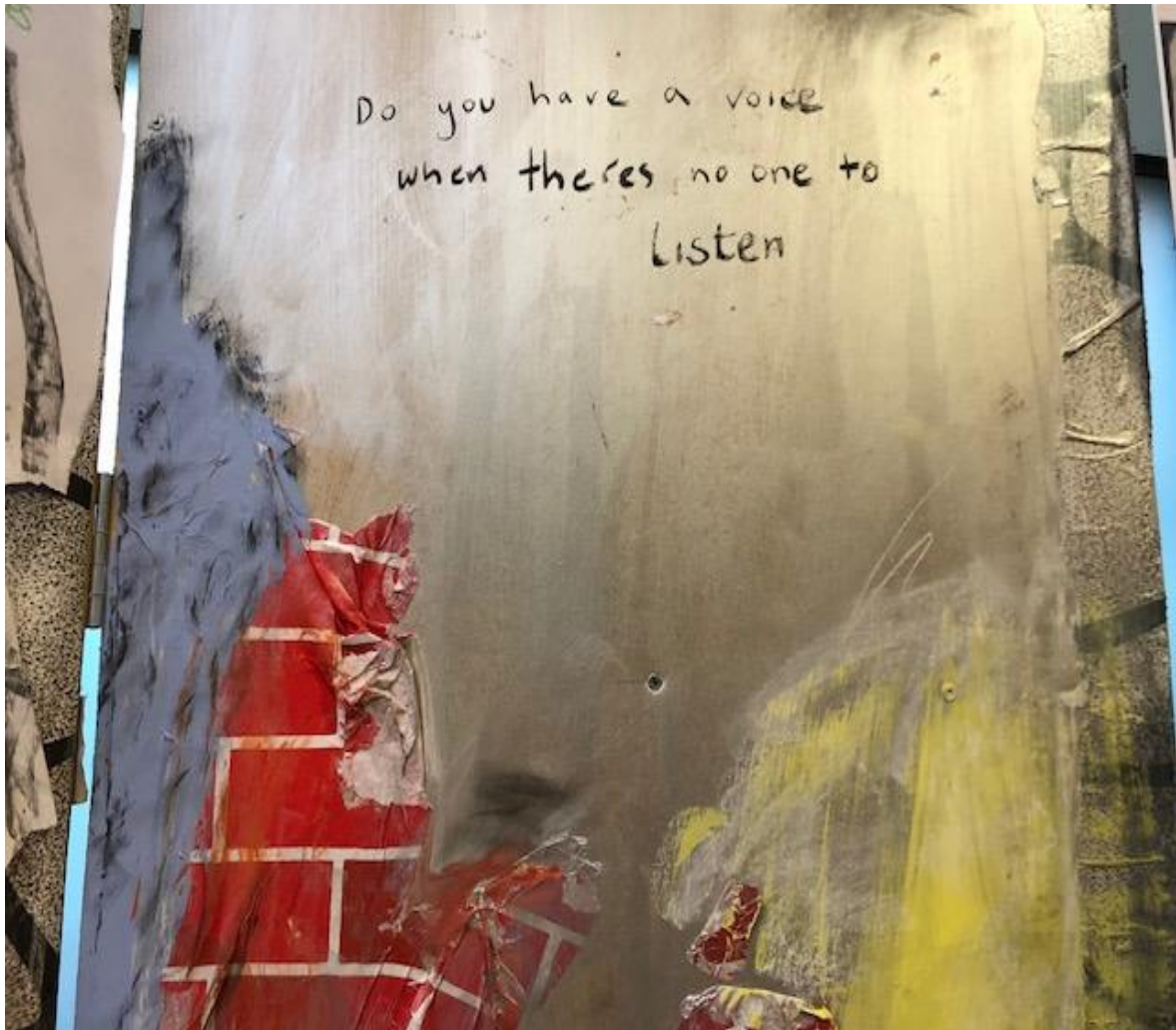


YEAR 1 EVALUATION REPORT



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Front Cover Image: participant work from Swanwick Lodge & Bearface Theatre, March 2018

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With special thanks to:

Art Partners:

BearFace Theatre Co
In-Focus Training Ltd & Chris Redmond
Integr8 Movement
Little Art Haven
Music Fusion
SoCo Music Inclusion
Strong Island Media
The Colour Factory
West End Centre

Youth Partners:

Andover Young Carers
Breakout Youth
East Hants MIND
Hampshire Youth Offending Team
Simon Says (Child Bereavement Charity)
Solent Youth Action
Swanwick Lodge

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1. Executive Summary

Introduction

This is an evaluation of the inaugural year of the **Inspire // Create // Exchange** (ICE) project (2017-2018) developed and led by Hampshire Cultural Trust's Better Life Chances team and Hampshire CAMHS (Child and Adolescent Mental Health Services). Supported by the Hampshire Local Cultural Education Partnership, the programme directly responds to the Cultural Education Partnership's (CEP's) first key aim: to have a positive impact on the Health & Wellbeing, particularly mental health, of children & young people in Hampshire.

