

The Cancer Professionals Podcast

The Cancer Tapestry: Storytelling and connection through art

Episode transcript

(Intro music fades in)

Liv 0:09

What if art could say the things people find hardest to put into words?

Andrew 0:14

It's not just- this is not, the tapestries I do are not about one person. It's not about, it's not about me being the great artist or anything like that. It's about- it's community art, so it's about involving as many people as possible. So I knew that right from the start that it was about- how do you get other people to tell their story about cancer?

Liv 0:35

Hello, I'm Liv, and my pronouns are she/ her

Paul 0:37

and I'm Paul, and I go by he/ him. Welcome to the Cancer Professionals Podcast, a podcast from Macmillan. In this series, we chat to a wide range of guests, including health and social care professionals to lift the lid on current issues faced by the cancer workforce.

Liv 0:53

In this episode, which was recorded in front of a live audience at Macmillan's 2026 Professionals Conference, we explore the powerful global art project, The Cancer Tapestry.

Paul 1:02

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Liv 1:24

This episode contains conversations about the lived experience of cancer which you might find upsetting or triggering. Listener discretion is advised.

(Intro music fades out)

Liv 1:32

Today we are delighted to be joined by three brilliant guests. So we have Andrew, Rodney and Eleanor to talk about the global art project, The Cancer Tapestry. The Tapestry has brought together over 1,000 volunteers to stitch together lived experience of cancer. Can I start by asking you all to introduce yourselves please, and tell us a bit more about your connection to the Tapestry- Andrew?

Andrew 1:53

So my name's Andrew Crummy, and I'm an artist known for designing tapestries, including the Great Tapestry of Scotland.

Rodney 2:04

Yeah, thank you. I'm Rodney Mountain. I'm a surgeon who's been based in Tayside for most of my working life, helping people with head and neck cancer. And on that journey you had the real privilege of meeting up with Andrew.

Eleanor 2:18

And I am Eleanor Ogilvie, I'm a Communities Manager for Macmillan, and I was delighted to be able to support the development of The Cancer Tapestry documentary.

Liv 2:29

Thank you. And thank you so much for joining us. Andrew, so the tapestry came about from your own lived experience of cancer. Are you happy to tell us a little bit more about that experience?

Andrew 2:40

Yeah, yeah, I can take you through it. So, about 2017, I had what I thought was a sort of developing cold in my throat, and I couldn't get rid of it. And I think my daughter was applying for art college, and my brother drove. We all went to for the interview and I could hardly speak.

3:03

And when we were coming back, my brother said to me, you're going to have to go to the doctor about this because this isn't right. So I went to the doctor and immediately the doctor referred me to get a scan or biopsy that night.

3:15

So I went to Livingston and all these doctors were looking at my throat and everything and they were sort of peering and they were looking at me and they were looking really worried.

3:26

And I'm sitting there going, Oh my- I thought I just had a cold, a bad cold. And so, and then they said you'll get the results in a couple of weeks. And I got letters giving me an appointment and I was going to go to do a talk at North Berwick about The Great Tapestry of Scotland.

3:46

And I thought- I'll just phone up to see if I can change my appointment. So I sort of phoned up and then his doctor phoned me back and I didn't think, I didn't think I had anything. And he said "oh, I could just tell you over the phone".

4:03

So I was in my studio by myself. And I said, oh, that's fine, as long as I can change my, my date from, from, from, from my results. He said- oh, you've got you've got throat cancer and- Oh my God, I was really shocked.

4:16

And looking back now, that was not the way to tell somebody about cancer. And I said to him "am I going to die?" and he says "oh, no, no, no, you're not going to die. You're good, you'll be fine".

4:27

And I put the phone down and then I'd phone with my wife and then I'd tell my kids that night, everything.

4:31

And so eventually I got to a stage where we went in to get my plan, where they tell you how you're going to- how you're going to get- what they're going to do to you.

4:50

So I went in there and with with Carmel, with my wife was behind me taking notes, which was a good thing to do.

4:57

And also was a smiling doctor Ioanna, who became part of this project.

5:04

And I thought there were loads of people in the room, but there wasn't apparently.

5:08

But within about 3 minutes, I just sort of- they gave me so much information. I got so upset, so quickly.

5:14

And there was just like, I was really glad that Carmel was there taking notes because I just lost, I really lost the plot.

5:22

And then so, but then they told me the plan and then I'm parked in this journey for

cancer treatment, you know, so eventually through a friend of mine said, oh, there's this guy Rod Mountain who is an ENT surgeon in Dundee and he could give you advice if you want.

5:46

So we got in contact and Rod was really nice to me and I was really trying to work out what this meant and everything.

5:53

And he- he- so I get into the first big session of chemo.

I got 2 huge bouts of chemo and it was blasting me with this stuff.

6:07

And halfway through it, Rod phones me up and I'm sort of sketching away because my way to deal with this was if I could just draw while I'm in hospital.

6:20

At least it will relieve the boredom of getting all this stuff pumped into you.

6:24

And then Rod phones me halfway through and I'm sort of beginning to lose energy and everything with the chemo.

6:30

And he says to me, He says to me.

6:32

And when you, when you when, when, when you get better, you could think about doing a cancer tapestry because you've done the great tapestry of Scotland because I know you do all this stuff. And I thought- my god, this guy thinks I'm going to live.

6:50

And umm, but then that night when I was trying to get to sleep in the hospital, which of course is very hard to do, and I thought, actually, that's a really good idea.

6:59

If I do get better, I think it's something I could, if I do get through this, which was, you know, that too.

7:07

And nobody said I was going to die.

7:09

I wasn't on palliative care or anything.

7:11

So I thought when I do get better, I think this could be a good idea.

7:16

And then Ioanna, the next day, my oncologist, she came to me with her drawings.

7:21

And so this doctor, my oncologist came to me with her drawings.

7:24

Because she saw me drawing.

7:25

And she said- oh, I draw as well.

7:27

And then these other doctors were behind her and they were sort of- you could see they were thinking- why is this oncologist showing this person her drawings?

7:40

They looked confused.

7:42

And I just thought it was a very nice gesture by Ioanna.

7:44

And I thought she didn't need to do that.

7:47

But again, she sort of was trying to humanise the process, you know, and she's been, she was, there was a lot of empathy there.

7:54

And I thought that and Rod was the same- this sort of human contact was really important for when you come to cancer treatment because it is a sort of factory that you go through being in trade.

8:05

So that was a very long version of the story.

Liv 8:08

Yeah.

8:09

No, thank you.

8:09

Thank you for sharing that.

8:10

And I think we do have on the slideshow, it will come up a picture of your kind of that early sketch that you created.

8:17

What was, was it quite a natural route for you as an artist to kind of turn to drawing as a way of - was it kind of to express yourself?

