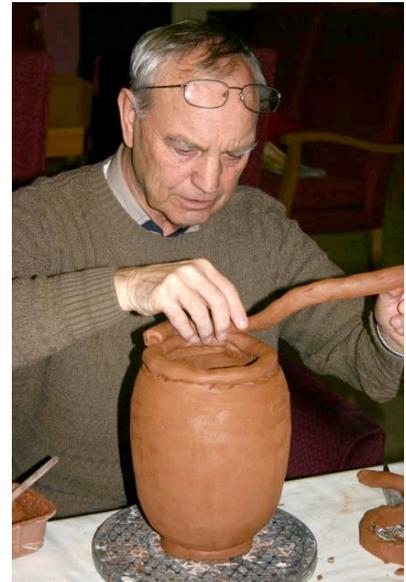
Richard considered that he was treated as part of a team not only by Jane, but also by the rest of The Grange team, and he was invited to take part in other activities too. Richard identified the following benefits from the project;

- Participants developing pride in the work
- Production of some great work
- People were challenged – they knew they had been pushed a bit further

Richard felt that he had gained more insight into how to work with older people. He thought that the project had achieved its aims in many ways. People had produced some highly complicated pots, since Jane's aim was to push people on in terms of design. He felt that people had liked the film with some laughing uproariously as they watched it at the celebration event.

In relation to Richard's own gains, he felt that he could see links in this work to work that he has been doing with school children around the theme of creative response. He has agreed with Michele to come back to work in the Grange on a short project developing this idea. He also felt that he had benefited from the opportunity to realise and complete a short film project.

Richard reported that one participant decided she didn't want to follow the projects theme – "How does your garden grow?" She wanted to do a blue Japanese style pot, the artists allowed her to do so.



"I was amazed by Lily who became involved and wrote a poem. She said it was the first time she'd written poem to order - like a commission. She actually finds it hard to write - she got her son to put it all on the computer." Richard Broderick



“I was surprised by the pots, by the range of what came out of the project and by how far they went. I was astounded by the boat pot. The woman who made it was so committed to working on it she had to kneel down to complete parts of it and you could tell it was a painful experience.”

Management and organisation

Richard felt that the project was well organised. He, Jane and Michele communicated on an equal footing by telephone and text with regular meetings to confirm how things were going. He felt strongly that “When Michele says ‘I trust you’ she means it!” He felt that flexibility was key to the project’s development.

Regarding resources, Richard felt that there was plenty of time, plenty of money and enough materials. “A well resourced project!”

Richard felt that perhaps they should have tried at the outset to explain how adventurous they were going to be, however he recognised that this may have just put people off. The project took place in the main hall which Richard felt was probably the best way as if it had been in another space, many people would not have known about or seen the project develop. He felt that many of the Centre users benefited from seeing the work develop even though they themselves were not taking an active part.

His only recommendation for future work would be higher tables, or adjustable seats/ tables to make access easier.



3.3 Participants' feedback

Joy Sanders visited the project and observed participants at work. Here is her description of the very active participation.

“Around the table are 9 people, a few work collaboratively but most are working on their own piece. This means that the artist Jane is facilitating and supporting varying levels of ability as well as varying levels of experience and several different ceramic activities, from waxing tiles that are to be made into a table top, to helping members paint their work as well as starting some basic principles with beginners. She manages helping each member of the group by being very observant and noticing if activity has stopped, she employs some of the more experienced members to help new starters and generally keeps the mood of the table very upbeat.”

“Nick has been standing, watching and chatting, he tells me that he has made a plate with a dragon design that he saw and liked in a book, he explains that he was inspired by a picture of a plate made by another member of the group. Nick sits down at the table asks for a lump of clay and some direction. Jane asks what he would like to do; he says he needs a plan.”

“Hester is making a trinket box that looks like a cake: `I was a Bakeress/Cake decorator by trade when I worked and made lots of wedding cakes which is where I got the idea from for this box. I get so frustrated having been so good at this in the past but Jane helps with the detail. I am losing my sight so the detail of painting my piece is difficult. I find similarities between using clay and using marzipan and icing. ` Hester has rheumatoid arthritis and can only work on good days when her hands aren't too painful; she has not noticed any positive or negative effects on the pain in her hands after she has been working with the clay.”