Over three years, **The ICE Project aims to address and explore important mental health issues with young people using high-quality arts and culture; to measure impact, share positive outcomes and in doing so seek to influence organisational change.**

For each phase or project group there is an inspiration point, a participation phase and opportunities for showcasing. It is intended that the programme targets core groups of young people directly engaged in project work, specifically the 'Inspire' and 'Create' stages, with artists and cultural practitioners, as well as a wider group of young people across Hampshire who would be reached and affected by the messages and artwork shared through the 'Exchange' phase.

Through arts and culture, the programme **aims to promote art as self-expression and as a way of engaging young people's emotional resilience.** The ICE Project primarily engages young people in Hampshire that have a high level of need but are unlikely to access arts and culture without us assertively outreaching and creating targeted opportunities. It is envisaged that the impact of this three year programme would be wide ranging but the specific groups of young people who were identified as being the primary beneficiaries included: young carers, looked after children, those who identify with GID or LGBTQ, those who have been bereaved and those with autism or other mental health difficulties.

The Arts and Mental Health

This programme comes at a timely point in the growing evidence base demonstrating the benefits of arts and culture on mental health and wellbeing. The National Alliance for Arts, Health and Wellbeing states: "there is now a growing body of evidence demonstrating that participation in the arts and access to a range of arts opportunities can dramatically improve health outcomes and increase wellbeing." Their charter states that: "Creative activity has long been known to have tangible effects on health and quality of life. The arts, creativity and the imagination are agents of wellness: they help keep the individual resilient, aid recovery and foster a flourishing society."

In addition, the All Party Parliamentary Group for Arts, Health and Wellbeing, published a report in 2017, *Creative Health: The Arts for Health and Wellbeing*, outlining how access to, participation and engagement with arts and culture both

benefits and can positively affect health and wellbeing across the life cycle including childhood, adolescence and young adulthood. Arts and culture has a special place in improving the physical and emotional well being of vulnerable young people.

This work is championed by Hampshire Cultural Trust through their Better Life Chances social impact strategy. Participant outcomes include: **raised confidence and self-esteem, increased skills & participation, improved health & wellbeing and raised aspirations. Furthermore, Arts and culture (in its widest sense) is an amazing way to reach out with a message, raise awareness, get people talking and connecting.** 'Through the [Arts Council's] Cultural Education Challenge, the partners wanted to make sure that more children and young people access, create, compose, and perform. Through the programme it was intended that every child has a chance to visit, experience and participate in extraordinary work, and be able to know more, understand more, and review the experiences they've had.' It is essential to run high quality activity and to provide a range of art forms in order for this work to have impact on a wide range of children and young people.

ICE Programme Aims and Objectives

- To **raise awareness** of young people's mental health and **increase understanding** of the related issues that are important to them.
- To **use arts & cultural activities to contribute to positive emotional, psychological wellbeing**, raise confidence and self-esteem and inspire young people.
- To **create an outlet for young people to creatively share their experiences** and opinions.
- To **use art in its various forms to create a conversation that improves understanding** and compassion and people's views and knowledge of this subject.
- To **give vulnerable and at-risk children and young people the chance to experience and participate in extraordinary arts and culture.**
- To **promote high-quality arts experiences to a wider range of children and young people in Hampshire.**

It was intended that *The ICE Project* would also have an **impact on partnership** with CAMHS in Hampshire, developing further potential for wider influence and impact since the Sussex Partnership NHS run other CAMHS services in the South East. Partners wanted to share learning, best practice and evidence-based work widely.

Methodology

The evaluation sought to assess:

- How well the programme met its intended aims and objectives, including impacts on young people.
- How well the programme further enhanced and developed both new and existing partnerships.
- Learning, conclusions and recommendations, which may inform the next two years of the programme.

The evaluator used a mixed-method, thematic approach that incorporated a three-tiered framework, in order to both triangulate the data and assess outcomes on young people as well as the development of partnerships.

Summary of Key Findings:

From the evaluation results, data suggests that The ICE Project met its programme aims and objectives. Evidence also indicates that it had a significant affect and impact as;

- ✓ **Young people were inspired** as a result of their wider **access to 11 high quality creative environments, organisations and activities, meeting new people** including professional artists and **collaborating with others**, such as their programme peers. This helped to **develop a sense of community and belonging**.
- ✓ In all, the **programme reached 100 young people aged 11-18 identified as at risk or core CAMHS service users**.
- ✓ **The total number of programme hours included; ICE Core group – 78 hours, ICE at-risk groups – 250 hours and ICE Mainstream – 10 hours;**
- ✓ **There was a wide range and number of high quality creative outputs by young participants.**
- ✓ **92% of participants reported an increase in their perceived confidence, self-esteem, self-efficacy** as they developed social as well as creative skills at the end of the programme.
- ✓ There was **sense of collective ownership as they felt supported, had a voice** and they could **“be themselves”**. Taking part **made young people feel good about themselves** and for some, it provided further;
- ✓ **Motivation to continue accessing the support services available** to them.
- ✓ Enabled **40 young people to gain a qualification through Arts Award** (Explore and Bronze).
- ✓ **Participants were able to exchange and showcase their creative skills** to others including parents/guardians, spouses and peers **fostering a sense of achievement and pride**.