8:25

Was it what was what was your intention for kind of doing those early drawings?

Andrew 8:29

Oh, just because I'm sitting there.

8:31

I mean, I draw every day.

8:32

I draw and paint every day.

8:33

I'm somebody who draws and paints and designs things and so that's what I do.

8:37

And if you- for a week in hospital, I thought if I go in with a sketch pad- I went and bought an iPad, Carmel said- go and buy an iPad because that you can just sketch when you're in like The Western General hospital in Edinburgh.

8:53

And I thought, OK, I'll do it.

8:55

So I bought the iPad and then I didn't, I didn't use the iPad because I felt we would potentially stand out in a ward and these nurses come by and these other people really at the end of their life and everything.

9:06

And I thought, I can't do this, but I could do a sketch pad.

9:09

I thought a sketch pad was ok for some reason.

9:11

And then so I started sketching and... the NHS staff are fantastic, I have to say, the NHS is amazing.

9:19

It's incredible what they could do for me and for other people.

9:24

And you could see that.

9:25

You could see the sort of caring that was coming through.

9:28

And so I was like documenting all that, like how I was feeling, but also just just generally sketching.

9:34

So if a nurse came and helped me up with just I've got a name and things and just or the doctor or whatever, or try to document the chemicals I was getting pumped into me and all that sort of stuff.

9:46

But the drawings actually came out of it were really sort of, in the way quite confused, and it was it was too much information.

9:54

And a lot of- one of the issues I probably had with the consultations and things that they would always just give you far too much information.

10:01

And within about two minutes you'd sort of like... you couldn't process it because you're not, you're not a health, you're not a doctor, you're not, you're not within the health industry, if you know what I mean.

10:13

So my way was just to just to draw and just try to understand what I was going through.

10:18

And that was the sort of- because I draw every day.

Liv 10:22
Yeah. Oh, brilliant.

10:24
And Rod, if I bring you in.

10:25
So, yeah, Andrew's mentioned how you met and and that you mentioned turning this work into a tapestry.

10:31
Where did that idea come from?

10:33
And and what were those kind of early steps?

Rod 10:35
Yeah. I mean, a really good question.

10:37
And I've always believed in the tower of arts and creativity in healthcare, that it is part of our, yeah, the therapy that we provide for people.

10:48
You know, we- being a doctor, as a surgeon, we're so narrowed down into that sort of science of the operations and the drugs and all that sort of stuff we do.

10:57
And yes, you need that and that, that quantitative stuff.

11:00
But the qualitative emotional side of what we do is equally important.

11:04
And I've always really believed in the value of open design and what it can design creativity in healthcare.

11:11
And I think we've seen that more and more.

11:13
I mean, Andrew, you've been with parts of quite a few conversations where internationally that's recognised it's you can measure the benefits.

11:24

So we need to do more of it.

11:25

And I think there's just- as a project lends itself beautifully to easy ways in to get people engaged in something creative.

Liv 11:35

Yeah. Oh, that's lovely.

11:36

Thank you.

11:38

And what were your original hopes when you had that idea and you both kind of agreed, yeah, we could turn this into something bigger.

11:46

How big did you want it to become?

11:47

What were you thinking when you initially decided on the tapestry?

Andrew 11:50

Andrew, you.

Andrew 11:52

Well, there were three of us, it was, it was Rod, me and Ioanna.

11:55

We met up after I sort of had gone through treatment.

11:59

Sort of recovered for about 6 months, Ioanna phoned me up and said- oh, we should do this cancer tapestry.

12:08

And then so we all met up and that's, that really started it.

12:13

And then I sort of began to take my sketches and build, start doing bigger paintings of how I felt and everything, and then began to work out how to do this- how to involve other people in telling their stories.

12:27

That was that's quite important to the tapestries that I do.

12:30

It's not just this- this is not- the tapestries I do are not about one person.

12:35

It's not about, it's not about me being the great artist or anything like that.

12:39

It's about community arts.

12:41

So it's about involving as many people as possible.

12:44

So I knew that right from the start.

12:46

That was about- how do you get other people to tell their story about cancer.

12:50

It wouldn't be just, it could start off with my story, but my vision was that it was much more holistic than that.

Rod 12:59

So completely and I, you know, I don't really understand or know anything about the value of community arts, you know, where where lots of small contributions can come together to something much bigger.

13:11

And I think that's very obvious.

13:13

And you will give you an understanding of the process that from the smallest contribution of just putting in one stitch to doing a small little panel or to contributing something bigger, everybody can actually contribute to these tapestries, is the real beauty of it.

Liv 13:29

Yeah.

13:29

Oh, that's so nice.

13:30

And how did people initially respond when you spoke to them about the idea and and getting involved?

Rod 13:35

I mean, I think all three of us would respond that there's been a universal- people embraced it, they loved the idea and they've seen the benefits, you know, the conversations that you have of, you know, the storytelling that goes on when two people are together, working, doing a little bit of stitching together, that opens up wonderful opportunities for conversations.

14:00

I'm going to give you Sims, happened quite often.

Eleanor 14:04

Yeah.

14:05

I think that's what drew me absolutely to the to to the project, what it was trying to do.

Liv 14:11

Yeah.

14:12

And how, how did Macmillan get involved Eleanor?

Eleanor 14:13

Well it was through a documentary and producer John Gill, who he had worked for Macmillan as a service designer.

14:23

And I had worked with John a little bit and we were working in Scotland and something.

14:28

So I was linked in to him, and he just posted up that it was he was looking for his support to do this beautiful documentary about this cancer tapestry.

14:37

And I thought, oh, that looks amazing.

14:39

And I had already been managing the, the Macmillan digital storytelling project.

14:44

So we've got 100 digital stories.

14:45

So that- the creative element and of, of, you know, producing, you know, you know, in sharing your life experience was, was really embedded in what I was not already doing.

14:56

And I saw that as another another avenue to do this.

14:59

So we sponsored the the documentary, which I was really delighted that Macmillan supported.

15:06

And John made just the most beautiful job.

15:10

He's so creative and he wove the stories together beautifully.

15:14

So I hope you take the opportunity to watch the full thing.

15:17

It really is.

15:19

It brings to life everything and more than we'll ever share today.

15:23

Yeah.

15:24

So so that was that was how Macmillan started.

15:27

And then I think we kind of went on and did events together, we had a World Cancer Day event in Edinburgh.

15:35

And we went to launch the documentary with little pockets of community-based events as well, where we just want to engage with our kind of professional, our personalised care services in Scotland called ICJ- Improving the Cancer Journey.

15:50

So we had a couple of hook-ins with them, you know, just to bring it to closer to to home.

15:57

But then the sharing of the lived experience for me was obviously that's what we do in the sewing.