“Pat is making a jug modelled on a design by Kate Malone. ` I liked the shape, I thought it would be something I could achieve, I'm doing a bit of refining ` `I like making designs for things and using colours. I chose this design from a book, because I liked the design, I have the expert (Jane) on hand to help me get started. You start slowly and Jane is very patient and helps us when we go wrong, we do it gradually and we enjoy it, we've created something.”



` Its very good, I'm not just saying that, other people say its good too`. Nick



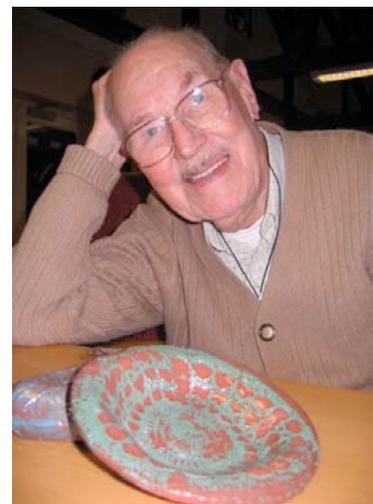
“Lily says ‘I created a big dish with some of my poetry in it. I handed the poem to Jane, she enlarged it, and each letter was taped into position. Using tracing paper we transferred the letters onto the clay and then fired it, it was then glazed and painted; Jane outlined the letters in black. I am so thrilled with this place, I can’t tell you what it means to me. Even though I can’t use my hands because of arthritis, I still feel involved in the activity. I chose the colours and helped with the painting. I like to be involved as much as I can’.”



“Wilf describes himself thus; ‘I am 91 and have done lots of things in my life time, I learned to decorate wedding cakes, learned to cobble shoes and even developed photographs, when I was younger I would have a go at anything but not now, I feel like I can’t be bothered’. Wilf however got out his photographs and showed me (Joy) some of his wedding cakes obviously proud and relating them to some of the ceramic work.



“Pat suggests ‘Jane really encourages you, her motto is – have a go! If you get stuck here Jane will come and give you a hand. My art mistress gave me up as a bad job, here I have been encouraged to do things, there’s no pressure. If you make a boo boo you don’t feel bothered or embarrassed. I’ve made pots before but this is new, tile work and tile painting. To start with I had a piece of paper through which I traced a pattern with carbon paper. Then I have to paint the different colour and then it will be fired, that’s the exciting bit.’”