- ✓ **250 people attended the celebration event and thousands to the exhibitions in 3 arts venues.**
- ✓ **It stimulated further interest in accessing other creative activities** either formally (training, work experience) or informally (participating in other arts and cultural activities/events).

The findings highlight how in its first year, the programme **supported and empowered young people to positively express themselves and their mental health**, as well as wider experiences through creativity. Through arts and culture, in turn, this **affected their personal wellbeing and development as participants felt confident that they were able to take the lead in the destigmatisation of important issues such as mental illness.**

2. Programme Overview

Programme Strands

- **Inspire** both arts and mental health professionals delivering workshops or seminars on a related topic as an initial point of stimulus, as well as related cultural visits or trips. This is to raise awareness, raise aspirations and promote the belief in positive change.
- **Create** groups and individuals working with high-quality, professional artists (in varying art-forms) to respond to the topic/s, whilst learning skills and working with peers. This work is also informed by clinical and health professionals. This is to increase skills, confidence and self-esteem.
- **Exchange** sharing of the artwork and conversations, through exhibition, website, showcase event and related activity. This aims to celebrate the work of young people, their skills and achievements as well as stimulate a wider conversation about mental health. At the end of year 3, the project will also include a professional conference and training with professionals from the Health and Cultural sectors in order to inform and influence each other.

It was intended that the programme worked with targeted groups of children and young people aged 11-18 – **core group** from the CAMHS service, **specific at-risk groups** – young carers, young people who have been bereaved, young people who identify as LGBTQ or GID and **wider groups** of young people via mainstream primary and secondary schools.

Participant Recruitment

There was a tiered approach to the project. We want to work with ‘core’ CAMHS service users who are already experiencing significant mental health problems, specific groups of young people at-risk of developing mental health issues (as defined by Public Health) in order to increase prevention and finally a wider mainstream audience to raise awareness and reduce stigma.

The following audiences were targeted:

‘Core’ group:

- **Young people with mental health issues** referred directly from Hampshire Child and Adolescent Mental Health Service (CAMHS); young people who are aged 11-18 and are on the current caseload.

‘Specific groups’ of young people at risk:

- Young **Carers** via support groups across the county. Young Carers are aged 7-18 and have significant caring responsibilities for someone at home; this might include physical or mental disability suffered by a parent or sibling.
- Young **people who have been bereaved** via support groups run by charity Simon Says, which works extensively with young bereaved people. Young people are aged between 5-21 years old and have lost a parent or sibling; this might have been through accident, illness or suicide.
- Young **people who identify as LGBTQ** (Lesbian, Gay, Bisexual, Transgender or Questioning) or **GID** (Gender Identity Disorder) via their support groups and youth services.
- Young people with **additional needs** via youth support organisation Solent Youth Action
- Young people **excluded from mainstream** school via Lakeside School, special educational provision for boys
- Young people in the criminal justice system referred from Hampshire **Youth Offending Team**.
- Young people in **Foster Care** and their Foster Parents
- Young people in Secure Children’s Centre, **Swanwick Lodge**
- Young people who have mental health issues via **East Hants MIND**

‘Wider’ groups of young people via mainstream school groups:

- Young people in Primary schools across Hampshire
- Young people in Secondary schools across Hampshire.

How the programme was structured

Working directly with mental health experts including psychologists, psychiatrists and nurses it was imperative that topics were handled responsibly, factually and sensitively. It was also highly important that the programme partners employed high quality cultural practitioners and experts, with experience of working with vulnerable groups, to deliver a range of work. In addition, partners worked with professional venues to exhibit and celebrate the work in order to ensure high quality.

Where relevant, *The ICE Project* provided training, information and collaboration opportunities with staff and professionals from both sectors. This project presented an opportunity for the two sectors to better understand each other and learn how to work together effectively. *The ICE Project* aimed to not just help young people to achieve their goals and improve their life chances; it will also aimed to support the range of professionals, charities and partners who work with these vulnerable groups to further understand the benefits of working through arts and culture as a way to change lives and will up-skill them in order to promote resilience and self-sufficiency.

Year One Programme Structure (2017-2018)

- **ICE Core**; three groups of young people referred from CAMHS using Photography, Film-making and Music
- **ICE at-risk**; ten youth groups/organisations across the county working with ten creative practitioners using different art forms
- **ICE mainstream**: Primary school pupils designing 'A-Z Leaflet for Ways to Cope' to be distributed across all Hampshire Schools.

CAMHS Wellbeing Day (September 2017)

In September 2017, staff from Hampshire CAMHS attended a wellbeing day which provided them with opportunities to participate in 4 arts activities. Attended by 100 staff, feedback indicated that the event was well received and valuable for staff to gain further insight about the arts activities on offer for young people.

I wanted to write and say how much the staff enjoyed and appreciated their wellbeing day last week. I have received a huge amount of positive feedback about the quality of the workshops, how much fun they had and how relaxing it all was. It was a pleasure to see staff have some time out and being creative. I trust it has also opened them up to the potential for using the arts with YP. Can I ask that you pass my and the organisations thanks to all the artists involve.