16:04

But you know that that that way when you ask people to tell their story, it's quite a difficult time, so.

Liv 16:10

Oh, brilliant. Thank you.

Paul 16:13

So Andrew, I'd like to maybe talk a little bit about how this project started to grow, how it started to develop into a bit of a community project.

Andrew 16:23

So, if you take the sort of the projects, the 20 or so tapestries I'm involved in, they all go on the same sort of route, which is what you try to get one panel up and running.

16:34

And then once you've got 1 panel and people can begin to see what you're talking about and then you you sort of build it very slowly, sort of organically grows.

16:43

And this is the way the cancer tapestry has grown.

16:46

So the very first panel we developed is this one here was, is the very first panel.

16:50

And that, and that was the- this woman had done the great tapestry of Scotland and her, her daughter lives around the corner for, for, for where we live in Cockenzie.

17:01

And she said, Oh, my mum's got breast cancer and we don't know what to do and everything.

17:07

And could you, could she meet up with you because, because she's a friend and, and in the back of my head, I'm thinking, oh, she's, she can maybe do the first panel, you

know, so she came to my studio and as she says in the documentary, I went in there just to talk about cancer.

17:31

And I came out doing the whole panel.

17:34

And then she sort of like really ran with it.

17:38

And she, she would, she would take it everywhere with her.

17:42

And she would, she would, if she went to a hotel with her husband, she would say, oh, there's the porter.

17:48

He'd put a stitch in and she just- anybody she could ask.

17:52

So in, in that image there, which you see there of the head with the, the shaved head- in there is the initials of about 120 people who all put a stitch into that tapestry because a lot of them were just putting 1 stitch.

18:07

And then the, the, the, the idea of people adding their stories into the, the circles really began to develop with this panel.

18:17

And then Ioanna got us to go to two cancer professional conferences in Dunblaine and Glasgow.

18:23

And then Ioanna with them get these sort of things of sort of really successful sort of cancer surgeons and she'd drag them across and she get them to put a stitch in and they'd be smiling as a print stitching.

18:38

But they don't they didn't, but they looked a bit confused as well.

Rod 18:41

I think they should know how to stitch.

Andrew 18:45

And they said to Rod, Oh, he always said to Rod, you know, well, you could put a stitch in Rod because he he must be skilled in that.

18:53

So it was quite funny, a lot of it because it was just sort of like- why are we putting a stitch into this.

18:59

But anyway, so we built this.

19:01

So that was the start of it.

19:03

And then she made a little video of herself, her own personal story and and that's what really kick started it.

19:09

And then the second one was my wife- she began to take one of my paintings.

19:16

I drew it up as a panel, but of the day that Ioanna told me about the cancer experience I was about to go through, all the chemicals that was going to go but into me, etcetera and that and the radiotherapy and things.

19:31

So so that was- that's- that was our family panel.

19:36

So that involves our kids and everything, but also stories of people that that we know have passed away from cancer.

19:45

And at the bottom is the my, my family, because a lot of my family have passed away from, from cancer as well.

19:52

So, so that's how it began to-

19:54

So you just build it very slowly.

19:56

You get the 2, you get 1 panel or you get 2 panels and then it's off like it began to-

Ros 20:02

This is a lovely panel.

20:02

So this was Walton on Thames, this is sort of down-

20:05

This is only English panel that we've got, although there is one sort of started in Leeds, a thing called the Mount Felix Tapestry, which is about ANZAC.

20:18

Survivors from Gallipoli and they, but they, the women that were doing that they had seen I had started the cancer tapestry, so they were interested.

20:29

So I ended up doing a workshop down in Walton and one of the really nice little panels-

20:35

There was just a little panel of a kidney there and that was a sort of a granddaughter who- she wanted to celebrate her grandmother had passed away from cancer and I think we've got that recorded somewhere.

20:48

So this, the stories, the personal stories really began to, I would say probably become the main thing where you're trying to gather 1000.

20:58

And what I mentioned is we're trying to gather 1000 stories of cancer and then to translate them into these circles, which are all based on the cells of, of cancer.

21:09

So it sort of organically grows, if that makes any sense.

Paul 21:12

And Rod who else started to get involved?

21:15

Because I know in some of the conversations we've had, we've talked about how how it's evolved.

21:20

And as you said, Andrew, you know how it's began to grow organically.

Rod 21:26

Yeah, I suppose it's grown to us taking them out and showing them.

21:30

And then it's the likes of this conference of having them on show in a conversation that people say, oh, yeah, I'll, I'll- that would be wonderful.

21:38

I could take that out and do it with a group somewhere.

21:41

I mean, that that's been quite an experience we have by physically taking them out.

21:46

They're difficult to actually just show online.

21:48

You actually have to bring the physical tapestries to come up close and have a look at it so that that organic way of, you know, small taking them on display, conversations with people and then triggering more people getting involved.

22:03

It's organic, as you said.

22:04

So we don't have a script for how.

Andrew 22:06

And Rod said to me, one day he says- I'll be your roadie.

22:10

I'll drive in.

Rod 22:12

I'm Rod the roadie

Andrew 22:15

And it's stored in his house and then he takes in.

22:18

So the whole thing is designed to go into his car so he can drive anywhere, which is, I mean, I mean, it's, it's so nice of Rod to do that, but I think it's just, he's committed to the project as well.

22:29

So, so we have a laugh as well.

22:31

So it's like, but we've taken it to quite a few places and it just, it just keeps growing.

22:37

It keeps building strength.

22:39

And but we're approaching now about 10 panels or 10 metres of panels, which is substantial in a project that's really had no funding.

22:47

This is all voluntary.

22:49

So it's all and everybody who contributes, you know, it's just asking them, would you like to, would you like to tell your story?

22:59

You know, and actually what you generally get is they're quite happy to do that.

23:04

And it's, it's so we're at an interesting stage now where you can see the impact that it's making and you can see how people respond to it.

23:16

And it's, it's really powerful.

Liv 23:18

I think we've seen that as well when it's been on display.

23:20

Even just looking at the panels and reading some of the messages, it is really emotive and really beautiful to look at.

Andrew 23:25

It's not for everyone.

23:27

It's obviously it's a difficult story, but at the same time, what's interesting is that it's because it's quite beautiful as well.

23:34

So it's like, it's a contradiction.

23:37

But actually I've had people come up to me say I'm so I feel so privileged that my cancer story is in there.

23:44

But actually we're really privileged that we've been able to gather stories so far and we want to tell them well, and we want to respect it and, and, you know, and tell that story because I think it's a really, it's a really important thing to tell.

Paul 24:02

And, and can we just, can we just talk a little bit more about how people actually contribute?

24:08

Because I know we've, we've got the panels, but we've got the small circles.