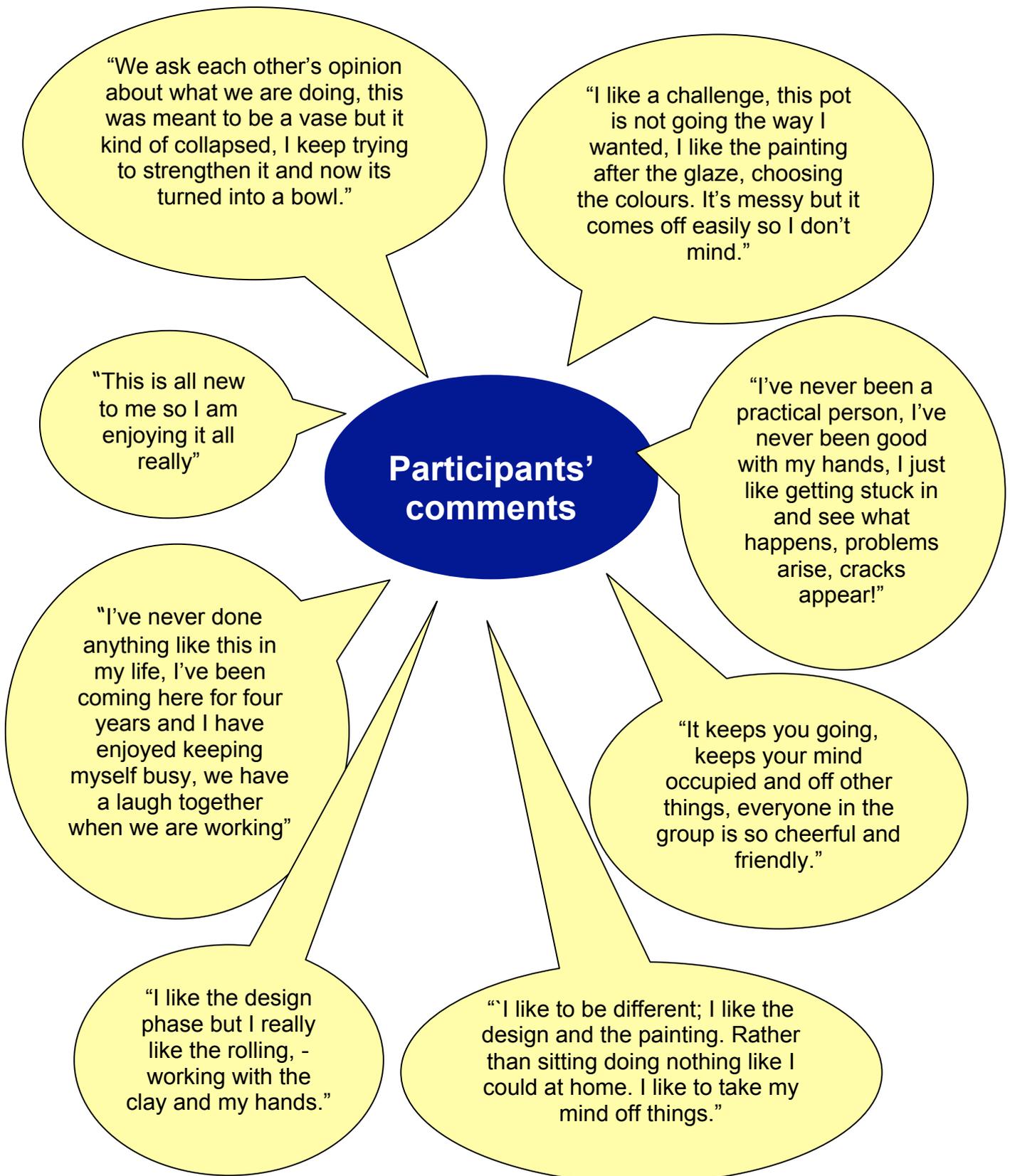
“One participant offers ‘When I am working I am a bit deaf, I turn my hearing aid off so I can concentrate, it makes time fly when you’re working, sometimes you look at the clock and a whole morning has gone. This is going to be a hot plate for my work surface at home.’”

“Freda works with Carol, a member of staff who helps with reaching for things and the heavier aspects of the activity. ‘It passes my time away and keeps your hands flexible, if you get frustrated you can bash it.’”

“Jim is here for only the second time at The Grange, he is involved in rolling out some clay between two strips of wood. Jane works one to one with him to show him the basic principles of working with the clay so that he can move on and line a mould with his flattened clay. He comments frequently about his progress, his lack of confidence but is encouraged by another member sitting beside him. Jim’s wife has said that he has always been too shy to get involved with anything and yet he has spent the morning very engaged in the activity, laughing and enjoying the tools.

Some comments

Feedback from the participants was gathered throughout the project during visits to the sessions. The participants have been encouraged to join in and work with others who they have not worked with before, and have gained confidence along the way.



3.4 Centre Manager's Feedback, Michele Wright

Michele Wright has developed the arts programme at The Grange over the past nine years. She is responsible for fundraising for the programme and has been proactive in identifying artists who are willing to become involved and commit themselves wholeheartedly to the projects. Michele has established an approach which is developmental and responsive.

Michele feels that the projects should be influenced by whatever is happening in the centre but she found that some artists in the early days had a problem with that. She understands that some artists feel as though they are not doing enough when they are working one to one. "They are so used to working with groups of ten or even twenty that in a one to one session they feel that they are not giving enough value for money. But to me they are because they are concentrating on the individual and on the process, which is as important if not more important than the finished product. Having said that, the end result has to be good otherwise you don't get the self-esteem that comes as a result of producing something that is fabulous."

"People have an image of community art – and of elders who have never had a chance to do it. Older people are often stigmatised and seen as dependant people who have nothing to give back. For me, a big thing about The Grange is when people come in and say, "Wow, have older people done this?" And I get an even bigger kick when the people who have done the work see their own work, perhaps on the wall and say, 'Have I done that?'"

Michele felt that this project was bound to succeed as she knew the artists, Jane and Richard, and they knew The Grange well. She felt that the only problem was that they had experienced group members working alongside new people which made it very hard for Jane. "It was our expectation that she would be able to manage both. She was having to juggle different needs and she felt that she wasn't being successful. In the long run she succeeded in helping everyone, I think that was just a process she had to go through."