Training and Planning Day (November 2017) at The Point

The training and planning day attended by all of the arts and support service partners, enabled *The ICE Project* staff to **gain a further awareness of mental health and working with at-risk children and young people**. In addition, the day provided an overview of the programme aims and objectives as well as approach to the evaluation methodology. The following feedback provided was based on the practical approach to the Maslow's Needs Theory;

MATERIALS & RESOURCES

Resources good as they covered a lot of things that I was unsure about but kind of knew, so nice to have confirmation.

Thanks for providing the evaluation forms/boxes and clear explanation and presentations.

ENVIRONMENT

Great location to get to and calming building.

Welcoming! Exciting.

Relaxing, welcoming.

ACTIVITY

Good to discuss real scenarios in groups.

Varied, informative.

I'm leaving, knowing more than I arrived. Thank you.

Great use of the beach ball and coping box. Good way to keep it interactive in a sense.

Activities are thought provoking and informative. Good to be on same page, but nice to learn new techniques too. Professional presentations.

THE PEOPLE

Warm and welcoming. Information pitched well.

Fantastic to see so many passionate and hardworking people working together on a great project.

They have made it really relaxing for me today and I have felt welcome. A great group, good mix of experiences and settings.

Great to meet our ICE partners. Networking with other youth organisations.

Good facilitators, friendly and spoke well. Organisations together very awesome! Good people to work with. As new to my organization, it was a privilege to talk to someone who has been part of it for a while. Also, really good facilitators.

Given confidence.

Lovely, intelligent, helpful organisers and professional and inspiring. Inspiring.

Really empathetic. Professional. Lots of people we knew, interesting and informative.

END PRODUCT

Hopeful that the young people engage well with the project and that the last day in March is well received.

A good reminder of the groups we'll be working with and bringing to the forefront of the mind about ethics and safeguarding.

Inspired, excited. Really looking forward to working with our partners!

Greater understanding of the services available to children and young people.

It was great to see what I already knew but also how much I can take home from today. I'm excited to carry on with ICE.

Loads of information, good to have input from CAMHS.

Feeling part of a project in real terms.

HOW IT HAS INSPIRED YOU

I am really confident going forward and am inspired by all the great people in the room.

Excited to start the process with the young people.

Inspired by all the different organisations that will be taking part in this project.

Informative and inspirational – will use the box and objects to distract, i.e., fidget spinners, calming objects etc. Inspired me to be more mindful with my work and try to be sensitive to the young people's subjectivity.

Lots of artists with lots of expertise. Hope I have opportunity to be part of project and plan to attend some of the events.

Lots of useful things to take away (i.e, ideas and knowledge).



ICE Programme Activity Summary:

Music Inspire Day, June 2017
CAMHS photography in August 2017, 1 day
CAMHS photography 10 week course in Autumn 2017 and further 5 weeks in Spring 2018
CAMHS music workshop in Oct 2017 1 day

CORE GROUP-INSPIRE-MUSIC (from June 2017)

Young People were referred from Eastleigh & Winchester CAMHS and worked with Musicians from SoCo Music Inclusion Project. The central focus of the workshop was, listening, responding, writing and creating their own music either performed by participants or the Musicians

"I started the day feeling anxious and now I'm relaxed"

"I came in a 3 mood and now I am at a 9"

CORE GROUP – FILM- INSPIRE DAY

Young People were referred from New Forest & Test Valley CAMHS and worked with a Filmmaker from Strong Island Media. During this workshop, participants learnt about Storyboarding, script-writing and filming-making.



“It’s nice to feel part of a group of people who are all understanding and motivated towards the same things”

“Thank you for an inspiring day. It was refreshing for us as clinicians to do something different and the young people loved it”

Further activity was programmed in February half term

CORE GROUP – PHOTOGRAPHY -CREATE

Participants were referred on to the programme from Aldershot & Andover CAMHS and worked with photographers from In-Focus Training Ltd. During the workshop young people developed their photographic skills and techniques as well as learning more about curating.

“Today inspired me, it also made me feel relaxed by focusing on something creative”

“I can’t tell you what a difference this has made to our daughter”



SCHOOLS - Workshops with 30 primary school children at Ropley Primary School who generated ideas and characters for the illustration of a resource leaflet of ‘A-Z Ideas & Ways to Help you Cope’, 50,000 copies of this will be printed and distributed around Hampshire primary & secondary schools.

