

Phase 3. Analysed feedback from group attendees (written and verbal) in relation to specific outcomes measures. Developed specific outcomes measurement tool for this group.

**Results 2020:** 10 walks, 37 people with a total of 95 attendances.

2021: 49 walks, 45 people with a total of 806 attendances. Positive user feedback.

**Conclusion** Evaluation of the bereavement walk and talk group demonstrates that the groups are beneficial:

- Positive impact on wellbeing.
- Reduce levels of isolation.
- Attendees feel understood/supported.
- Peer support is authentic and helpful.
- People have timely access to support.
- Volunteer-led.
- Walking and being outdoors (local park) benefits health.
- Cost/resource effective.

The model is collaborative, representative of our diverse community and can be replicated across service, e.g. carers.

#### P-188 GRIEVING BEYOND WORDS – AN INTRODUCTION TO ST CHRISTOPHER'S CREATIVE BEREAVEMENT GROUP

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10.1136/spcare-2022-HUNC.204

**Background** The Art and Music Therapists at St Christopher's hospice offer closed, seven week Creative Bereavement Groups for six attendees, all of whom are experiencing complex grief, exacerbated due to the pandemic. Attendees have undertaken twelve weeks of one-to-one specialist bereavement counselling and are referred to the group because they feel stuck or overwhelmed and need more support.

**Aim** To enable participants to access their intuitive inner wisdom through creative process, so they may experience and consequently bear their grief in new ways.

**Method** Within a safe, confidential, therapeutic space, a structure of weekly themes around death, dying and loss is offered. Drawing upon elements of myth and ritual, individual art-making and musical improvisation, participants are invited to inhabit the embodied landscape of their sorrow and express their grief through experiment with both art and music. For example, listening in to the sound of their pain, participants recently made individual drums with which to lament the loss of their loved ones, in community. Others have created sculptures from driftwood and stone, in metaphorical exploration of the heaviness that has set them adrift from life as they had once known it. Participants are offered the opportunity to verbally share as little or as much as they feel might be helpful to them. They are witnessed wherever they find themselves in the spiral of grief. The psychotherapists work with the group dynamics to facilitate the experience, honouring both the uniquely held experiences of individual grief and the collective, existential pain of loss that unites us in our humanity.

**Results** Qualitative post-group questionnaires indicate very positive results.

**Conclusion** A creative bereavement group, which combines art and music therapy, is a compassionate and effective way to bear witness and help those experiencing complex and challenging grief, when one-to-one therapy is not enough.

#### P-189 ABSTRACT WITHDRAWN

#### P-190 INNOVATIVE APPROACH TO CHILDREN'S AND YOUNG PEOPLES' BEREAVEMENT THROUGH NON-TALKING THERAPIES

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**Background** Increasingly our bereavement counselling service for children and young people was receiving referrals for complicated and traumatic bereavement. The traumas resulted from the nature of death, the circumstances around the death or the circumstances within the family. Often these young people were not ready to articulate their experiences verbally and/or were feeling socially isolated. It became clear that a different approach was needed. Evidence shows that people experiencing trauma benefit most from interventions that assist with regulation of emotions, positive sense of self and social support.

**Aim** To develop, deliver and evaluate a 6-week non-talking peer support group programme including an additional support Saturday for young people (11-17 years) who had experienced traumatic bereavement to process and express their grief without having to use words.

**Method** A literature search identified existing evidence-based therapies, equine, art, complementary therapy, therapeutic drumming, trauma yoga, and a programme was structured to incorporate these, informed by our knowledge of grief. Each week had a different theme to help address grief related issues. These were, Acknowledgement, Resources and Resilience, Remembering, Releasing Emotions, Self-Care and Endings. We gathered a steering group of young people to assess the material for suitability, incorporated their feedback and launched the first programme with them as pilot participants to shape and influence the delivery. Feedback from participants and parents was positive, after minor adjustments we launched the remaining 5 programmes.

**Outcomes** Qualitative feedback demonstrated overwhelmingly that participants found the programme valuable. They felt it beneficial being with other young, bereaved people who were able to understand and empathise with their experience. This helped them feel connected and less isolated. The project helped them to express and regulate emotions, feel less anxious and found a reduction in anger outbursts.

**Conclusion** This innovative work has been embedded into our service and outcomes will be disseminated to inform the national evidence base within the field.

#### P-191 TAKING MEMORY MAKING TO THE NEXT LEVEL WITH THE USE OF RESIN

Emma Aspinall, Michelle Kelly. *Acorns Children's Hospice, Birmingham, UK*

10.1136/spcare-2022-HUNC.206

**Background** Memory making is the process of creating mementos of a child with a life-limiting condition, who may be at or near end of life, providing a tangible and visual connection to the child who has died. Acorns memory making work already included sensitive and specialist use of artwork,