"The strength of our approach at The Grange is that we start off with a basic idea and the project often develops from that into something completely different. The process is intended to be non-prescriptive, so if I find that what I had in my head at the beginning of a project actually happens at the end then I would worry that has been too much input from me."
Michele Wright

"To learn a new skill when you are losing others is a marvellous thing and should be reinforced at every opportunity."
Michele Wright

"It's about issues of confidence and self-esteem and the wider community. Our work is taking that stigma away, so the end result has to be good."
Michele Wright

“All of the service-users involved have extended their practical skills but perhaps more crucially, begun to develop core skills associated with working at a level that involves ideas associated with form, aesthetic and taste. Visual language is becoming part of their *tool kit* by means of design-work and discussion about concepts Work is exhibited within the centre. People are increasingly less likely to offer *just anything* for exhibition and as such the progression of quality of work is evident. Participants, who are allowed to reflect on support and ideas, view the healthy working relationship between artists as a bonus and in time make autonomous decisions about the outcome of their work. In short, they have more choice. The collaboration of artists brings different skills and approaches that are well balanced and appropriate. This has the effect of bringing an energy that sometimes previously dwindled due to one person facilitating workshops over a sustained period of time. All work undertaken is person-centred. Although a generic theme was identified it remains the starting point from which imagination and creativity can become as personal as people would like. Reminiscence and conversation with the emphasis on artists listening is at the heart of all that is produced.”

“The celebration evening was a great success and the mayor and lady mayoress were genuinely impressed by the achievements of the service users. We had about 200 people who attended and only positive comments. The building was buzzing with people who thought the work produced was wonderful and a good time was had by all.”

“I was particularly touched by the involvement of a small group of three men who worked together on a vase. Two of the men had severe short term memory difficulties and lacked confidence the other was visually impaired. It was wonderful to see them working with Jane and supporting each other to produce a gorgeous unique vase that they had painstakingly produced over several months. They took obvious joy from the process and I was delighted that they had proof of worth in this task when they were losing so much from their lives due to their mental and physical conditions. To learn a new skill when you are losing others is a marvellous thing and should be reinforced at every opportunity. By displaying these activities on our web site and creating photo stories to play on our large screen to the elders at the centre, we ensure that they do not forget their achievements and receive positive regard from others.”

The ceramics are now on permanent display within the centre. Apart for the obvious beautiful ceramics on display in the exhibition cabinet there are two large ceramic pieces, which were to be tabletops, but were too beautiful not to be seen. These are now mounted on the walls in the main hall and look fabulous. Visitors comment on how beautiful they are and are amazed that our elders have done them. It all adds to the ambiance of the centre. The participants are delighted and are obviously proud when talking about what it was like to take part in the project. This project has also helped us settle in new service users to the centre. They have been able to focus on the creation of the works and be supported by elders who have built up confidence over the years. Staff have thoroughly enjoyed working with them and Richard and Jane. They all love the items created.”

3.5 Evaluator's feedback on the Reflections Celebration Event

Gill Laverick attended the celebration event on Tuesday evening 7th August 2007 and was able to report the following:

“There was a good atmosphere for the evening event with lots of friends and family in attendance. The hall was very full with standing room only for the speech making. The local Mayor was invited and spoke about the art works on display and how he felt he would have been unable to achieve the same results himself. He talked about the many achievements of the elders at The Grange, including the abseiling.

The evening provided an opportunity for the elders to show off their work and also talk about other activities they had been engaged in at The Grange. One participant had enjoyed working on the woodcarving but felt that projects should be continuous rather than what he saw as having a long gap between projects.

Due to a problem with the audio equipment the DVD made by Richard Broderick was just a visual display but was still popular with the audience. Participants had not seen DVD before and were able to point out the different pieces of art and talk about who had made them and what they thought of them. The elders were proud of each other's work, and supportive of activities even if they had not taken part. Some of the elders had not taken part in the reflections project but felt able to comment on the process because they had witnessed the pottery being made in the hall.

I interviewed Jane about the project. She was very positive about the process and outcome and felt that most of the participants had gained a lot from the project. She noted that the only vase that the makers were not pleased with was the “cabbage leaf vase”. This was a collaborative artwork, which was displayed at the back of the hall with the other pieces. I asked if this was due to the fact that two people worked on this in partnership but she felt that this was not the case and that the collaboration itself worked well.