From the 4 August 2017 – 21 March 2018, *The ICE Project* worked with 100 young people identified as ‘at risk’ via ten youth groups across the county. Creating and developing their artistic practice, art forms included; Drama, dance, visual art, film-making, photography, music, spoken word with young people



EXCHANGE – throughout the year, this included exhibitions/celebration events. See creative outputs listings below;

A number of **creative media outputs** have been produced during the course of the programme. This includes:

- **2x Short films** – Be Yourself and Journey’s produced by young people from CAMHS working with Strong Island Media.
- **A final exhibition** - Drawn Together by Hope - curated by participants from the CAMHS and West End Centre photography group.
- **New music** by young people who attended the Hampshire CAMHS and SoCo music Project songwriting and producing sessions at Unit 12 Winchester.
- **Exhibitions at Theatre Royal Winchester and Ashcroft Arts Centre**, Fareham of young people’s photographic, poetry and spoken word work from Summer Arts College: Are We? with Hampshire Youth Offending Team
- **4x short films highlighting the work of Simon Says** (a child and young person’s bereavement charity) with Strong Island Media and Simon Says.

- **New music** created by young people who attended the East Hants MIND and Music Fusion sessions in Havant.
- **An exhibition of young people's artwork from Breakout Youth**, who attended sessions with artist Fatima Pantoja at the West End Centre, shown at the Aldershot Military Museum from Saturday 31 March as part of the International Transgender Day of Visibility.
- **New music created by young people from Breakout Youth** with SoCo Music.
- **New mixed media artwork** created by young people from Andover Young Carers as part of The Colour Factory workshops.
- **A final contemporary dance piece** choreographed and performed by young people from the Hampshire Fostering Network and Lakeside School, with Inegr8 Movement.
- **New music**, developed and performed by young people with learning disabilities from Solent Youth Action, supported by SoCo Music Project.
- **A performance, film and contemporary art installation piece** by young people at Swanwick Lodge, supported by BearFace Theatre.
- **50,000 copies of an illustrated A-Z leaflet of 'Ideas and Ways to Help you Cope'**, created by students from Ropley primary School, to be distributed around Hampshire primary & secondary schools.
- **A final celebration event** of performances, films screenings and an exhibition of young people's work at The Point, Eastleigh, on the 27 March 2018. **This was attended by over 250 people** which included, young people their families, parents/guardians, friends, programme partners, invited supporters, commissioners and arts and cultural professionals.

3. Evaluation Methodology

Given the sensitive nature of the programme and expected cohort sizes, the evaluation methodology aimed to be flexible and responsive. It was therefore carried out using a three-tiered framework that embedded the following:

1). A biographical research approach (Dillon, 2005, Gowland-Pryde, 2017) which aimed to understand the individual affects and impacts of the programme on young people through brief and in-depth semi-structured, thematic interviews, This thematic approach based on a research framework which also embedded Maslow's Needs theory. Alongside this, further interviews and/or feedback from programme facilitators; artists and stakeholders were carried out in order to gain additional insight into the effectiveness of the ACEP model on young people as well as the programme itself. These were then supported by 5 session observations carried out by the evaluator between June 2017-March 2018. For further information about the evaluation approaches see Data Collection Approaches.

2). This thematic, biographical approach was assessed and aligned to the **ACE Children and Young people's Quality Principles**; Striving for excellence and innovation; Being authentic; Being exciting, inspiring and engaging; Ensuring a positive and inclusive experience; Actively involving children and young people; Enabling personal progression; Developing belonging and ownership.

3). Alongside this, wider developmental benefit was explored using the six-point impact framework developed by **Matarasso** in the seminal research project; *USE OR ORNAMENT? The social impact of participation in the arts*, (1997), **(FM SI)** six areas of social impact can be identified; personal development, social cohesion, community empowerment and self-determination, local image and identity, imagination and vision, health and wellbeing. These key themes aimed to identify the wider social impacts both with young people and wider stakeholders.

Impact Assessment Framework

1). Biographical – Dillon	2). ACE C&YPQP	3). FM SI
Buildings/Places	1). Striving for excellence and innovation	Personal development (PD)
People/Bodies	2). Being authentic;	Social cohesion (SC)
Artworks/Creativity	3). Being exciting, inspiring and engaging	Community empowerment and self-determination, (CE&SD)
Objects/Things	4). Ensuring a positive and inclusive experience;	Local image and identity (LI&I)
	5). Actively involving children and young people	Imagination and vision (I&V)
	6). Enabling personal progression;	Health and wellbeing (H&W)
	7). Developing belonging and ownership.	

In order to address the considerations of the following mixed method data collection approaches were applied;

Data Collection Approaches

Quantitative:

- Participant retention, age ranges, gender, equality, diversity and inclusion (ED&I) frames of reference.

Event/project/programme strand data:

- Name of each event.
- Date.
- Venue.
- Context of young people participating.
- Age range.
- Equality, diversity and inclusion frames of reference (where possible).
- Context of young people (for e.g. groups)
- Short description of activity.

- Register of attendance (for sessions, workshops, projects/programme strands that are longer than one day - e.g., Summer Arts College), where possible.
- Dr Emily David's (CAMHS) Outcome Measures forms – completed by participants at the start and at the end of project delivery.

Qualitative:

- Programme participant surveys/feedback forms.
- Short burst, semi-structure interviews/discussions with young people and where possible, artists/workshop leaders and support staff.
- Artworks/work produced by young people including;
- Arts Award portfolios/work.
- Samples of Session Plans/Schemes of Work
- Samples of Arts Award portfolio's (where applicable)
- Maslow's needs post-it note activity feedback and/or forms.
- Facilitator and Artist session reflective feedback
- 5 x Session observations
- Project documentation - photographs, films etc.