24:12

We've talked about kind of a stitch.

24:15

How can people actually get involved?

24:17

What do actually people do?

Andrew 24:19

Well, the main, but I mean, there's different levels of doing it.

24:22

So you can put a stitch in, the next stage is you can do these like little circles you see everywhere.

24:28

And the idea is to gather 1000 of those circles and have 1000 stories of cancer or what cancer experience.

24:38

And then within that you've got these, what we've got so far is these really sort of, really powerful stories that are really quite small device, but each one contains a sort of a gem of a story.

24:54

Then there's the bigger panel which they can stitch, which is maybe a more of a commitment.

24:59

And then so I mean, all of them are really beautifully, they're all beautifully stitched, but there are some really exceptional stitching in here.

25:08

So you get people who just just just- it's absolutely stunning and the standard of stitching as amazing.

25:14

So there's that level as well.

25:16

And then we've moved on to this two metre by 1 metre panel, the Macmillan one, which is the first of these big ones where you're gathering 100 stories within with one panel and that's looking fantastic as well.

25:29

So there's different levels of getting involved.

25:32

And if you want to, I don't have to design everything.

25:36

I don't have to draw all the main things.

25:38

All, all these big images at the moment are mine.

25:41

But the Mexican panel, which we'll come onto later, that that was drawn by someone else.

25:46

So it's not about- it's about building this, this, this, this big artwork that tells a lot of stories and raises some hopefully a lot of issues that that I think need to be talked in a positive and caring way.

Eleanor 26:04

But you can see different levels here.

26:06

I think that you can just put a stitch in, but then individually you could do your own circle.

26:11

So you could work on your own, but then collectively a group could get together and do a collective panel, which is a different level.

26:18

But then the Macmillan pattern that we'll share is it's more of a collective.

26:22

So it's like people from all over, you know, nobody's coming into the one space.

26:28

It'd be- we're, you know, convening all of that together.

26:31

So we can see the different ways in which, you know, it can transfer to however people want to get involved.

Andrew 26:38

So if you take- so a lot of it is about people coming together.

26:41

So if you take- this panel here was done in Mexico, in Guadalajara.

26:45

So, and this is a good example, it's about it's a group of women who've all experienced breast cancer, but they come together every week anyway.

26:53

And they, they like a project that they can all sort of share and they can talk about and they can contribute.

27:00

So it gives them a focus.

27:02

But at the same time is- what you're really trying to do is it's about bringing people together.

27:07

And so there's the community side of it and what that means.

27:10

And that can be quite profound and supportive towards each other.

27:15

So, and it's, you know, getting together, have a cup of tea, have a coffee, have a biscuit or whatever, you know what I mean, it's a, and sometimes it's people who maybe just maybe their husband's got dementia or something and they just want a couple hours off each week just to sort of try and get better, bit of me-time and have a nice experience.

27:38

So it's things like that, so it's not just about producing an artwork, I guess it's got a wider sort of health benefit, I think.

Paul 27:45

And what is it about kind of creating something together?

27:49

What in your experiences, what have you seen it do for people?

Rod 27:53

Yeah, I mean, I've I've the the conversations that just sparked in that group type environment.

28:00

You you couldn't actually orchestrate that and easy with art, a creative art related method for want of a better term.

28:08

It really works.

28:09

If you walk into a room that people start chatting, it's not a quiet room.

28:13

So there's a lot of conversation going on.

28:15

And I was just thinking of groups that have embraced this.

28:17

Up in Dundee, there's a charity called CanDu- Cancer Dundee and they're stitching one at the moment.

28:24

And I can guarantee you, you if you went to the actual premises, it'll be down there in the charity office, people coming in once or twice a week, all getting together and stitching, helping each other,

Paul 28:36

Eleanor, anything you want to add?

Eleanor 28:38

Yeah, the, as I, I'd mentioned before about the digital storytelling project, and we formally evaluated that with Macmillan.

28:46

But one of the surprising outcomes from that was the therapeutic benefit that people got of just sharing their story.

28:53

But for me, this, this is kind of that shoulder-to-shoulder stuff.

28:57

You know, the, you know, the focus is on the work, the focus is on the table.

29:01

And when you can take the focus away, people feel freer and will share much more readily and easily.

29:08

And that's where people very often surprise themselves with what they share.

29:12

Because you say, well, I didn't know that that was in there.

29:15

You know, you've you've asked me to deflect on an experience in a way that's it's created, but it takes it away from the person and the emotion of it and that they can make somebody said they repackage it and it's like taking all this messy stuff that's been in their head very often they've felt they've buried and didn't know that it was there.

29:33

But this process of actually thinking about it, how they want to present it to the world and how someone else will observe it or hear or share it makes them conscious to think about that repackaging of it in some way.

29:47

And you know, that's been hugely therapeutic for a lot of people, they say-

29:51

I didn't even know that that was stuck in there.

29:54

And this process has allowed me to really bring that out and work through something that I didn't really know.

30:00

It was deeply, deeply suppressed and very, very often never shared ever with anybody.

30:06

They'll say I've never even shared this with my husband or my family.

30:10

But here it is.

30:10

I'm telling the world now.

30:12

So it's is that therapeutic benefit and I think, you know, we we hear all the time with the isolation of people, you know, cancer being a really isolating experience, but this brings people together, that community element, all the togetherness of it.

30:26

It's like a a pill for isolation, you know, and that that comes back to the community art but it's also the personal reflective part of it, I think.

Paul 30:37

And Rod, from your perspective, kind of what does maybe- and Eleanor you've touched on it a little bit-

30:43

What what kind of might, what have you seen come through the tapestry, which maybe didn't come through a clinical consultation?

Rod 30:52

Yeah, I think it's definitely taps into the really importantly the emotional elements of of of care.

31:01

As I've mentioned earlier on, you know that that qualitative difficult to measure stuff but vitally important.

31:08

It it really taps into that.

31:10

And I I do a lot of teaching of Med students.

31:13

I still teach Med students and I teach them art and design and the value of that in healthcare.

31:18

And you know, by the end of a module that they're hopefully quite clear that we need a mix of the quantitative stuff that we do and the qualitative.

31:27

And I think this really is a wonderful example of the emotional importance of, of, of what we do in healthcare, no matter who you are.

31:38

And I've, I've, I'm starting to use the tapestries and the images of the tapestries as a teaching tool now.

31:43

So in other words, a group of medical students, so they're actually putting them up and using them as a trigger for and a start of a conversation.

31:52

You know, what do you see?

31:53

And that's what's what's.

31:55

And then tell them a little bit about the stories.

31:57

And that opens up a wonderful learning opportunity for people that are healthcare workers.

Eleanor 32:04

I think what was really important for me is, is what matters to people at that point in life when it's really tough, and they'll not talk about treatment or they'll talk about what absolutely matters.