I talked about the “cabbage leaf vase” with the makers who said that they had enjoyed the process of making the vase and had wanted to work together on it but they were ultimately unhappy with the end product, however the piece itself proved to be very popular and has been offered a home by Michele. In fact Michele is a great advocate of the piece.

“The cabbage vase that has been given to me by the makers will be on display at The Grange until I retire because I think it should be shown to as many people as possible. It is brilliant, even though the makers weren't keen on the finished article others love it like me.”

The exhibition at the back of the hall included the glass display cases with some previous work and the **Reflections** pieces, which were displayed on tables allowing people to get up close and have a good look. Elders were able to take their family and friends to look at the work after the speeches and before the buffet. People were as proud to show me the work of other participants as their own.

4 Achieving the aims

The project has been assessed and analysed against the aims which were set out in the funding application.

It was originally intended that the process and final products would form an exhibition at The Discovery Museum, however, the Discovery have changed their exhibition policy and no longer exhibit projects which are not directly linked to their resources and collection. However, a celebration event/exhibition took place in August and the artworks will also be displayed on The Grange website to ensure that the artwork reaches as wide an audience as possible and remains accessible to all and increases the self-esteem and recognition of participant's skills. The final products remain on permanent display at The Grange Centre.

The aims for the **Reflections** project were: -

- To develop and learn new skills
- To increase the feelings of self worth/esteem and self confidence of individuals
- To help fight disuse (both mental and physical)
- To encourage active participation in the arts
- To raise older peoples public profile

Aim 1 To help develop and learn new skills

This aim has been achieved. The project has helped celebrate existing skills, and has supported the development of new skills. Participants who had already done some work with clay were able to develop their work further creating very intricate work, while those who were new to the work acquired basic skills and began to develop their ideas.

Aim 2 To increase the feelings of self worth/esteem and self confidence of individuals

The project has helped to challenge service users' perceptions of their own worth and abilities and to continue to build on the self-esteem and confidence already gained by The Grange Day Centre service users. The project has in particular challenged users to move outside their comfort zones and become involved in taking their work further than they have in the past. Artists have worked to ensure a high quality working process and end product in the knowledge that both of these are needed to support the development of high self esteem.

Aim 3 To help fight disuse (both mental and physical)

By challenging participants throughout the project, the project has made people think and make decisions. This has been done by involving service users and other users of the centre in the planning and creation of all work undertaken. Participants were encouraged to learn new skills even though they may be losing others.

Aim 4 To encourage active participation in the arts

Participants have been encouraged to express themselves creatively and have been well supported in terms of practical assistance to realise their own ideas. The project has created close working relationships between service users and artists through which the participants have been introduced to new artistic mediums.

Aim 5 To raise older people's public profile

By publicly displaying all completed art work in specially made glass cases within the Centre, the project has not only shown the participants that their work is valued but has shown a wider audience just what can be achieved by elders. Members of the service users family and friends attended the centre with a great number of other visitors for the celebratory event and saw what the participants have achieved through the project. Everyone was impressed with the quality of the work on display, which would be viewed by many people over many years. The **Reflections** project is also included on The Grange website with a range of photographs and comments.

5 Conclusions

In conclusion, **Reflections** has been very successful and well received in all quarters. The process was challenging for both the artists and participants encouraging people to work outside their usual comfort zone, but providing support and praise throughout the process. This proved to be a good model, and although the process may have been slow, it was ultimately successful and allowed both participants and artists time to experiment and become confident with their new skills.

One particularly successful aspect of **Reflections** has been the involvement of artists who have previously worked at The Grange and have already built up a significant level of trust with some of the participants. The challenging nature of **Reflections** may not have been possible without this prior relationship. The Grange now has a robust arts programme and a pool of artists who are not afraid to be flexible and experimental. The implicit trust which the centre manager placed in the artists allowed them time to become acquainted, build a level of confidence with each other, to develop their methodology and nurture new ideas. This approach has produced quite spectacular results.

Infinite Arts has been involved in the evaluation of a number of the arts projects at The Grange and can see that each project is informed by those that have been preceded it and will in turn inform those that follow. Building on the success of previous projects, **Reflections** was able to take a calculated risk on the outcome of this project.

Credits

Photographs

Richard Broderick.

Management

Michele Wright

Funded by

The National Lottery through Awards for All
The Arts Council North East

Artists

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Richard Broderick

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