4. Evaluation Findings

Quantitative Results

Participant Recruitment and Retention

Participant recruitment and retention altered during the course of the programme. The largest cohorts were those groups from the Foster Carers Networks and Young Carers Networks with 13-15 young people at each session. From the Inspire sessions, this resulted in an excellent recruitment and retention rate of participants completing *The ICE Project* from beginning to end. It demonstrated how young people were inspired and motivated to want to attend other arts and cultural activities programmed through *The ICE Project*. This is reflected in the Outcome Measures data (see results for question 3).

Age Ranges, ED&I of Participants

Targeted at 11-18 year olds, the average age range of participants was 14/15. The gender balance of participants averaged at 42% male and 58% female. The cultural diversity of participants was limited, which reflects the diversity of the Hampshire region. In terms of equality and inclusion, (for example, disability, sexual orientation, education and socio-economic background), there was greater variation amongst young people, with 33% recognised within these defined protected characteristic areas (see Arts Council England, *The Creative Case for Diversity*, (2015-2016)).

The Programme Activities

Overall, the programme activities were well received and considered engaging, fun and enjoyable by participants. Working with **11 arts and cultural partners/artists**, it was clear from the findings that it enabled young people to further develop their

knowledge and skills – learning more different art forms, developing their artistic practice as well as confidence, self-esteem and wellbeing. In addition, where embedded participants were also able to work towards an Arts Award which resulted in a total of **40 Arts Awards (Explore-Bronze)**.

ICE OUTCOME MEASURES: Data breakdown

Developed by and in consultation with Dr Emily David (CAMHS) in order to assess how participants felt that the programme had increased confidence, self-esteem and overall wellbeing at the start **(end of 1st day or last day of 1st week in - if longer than one week)** and **end (end of last day) of the project**, the following data shows an increase in how they experienced this through the ICE programme:

1. How much have you enjoyed the activity?

0 – Not at all – 5 very much

START (end of 1st day or 1st week in)	END (last day of project)
Scale 3-4 (90%)	Scale (94.4%)

2. Would you do the activity again?

Yes – No- Maybe

START	END
YES (85%)	YES (88.8%)

3. Would you consider doing the activity you have taken part in regularly?

Yes – No – Maybe - If so, why?

START	END
YES (83%)	YES (84.4%)

4. How important it was for you to take part in arts and creative activities

Scale- 0-5 (Very important)

START	END
Scale 1-2 (93%)	Scale 4-5 (98%)

1). Taking part in arts and creative activities helps to improve my confidence and self-esteem.

Strongly disagree – agree – strongly agree

START	END
Scale 1--2 (72%)	Scale 4-5 (90%)

2). Taking part in arts and creative activities is an opportunity to meet other people who have similar interests and to make new friends.

Strongly disagree – agree – strongly agree

START	END
Scale 3-4 (83%)	Scale 4-5 (92%)

3). Taking part in arts and creative activities helps me to have fun, relax and enjoy any free time

Strongly disagree – strongly agree

START	END
Scale 3-4 (82%)	Scale 4-5 (97%)

Data suggests that there was an experienced difference in how they considered the **importance of taking part in arts and cultural activities**, with a **5% increase** in this at the end of the programme and that there was a notable agreement that by; **Taking part in arts and creative activities helps to improve my confidence and self-esteem (19% increase); Taking part in arts and creative activities is an opportunity to meet other people who have similar interests and to make new friends (9% increase); Taking part in arts and creative activities helps me to have fun, relax and enjoy any free time;** with a **15% increase** from the forms submitted at the end.

Whilst some of the young people referred on to the programme may already have had an interest in or previously experienced arts and cultural activities, initial perceptions about how art could support their personal and social development was rated lower at the start. This suggests that the programme has motivated participants and personal perceptions about their abilities.

Qualitative Results

The following data highlights the key messages and findings from across the programme strands, about how *The ICE Project* was experienced from the perspective of both young people and lead artist-educators. Enhanced by 5x sessions observations carried out by the evaluator, carried out over the course of the programme, data was also collated by using the Malsow's Needs Theory forms and Artist-Educator summative reflective logs.

KEY MESSAGES FROM YOUNG PEOPLE

1). HOW THEY FELT INCLUDED & INVOLVED

Overall, participants noted that they **felt supported and in a safe space** during their participation on the programme. It provided them with a **sense of enjoyment** (which was fun and made them smile) with **opportunities to socialise and work with others**. Findings indicate that young people **felt accepted, included, involved and part of important decision-making processes** despite initial apprehensions;

I thought I wasn't going to be accepted but I actually was.

2). HOW THEY FELT IT AFFECTED THEIR SELF-ESTEEM

Data suggests that the programme **impacted on their self-esteem** as young people **felt encouraged and valued**, developed a **sense of pride about their art work** which helped to increase satisfaction and **confidence in their abilities** and **improve/develop skills**. As a result, participants **felt rewarded** whilst enabling them to **share their interests with others**. The positive group dynamics and support also enabled young people to **feel at ease, to voice their opinions** about certain decisions and that:

I didn't have to change myself to fit in.