32:16

And that's what they put into that work.

32:18

And one of the slides that are shared is a spade in the garden and you know, in a very perfunctory look at that, you thought oh- somebody had a hobby.

32:26

But when you actually understand the story behind that, they said, this was the point in my life where I understood that I had the strength to dig again and I had the hope that whatever I was going to plant I was going to be here to see it come to fruition.

32:42

So these that's the depths of it.

32:44

They look pretty, but the depth of the story underneath is really a poignant and very significant, I think.

32:50

And and that's what people, I think want to share that that that small, significant point in life.

32:58

You know, it's it's really great.

Andrew 33:01

So if they want, if somebody wants to do a circle, we have a little kit you get, so you get, you get the circle on the linen and you get some threads and you get some guidance on how to do it.

33:12

And you can do it in your house.

33:14

And then it's attached.

33:15

It can be attached to a panel.

33:16

So you, you can, you can do it in your own house.

33:20

You can do it as a group, but you can you get this kit and you've got you can get guidance from that as well.

33:27

So it is with some Yeah, people are, they are.

Rod 33:32

I mean, there's so many people out there.

33:33

And I speak with some of my medical colleagues who have been inspired by this and said, oh, I can't stitch.

33:39

I can't do that sort of stuff.

33:40

They they've got some of those, they took them away and they've actually created.

Eleanor 33:44

Are they surgeons?

33:44

That's not the issue.

Rod 33:49

Yeah, no good question.

33:50

But you know, people can do this.

33:53

And that's it's it's, it's

Andrew 33:56

Most of the people on this that you've seen- 95% of them are new to embroidery.

Liv 33:59

Oh, wow.

Andrew 34:00

So it's like you only get a few that are really, you get fantastic people who are really great.

34:05

And they just they they sort of sort of lead in a sort of usually in a gentle way.

34:11

But the vast majority with all the tapestries, it's it's new to it because everybody can put a stitch in.

34:16

It's such an ancient craft that goes back a long, long way.

34:21

And it's a very multicultural craft as well, which goes back all the way to China, through the Middle East, Eastern Europe.

34:29

It's fantastic, one of the oldest crafts in the world- we were talking about it last night- the needle and the thread.

34:36

So it's it's it's such a simple device, but yet it can be so powerful.

Ad

Liv 34:42

We've heard Eleanor mention earlier in the conversation the documentary film about The Cancer Tapestry.

Paul 34:47

And if it's caught your interest, it's definitely worth watching.

Liv 34:50

It's called 'A Good Thing to Do: Andrew Crummy's Cancer Tapestry, and it's available to watch on YouTube.

Paul 34:55

It really brings to life the people and stories behind the tapestries this episode talks about, and gives you a much deeper sense of the creativity and community involved.

Liv 35:04

Yeah, I really loved watching it.

Liv 35:05

If anyone wants to see it for themselves, they can follow the link in the episode description.

Paul 35:09

Now let's get back to the conversation.

End of ad

Paul 35:13

Rod, I'll ask you this question kind of from your experiences and especially talking with your students that you've mentioned, has any of this changed the way you think about supporting people with cancer?

Rod 35:26

Yeah, I think that that really importance, as you said, you know that what matters to you question and quite often spending time with people and deeply listening.

35:36

That sort of empathic understanding of people.

35:38

You'll often tap into their other interests, their creative interests and then helping steer them back into those roles that can help, you know, just add a quality of life to them during a tough time.

35:51

So, you know, just conversations that get away a little bit from the nuts and bolts of, of, of the treatment that you and the stuff that you already-

36:01

It might be gardening, it might be stitching, it might, you know, painting.

36:06

Let's let me help you get back into that as an individual and try and personalise care through that route I think is is super valuable.

Paul 36:15

And, and from where we are kind of now with the tapestries.

36:18

And I suppose I'm going to ask each of you what, what does the tapestry mean for you at this present time?

Andrew 36:26

A tapestry that is growing, it's getting bigger and it's going to go to the next.

36:33

I think it's going to go to the next stage now because it's taking a long time to get to these first ten panels.

36:40

And you can see the impact that it's making.

36:43

I was saying this last night that it's a good time to review it and see- are we doing the right thing?

36:48

Is this, is this a good idea?

36:50

And if it is for what, what, what is it performing?

36:54

What, what, what are we doing here?

36:56

And you can see, you can see how it people react to it.

36:59

You can see that it can attract people into it.

37:02

And I think it's, it can now go to a much bigger scale, you know, like The Great Tapestry of Scotland is 160 panels.

37:10

I mean, cancer is a much bigger story than a national story because it's a global, it's a global issue.

37:18

And I think that the Mexican panel so beautifully illustrates that.

37:22

And also the Walton on Thames one which is behind me does that as well.

37:26

But its a global theme that I think everybody has a story of cancer.

37:36

And so this to me, it's just this is the beginning of it.

Rod 37:41

Actually, Paul, I think there's an opportunity in time today together with Macmillan and

we've started a conversation, said this lends itself beautifully to looking at marginalised communities and to make that a challenge for us in our next stage of going forward to say- how do we do that?

37:57

How do we you use tapestries as a way to get in helping people in those communities?

38:04

So I think that that's something that I think from today, we could probably start a new conversation and and actually put them into into action.

Eleanor 38:13

And I think for me in that the stories matter and to that, that traditional storytelling that, you know, deeply listening and giving people a really creative way to to tell their story, to share their story.

38:29

You know, and I'd like to see, you know, tapestries bringing, you know, maybe reducing some of the stigmas around some communities that we want to engage with as an organisation to take the focus away from the cancer, put it on the table and let people in their own way gently, you know, help us to understand even in how they're experiencing kind of sort of in their community.

38:53

So that's why we love to see, you know, some joint work going forward.

Liv 38:58

That's really powerful.

38:59

Is that a good time for us to share the panel?

39:02

Yeah.

Eleanor 39:02

So this is the, we've been working on it in a couple of years, but this was one of the ideas we had is- we said about the the small kits.

39:12

So it's a joint piece of work.

39:15

Still my lovely branding here.

39:17

This was my handy work here.

39:20

But we did want to gather individual stories, so it's an easy way to get involved.

39:28

You know, we put kits together and in each kit was we asked people to donate to Macmillan.

39:34

So they were happy to do that.

39:35

So people took the kits away they worked away at home, usually individually.

39:40

We put on some nice stitching workshops for a lovely artist who who left us some, you know, nice videos of how to do all the different stitches so that YouTube is full of them.

39:49

It's so easy, you know, take it away.

39:52

You can work away on your own with it.

39:53

And we just posted these kits out to people, but we wanted to keep the stories alive.

39:59

So I asked them to post them back to me with a little photograph of their circle.

40:03

But the content of what that meant so that we can, you know, that we can really explain to people and people can engage with the meaning behind the the stories.

Andrew 40:11

But I think, yeah, we have to say one thing here.

40:13

Is that this.

40:14

One here, has been stitched by Eleanor.

40:19

So she's she's now the chief stitcher of the whole project.

Paul 40:23

Do you want to say anything about the, the signature stitch in the corner here?

Rod 40:28

Yeah.

40:28

We took the some of the panels to the Tour de Four.

40:32

That was that Sir Chris Hoy set up in Glasgow and we're lucky enough that he came around to actually stitch his signature it, he signed it and we stitched that onto the tapestry now.

40:46

So this is going to become an annual part of the Tour de Four as well.

40:50

And getting involved and again, we did it together with Macmillan.

Liv 40:55

Yeah, thank you very much.

Eleanor 40:56

But you can see how it's easy to add and grow it.

40:59

And but the I think people, if you said Andrew, they just feel that they're part of something, you know, they can see their own story and their own experiences.

Rod 41:08

But there's one on here who we've ran-

41:12

We showed the tapestries in a little village hall close to where I live in North East Fife.

41:16

And one of the ladies in the audience at the end of it came up, took one of the panels and went home.

41:24

And I know her and I know her back story and two sons that had died in their mid 30s from bowel cancer.

41:33

And she came back to me personally and with a little notice saying this was absolutely life changing in her life because she hadn't had the opportunity over years and years to just ask to express what she- her feelings in relation to her two children that had died in a tapestry.

41:52

And if any of you come and have a look at it, that's the one with a fish on it and her sons were keen fishermen.

41:57

So she's put a little bit of their personalities in.

41:59

So in a beautiful way that- wow, you had the the effects on on her person was it was was incredible.

Liv 42:08

That's beautiful.

42:08

Thank you.

42:10

And Eleanor, what are the plans for the Macmillan panel?

42:12

Is there the plans for where it's going to be displayed?

Eleanor 42:15

I suppose I would love it to be displayed in the Beatson Cancer Centre in Glasgow, because that's where Ioanna is the Chief Medical Officer and that's my local cancer centre as well.

42:30

So, and you've got a Macmillan centre there as well.

42:34

So I would, that's where they would love it to be because I think that would be a lovely home for it.

42:38

Or in any Edinburgh cancer centre as well.

Liv 42:42

Yeah.

Rod 42:42

And I think this should probably be the start of a few of these, you know, the first Macmillan tapestry.

Eleanor 42:49

We would love to get a bit of digital technology in it as well.

42:52

We've asked some of the stitchers to record the story and join the documentary, the documentary maker gave us a little bit of kit that you could use a QR code and it would, it would then pick up on the different panels and you would hear the person telling their own story.

43:10

So, you know, I want to make it interactive so that people really, you know, they don't just look, but they look deeply and then they can appreciate the stories behind.

Liv 43:19

Yeah.

43:19

To hear directly from the person who stitched it.

43:22

Yeah.

43:22

That's.

Eleanor 43:22

So just just trying to think of ways of bringing all of that to to the people that are looking at them.

Andrew 43:29

It's the responses you get from that when we display it.

43:32

And then you always get people coming up and starting to tell their story.

43:37

And you can spend a whole day just one person after another just come up and then to look at it and they go, oh, yeah, my auntie died of cancer.

43:46

And then they tell you the whole story and it just triggers this sort of thing.

43:50

And then people, you know, people start crying and but it just, it just opens up, not for everybody, but for a lot of people.

43:58

It's interesting and it can.

44:00

Yeah, it's good.

44:01

It's quite intense at times, you know, so.

Liv 44:04

Yeah.

44:05

And could you, I know we've spoken about the kind of translating across cultures and and reaching different communities.

44:10

Could you tell us the background to the Mexican panel as well?

Andrew 44:13

Yeah.

44:13

So there's.

44:14

So I went to Fraser McLean, who introduced me to Rod.

44:20

He emailed me a few years ago and said, oh, I think I found a group in Guadalajara who who want to do a panel.

44:30

So and then it turned out I was doing a TEDx talk there last year and Pina and this group of breast cancer survivors had been doing this this panel.

44:43

And when I did the talk last year and they were invited to the, the Tedx talk and they brought this panel finished and they said we're giving it to you to take home to Scotland.

44:55

And they were just so proud that they had done this, this artwork, which was the material, the the yarn is all Mexican.

45:07

That's a Mexican style style of stitching.

45:10

It's quite that in a way, it's quite different from the rest of them.

45:13

But the same time they were so keen to make a connection with Scotland and, and the UK and they were, so they were so warm and friendly and they were just, they just wanted to tell their story.

45:25

And it's quite a different story that you get in Mexico, particularly through Onco y Vita, because this is- just getting drugs and getting treatment is a, as a real issue.

45:35

They don't have the NHS there and they often deal with refugees and people who are trying to get to the States and all that sort of stuff.

45:42

But, and it's also the very, there's a lot of Catholicism in this, this, this panel.

45:49

And also the, the main, the main image there was designed by animator for Disney.

45:56

So he was doing that design, doing workshops with the, with the Onco y Vita group and then flying off to Burford, Disney, whatever.

46:07

So it's quite itself.

46:09

It's it's got a whole story contained in it, but they're so keen and now they want to, they're going to do another one as well.

46:17

So, so it's it's, and there's another three panels here that are hidden.

46:23

Yeah, yeah.

46:24

And they've each got a really powerful story as well.

46:28

There's so much content in these, you know, because we have gathered quite a few stories so far.

46:33

We're well on our way to 1000.

46:34

But it's like the it's amazing how far we've come and it's still growing.

Liv 46:42

Yeah, Yeah, that is incredible.

46:44

And I think you mentioned for the Mexican panel that there's none of the stitches spoke English.

46:48

So I think it's also a beautiful example of kind of art, you know, it's a universal language.

Andrew 46:52

Yeah.

46:52

So Fraser did a little film, which is on my website, it's on The Cancer Tapestry page, and it's all in Spanish.

46:59

So you have to, if there's the YouTube to translate what they're saying because I didn't understand what they were saying.

47:05

So, but they were just so I mean, the warmth that you met was just amazing.

47:09

They were just so happy that they were contributing to this project.

47:14

So I mean, yes, it's, it's a contradiction, isn't it?

47:18

It's like cancer.

47:20

But but they were so proud of telling me their story.

Liv 47:24

Thank you.

47:25

And so we've spoken about the benefits to people who are experiencing cancer and affected by it.

47:32

If someone working in healthcare wanted to kind of include a bit more of this in their day-to-day practise, you know, how, how can somebody do that?