3). DEVELOPING A SENSE OF BELONGING

For the majority of participants, they **felt part of a community**, as they **were able to work with others**, which in some cases reinforced and/or developed into **friendships**. Young people indicated that this enabled them to **feel that they were accepted** and fit in almost instantly and as result of the supportive nature of the group:

I felt able to open up and be true to myself.

4). SECURITY/FEELING SAFE

Feeling a sense of safety was most important for participants and as a result of group **openness, politeness, sense of structure and ground rules** in the programme this was reinforced. It was also highlighted that the arts and cultural activities on offer were also 'safe' in that they **provided everyone with an opportunity to voice their views without judgement and full consideration**:

Everything we said was respected and considered.

5). PHYSICAL ENVIRONMENT AND RESOURCES

The wide range and variety of art materials (including musical instruments) were highly appreciated by participants as this **enabled them to develop new skills**. The spaces (**buildings and places**) where sessions were held, further **supported their creative development** as:

The space gave something new to work with.

For some, the arts and cultural organisations and/or group in which they were based were **used as stimulus and backdrop for their artwork** (including films) and became safe places of **positive significance and meaning**, with which they had a **sense of individual as well as collective ownership**. In terms of participants own physical wellbeing, data highlights how the programme was **fun and enjoyable, making individuals 'smile'**.

OTHER COMMENTS

Whole experience has been amazing. I enjoyed it so much and hope for similar groups in the future.

I felt very involved and a part of the project. Very welcoming and kind.

I loved coming to the course and would be happy to come forever!

I really hope this is continued.

Thank you for having me and helping me to do things instead of being at home. This has made me happy.

I had so much fun and would love to do it again.

ARTISTS SUMMATIVE REFLECTIVE LOGS: KEY THEMES/MESSAGES

The following key findings from the artist-educator reflective logs based on the Dillon thematic framework, triangulates the data from the young people as:

1). BUILDINGS/PLACES

The notion that young people felt a sense of collective ownership for the arts and cultural organisations and/or group they were working in was further reinforced by the artist-educators who noted that they became **cultural hubs** for the young

people. Working in both new and existing physical environments (where for instance, support groups regularly meet) was of equal importance and value to the young people. This **helped to strengthen group dynamics and bonds**. It also provided **inspiration for their creativity** where some of the buildings and places were used as live sets for their photographs and films for example.

2). BODIES/PEOPLE

Data reiterated that the programme was welcoming and **relaxing** for the young people taking part. It brought a **sense of community** as young people they felt **supported by one another**, which further **developed peer-to-peer relationships**. This was important for most participants in order to regain and/or **develop their social skills** with new people. In turn, this **supported pro-social modelling** between the support teams (including the artist-educators) and young people.

3). OBJECTS/THINGS

Having access to a variety of different creative materials, instruments and resources was noted as **enhancing participants' creativity and sense of ownership**. Being able to use professional and high quality equipment and media was valued. This **demonstrated to participants that there was a commitment and investment in them and the programme**.

4). CREATIVITY/ARTWORKS

There was a strong biographical element to the programme that enabled young people to **express themselves** as individuals and in groups. This helped participants to expand and develop their creativity. For many, the programme and creative process provided a **sense of escapism or respite** from their everyday circumstances. In some instances, the creative activities provided during the programme provided **motivation for young people to continue accessing the support services on offer**. Overall, taking part in a creative programme was considered as **enjoyable and fun** – an important element in generating a sense of wellbeing and fulfilment.

Summative Feedback Vignettes

The following two summative vignettes from young people, clearly demonstrate how the programme has impacted on individuals, as a mechanism for **developing self-esteem, self-worth, confidence, personal wellbeing and reflection**, as well as the potential for **future skills/training**. This feedback is further supported by the qualitative comments from a parent/guardian and partner support worker.

Young Person 1 – Photography – CAMHS with In-Focus Training Ltd

I just wanted to say that I've been thinking a lot about last week's celebration event, and I thought I would just let you know how much it meant to me. Before I got there on the night, I was quite upset and I didn't really want to go: I thought there would be too many people, that maybe I would embarrass myself or I would just find it too overwhelming.

I am so glad that I did go: it was so incredible to see all of the amazing work that everyone produced, and I am so proud of everyone in the project, whether they took part or organised it. It was also lovely to see just how many people were involved, and it wasn't scary to be there with everyone!

I found this article in the newspaper, and I thought it summed up everything that the project stands for. I know it's probably a cliché, but when I got home I felt so inspired by the evening that I've been writing a poem about it! That is my way of remembering, and sometimes (although not in this case) processing things, so that in itself was therapeutic. I wondered if you might like to read it when it's finished? It's nearly there!

Finally, I was meaning to ask if I could possibly have a copy of the interview film that was shown at the event? I'd love to be able to keep it, and I know my CAMHS therapist would be really pleased to see it, too!

Thank you so much again for all the opportunities in the projects, and for a lovely night last week! Please thank everyone involved too, for me!