Rod 47:42

Yeah, I think through a sort of social prescribing route is, is one thing.

47:48

I think people working in cancer services, being aware of these other opportunities for people these sort of outlets and ways of expressing themselves through all your contacts with Macmillan, you know, and people that are involved.

48:04

Just thinking, thinking about creativity and other art or craft-based activities.

48:09

Doesn't have to be your tapestries, but just thinking in that, in terms of the value of the arts.

Andrew 48:16

I think- I used to work- I used to live in London and used to work at Bromley by Bow Healthy Living Centre, which is just a different way of dealing with health in the late 90s and the turn of the century.

48:31

And so a lot of that attitude I sort of I really enjoyed working there, I made good friends.

48:39

And so it was part of that culture and the social prescribing that you're getting now, part of it comes out of the Bromley by Bow experience, because I know some of them on the main committee for it in in England and the, the, The Cancer Tapestry.

48:57

This, this idea fits really well into social prescribing.

49:01

And and the change that's that's coming is beginning to come and- certainly in Scotland where you can-

49:07

You can be asked to go and do create a project instead of sort of drug to relieve isolation issues like that.

49:19

The other thing is the doctor is the oncologist, for the Mexican panel, he says in the video, this is part of this tapestry, is part of the cancer treatment.

49:31

He actually said that, which is I thought was a really brave thing for him to say.

49:35

But actually, I think it can really perform a function within sort of the healthcare process.

Liv 49:45

Yeah.

49:45

That's incredible.

49:46

Thank you.

49:46

And Eleanor, is there anything else you'd you'd add to that for our professionals?

Eleanor 49:51

I think that when I work with people affected by cancer they talk about that cliff that they fall off at the end when it all finishes and then they they're just left to live their life or the rest of their experience.

50:06

So, you know, I think the social prescribing element of it, yeah, absolutely.

50:11

But also I think as an advocacy tool to help other patients to engage with, you know, for the survivorship of of, you know, cancer.

50:23

And it's a really powerful way of of helping people to come to terms with, you know, the experiences that they have.

50:30

And I think for me, the storytelling element of it that is to see is is when people feel- I'm not alone here is such a significant point.

50:39

And people having hope that, you know, what they'd experienced is not individual to them.

50:45

And that brings us so much solace.

50:46

So to have just even images of photographs or- it would just open a conversation and thinking that for me is a very powerful tool, maybe when-

50:59

It's a difficult conversation to have and to bring in something as beautiful as Andrew said, can just maybe gently, you know, if you had that in the back of your office and say, well, this is actually something that other patients have contributed to, you know, this is, you know, you can just open up such lovely personalised conversations.

Andrew 51:19

So the next stage of The Cancer Tapestry is to do a series of panels that have got the theme of healing threads.

51:25

But we sort of really focus on the, the healing potential of working this way.

51:32

And I think that's the next stage for us to, to, to develop it.

Liv 51:39

So now we do have about 10 minutes to take some questions from the audience.

Audience member 51:45

I am a clinical psychologist in Leicester and throughout the whole conversation I was really thinking about or being reminded about that therapy doesn't just happen in a one to one room.

51:56

It's- people heal and process in so many ways and the importance of offering people that choice and how they want to process and heal.

52:07

Yeah, so thank you so much for sharing.

52:09

When you were talking about the stories as well and and everyone's contributions, the community kind of contribution, I was really thinking of legacy and that people are being able to kind of immortalise a legacy within this project.

52:24

And I guess I was wondering what you hope the legacy might be of this project.

52:27

I know we're still in the early stages.

52:29

Well, you've been doing it for many years it sounds like.

52:32

But there's ambition to grow it and it for it to be much larger.

52:36

But I was wondering what you guys foresee the legacy of this project being in the future.

Andrew 52:45

The legacy for me is to produce a tapestry, you know, and I don't know how big it's going to be, but I could see the potential of it.

52:54

And then let's like the other tapestries and involve like The Great Tapestry of Scotland- when we started that and they had no idea what impact it was going to make.

53:07

But now it's got £7 million building and then Galashiels and it'll be connected with the Bayeux tapestry coming to the British Museum and all that.

53:17

So the journey that that tapestry has made is huge.

53:21

And the other tapestries are of a similar route.

53:24

But I think my prediction is that probably The Cancer Tapestry will go along a similar route, that it will find a home and it'll be maybe sometime part of a health museum or something.

53:37

But it begins to sort of to be able to discuss these images and and raise the issues of what what this is about.

53:48

That makes any sense.

Eleanor 53:49

Absolutely.

53:51

But I think you've also said at an individual level, people have come up having shared their story and seen it on the tapestry.

53:57

And and we're just so, you know, they were honoured weren't they to say- that was my daughter, that was for my daughter, and now she'll be remembered there.

54:06

So I think there's a hugely personal element of legacy for for people when they do tell their story.

54:12

And in that sense of the part of something bigger, I think it's quite important as well so that, you know, I think an individual level, it's really powerful.

Andrew 54:20

Yeah, you get people coming up and saying that's my daughter there.

54:25

And I'm really proud that she's been remembered and so it's like- you've got to be so respectful for that.

54:34

It's a privilege that their story is there.

54:36

And then but but you you want honour, you want to honour that as well.

Rod 54:41

And I think we really need to honour the stitchers.

Andrew 54:46

Yeah.

Rod 54:47

You know, the this is what this is all about.

54:49

This wouldn't happen without stitchers of at all different sort of levels.

54:54

And I think we we quite conscious of that in, in, in the legacy that they bring as individuals across the country and in other countries.

55:03

So the stitchers are so important to this story.

Audience member 55:08

Hi, I work for the Professional Development and Knowledge team at Macmillan as well

55:11

And it was really lovely to hear about this.

55:13

And I can really see the impact it's had on bringing people together.

55:16

I suppose what I'm really aware of, there's a range of community groups around the UK and all of the different nations.

55:23

If what I suppose my question is what tips would you give to a community group who was interested in making a start and introducing this into a support group?

55:33

Yeah, of how they get started, but also how they can communicate the impact to members as to how to get them involved as well.

Eleanor 55:42

I mean, just buying some linen and some threads

55:45

It's really is, it's as simple as that.

55:47

And I think people would would take it from from there.

55:50

Well, there's loads of YouTube, you know, videos about how to do the different stitches.

55:55

So you know, that kind of cooperative learning element of it as well.

56:00

But the the codesign of it, you know, the the thinking through- what story do we want to tell here would be hugely beneficial, I think in any kind of project.

56:09

So at that community level, I think it's it's it's the coproduction element of it.

56:14

And then I think I would like to take the Macmillan tapestry to start to engage with different communities as well as we start to grow our own community- based work.

56:23

But you could see how it's so engaging, it's so beautiful, it draws people in.

56:28

People will come up, but it's the conversations that come out of that.

56:31

So rather than standing with a pop up, something like this can really, really be engaging.

56:37

But again, you know, there's lots of groups that I'm engaged with and I say, would you like to do tapestry?

56:42

And they say, Oh yeah, well, we do a little bit of craft.

56:44

Craft's so important to us.

56:45

But you know, there's a legacy, you know, as as your colleague said, there's a legacy within this, there's a story within this.

56:51

There's advocacy that can come out of this is like, I really want those community groups whose voice we don't understand, whose experience of cancer we don't really get quite as much, to be able to say, yeah, this is our story here.

57:04

And we've we've, we've embroidered it.

57:06

But it's a process through all of that.

57:08

I think that could absolutely engage a lot of people in a way maybe the other, you know, other ways haven't.

57:14

You know, it's not just about the conversation.

57:16

The conversation happens naturally, but the process is so important and so powerful.

57:21

But yeah, you can see

Andrew 57:25

I think another aspect of the the science behind cancer treatment and showing that, explaining that the process that you go through, which is the starting point, which is Rod's- one of his main themes at the beginning, but also the history of cancer treatment.

57:39

So that in my panel, there's a little thing about my grandfather who had not the same throat cancer that I had but he had throat cancer.

57:48

And he was operated on in the June just at the end of the Second World War in the kitchen by two trainee surgeons.

57:57

And it went wrong.

57:58

And then another doctor had to come and and patch him up.

58:02

And he lasted about another four years after that.

58:05

But the difference of how my grandfather was treated and how I was treated is quite different.

58:10

And I think it'd be really interesting to show the history of cancer treatment and tell, you know, like the whole story for how chemotherapy came about, you know, that there's a whole really interesting thing to explore which you haven't really done yet.

58:29

But imagery.

58:30

So there's there's, there's lots to be told.

58:33

Yeah.

58:33

And I think the other thing, what I find so inspiring about the, the imagery through cancer is the, a lot of the, when you see really pretty pictures of, of, of the cells and the damage that gets done by cancer, but they're actually really pretty images.

58:50

So I found the image of, of what I had HPV in my throat.

58:54

But when you, when you search on the Internet, you get these really attractive images of, of what your cancer looks like.

59:02

And that's in some of these panels, but they were sort of inspiring as well because all those images of of cells and the colours that you get to, to make it so palatable- they're really lovely images to work with.

59:19

So there's all that as well.

59:21

A long way to go yet.

Liv 59:25

Do we have another question.

Audience member 59:26

It's not a question, it's a reflection.

59:30

It's just absolutely endless.

59:32

I think the therapeutic level that our patients would receive from embarking in this, but also my team.

59:41

I would like a team tapestry of our journey together.

59:46

I actually love the concept of the social prescribing as well saying it's part of your cancer treatment.

59:53

Thank you.

Rod 59:55

You know, I'd like to bring in following that.

59:57

I think we always talk about hard to reach groups, but men are hard to reach.

1:00:02

And it'd be lovely to have a tapestry that is created by getting a bunch of blokes stitching.

1:00:07

That's that's that's a dream.

1:00:10

It doesn't it is a funny sort of social construct that is evolved.

1:00:14

That it's mainly women that stitch.

1:00:16

But I think it'd lovely to change that.

1:00:22

That's we just to change that because men are very hard to reach and as dealing in head and neck cancer.

1:00:29

That's what I've done for sort of living for many years, is the, the emotional, tapping into men's emotional, you know, lives.

1:00:38

It's tough, it's difficult.

Eleanor 1:00:43

I've got a challenge, yes.

1:00:44

I was just meeting with the Prostate Buddies group in Dumfries and Galloway and they're just such an amazing group.

1:00:51

But I thought, wouldn't it be amazing if they did a panel?

1:00:55

Yeah, if they were up for, you know, doing that.

1:00:57

Because to me, it's a bit like the men's sheds.

1:00:59

It's that coming together.

1:01:00

It's the focus on something else.

1:01:02

Not not you, but it all comes out in the in the process.

Liv 1:01:07

Yeah.

1:01:08

That's such a nice idea.

1:01:09

Thank you.

1:01:10

Thank you for your questions.

1:01:12

I have another question for you all, and that is what is the one thing that you would like our audience to take away from this conversation today?

1:01:20

And Eleanor, if I can come to you first.

Eleanor 1:01:23

Yeah, it's that.

1:01:24

Yeah.

1:01:24

Encourage people to get involved.

1:01:27

Encourage people to share the story because there's you know, there's huge therapy to be and, you know we- come to the stand, get involved.

Liv 1:01:40

Thank you.

1:01:40

And Rod.

Rod 1:01:41
Yeah.

1:01:41
I I'm just getting in touch.

1:01:43
We'd be delighted to engage with you and on different levels and it's easy to get in touch with us.

1:01:51
We'd be we'd really love to to work with you if you want to do more.

1:01:55
So yeah.

1:01:56
Get in touch.

Liv 1:01:57
Thank you and Andrew.

Andrew 1:01:59
Yeah.

1:01:59
I think really simple- come into a stitch and and start the conversation and I think that is.

1:02:04
It's as open as that and as you say, it's it's endless really the potential of these types of projects.

1:02:12
Yeah.

Paul 1:02:14
So I think you know, much of working in cancer, supporting people through complex life changing experiences as we've talked about and all within the time and structure of clinical situations, you would only get part of the story, part of the experience in that.

1:02:32
I think today, and I think you'll agree, we've explored a piece of work that sits alongside the clinical work.

1:02:40

It's not replacing it, but it's kind of offering a different kind of insight and it's another way of seeing and understanding people's experiences, which I think you've done a great job of kind of bringing that to life for us today.

1:02:55

And The Cancer Tapestry is not just about artwork, it's a collective.

1:02:59

It's growing.

1:02:59

As you've said, it's an expression of lived experience of cancer created stitch by stitch, story by story, by individuals, families and communities.

1:03:09

And you've, you know, we've talked about all of that today.

1:03:13

And I think, you know, it captures as our panel have kind of talked about, it captures some of those things that are hard to say out loud, those moments, those experiences that might never come up in in a consultation.

1:03:32

And it creates connection with people with experiences.

1:03:35

And often I think you've touched on it- between groups who might not actually have met, but they've all come together through this experience.

1:03:43

I just want to say a huge thank you to Andrew, Rod, Eleanor just for sharing so generously with us today the stories, your experiences.

(Outro music fades in)

Paul 1:03:55

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1:04:01

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1:04:04

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Liv 1:04:21

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Paul 1:04:34

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1:04:37

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1:04:43

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Liv 1:04:48

I'm Liv

Paul 1:04:49

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(Outro music fades out)