At some point, I hope to attend a media/photography course at college and In-Focus are supporting me to volunteer with them on other projects in order to gain work experience.

Young Person 2 – Drama, Film and Visual Art- Swanwick Lodge with BearFace

Before BearFace came in I was anxious, curious excited, didn't really know what to expect. I've not spoken in room with this many people before.

You're gonna have to this in in a drama way you know.

Before BFT I didn't feel like I had a voice. I didn't give my opinion I didn't think it was important for me to have a voice. I didn't think I was important.

When you first came to project I was unsure about them, thought it was a bit weird, I'd never done anything like that before. Then I just gave it a go. I tried and I liked it!

On the first session, they were really nice. Ricky Tart was there with loads of [music] equipment. I came in after everyone had been playing games but everyone was having a great laugh and the atmosphere was happy and buzzy. I somehow got asked to sing! Really nervous but I

gave it a go and I enjoyed it! I felt really alive after singing in front of people. I never thought I would do that.

On the second week J, was not permitted to come over to education due to a self-harming episode incident so BFT were allowed to meet her on the unit. She explains that she what she is wearing is not her own and that she has to wear it for her own safety. BFT continue to exercise some vocal warm ups and write a poem together with J. We experiment with the acoustics in the corridor and listen to some of her own chart music. We have to wait to have her CD player unlocked from the cupboard. For us it is a long process just to put a CD in the player but J is clearly used to having to ask permission and waiting for things.

How did it feel for three people you didn't know came over to the unit to see you?

It was alright. The voice stuff was weird. I would never really do that. I was out of my comfort zone for sure. It would have been easier if there had been more space [off the unit] but it was good fun.

The support workers join in with J and the discussion considers how it must have felt to have three people in a small corridor sitting with her whilst she sat in the door way to her room. Sharing her personal space, her home. Showing us her hamster Pop. It is reflected that this is where trust was built up and the commitment from both sides strengthened the working relationship.

I could have just stayed in [the room] but I didn't I came out.

What was it like working with the masks?

Awesome. Because you can play different characters and you can't see your face so it was like you don't know who you are.

How did you explore the topic of 'your voice'?

Before, I didn't really speak much, but we all explored that my voice and opinions do matter. We did drama games, poetry, mask games and improvisation. Being in a room where I felt welcomed and listened to my confidence grew. I then wrote a poem, sang and made a music video for it. The poem was pretty powerful. It helped me move forward through my struggles.

Tell me a bit about the video. What was the concept?

We used masks and played about with different faces. Thinking about the voices we have in our lives, our inner voices and stuff. Wanted to

show that if we can let our voice out and dust off the negative inner voices we can be heard and that can help.

What bits stand out for you?

I thought it was good to work when it was 1:1 until the group dynamics changed up a bit.

I really like the song writing. It was cool. I've never come across someone doing something like that before. Like laying up the sounds. Everyone was complimenting each other and working as part of a team. That's what I liked working in a group and everyone being nice to each other. I liked that I was laughing whilst trying to express myself.

It's hard for me. I'm here though. I've made it. I'm still in it but I'm getting through it. It's helped my self-esteem to be in a group. I want to make sure I say that when I get up and speak."

As we finished the last practice a support worker came in to the room with a piece of paper. The decision had been made. As long as J worked hard and fully engaged with her work for the rest of the day and finished off her homework from last night to a high standard, she could go. And without a doubt J absolutely gave it everything she had on the night. She quashed her anxieties got up there, held the mic firmly, read out her poem with beautiful projection and clarity. She said what she wanted to say and her voice was most definitely heard.

On the night of the performance:

J was a mix of anxious, excited, sensory overload! "it's wicked" was her initial response to the installation, this being the first time that she had seen all the work put up together. J ended The ICE Project by getting up in front the whole audience and explaining how she'd got on with the project. She read her poem to the whole room and then as she had practised, she had a final message of encouragement for the people in the room.



The personal progress made for J to speak in front of the whole room was immense. Her support workers were so very proud and surprised at how well J performed. Seeing other young people

who are going through similar challenges. One of the most prominent being that with Simon Says performing ahead of J before she got up to speak, there was much mention of young people coping with the death of their fathers. This is often a trigger point for J and the fact that she had to get up straight after hearing these stories is testament to her strength and determination to speak out and look to the future.

Summative Parent/Guardian Feedback – C

I would like to say how much we enjoyed The ICE Project Celebration 2018 at Eastleigh. We were there to support our daughter C, who was fortunate to have been told of the Photography Project at the West End Centre by her CAMHS therapist at Aldershot. We were so impressed and moved by the contribution of all the young people involved and could see the positive effect that the various projects have had on the people concerned.

On a personal level, we can only repeat that the opportunity that C has had has been wonderful. The past few years, and indeed still now, have been very difficult for her. The project has allowed her to have social interaction outside the home, to develop new talents, to feel more confident and develop her self worth. This project has given her new interests and hope for the future. She is now being encouraged to follow on from this project to work towards new qualifications.

We owe you, Charlotte, Ross, Xavier and Faye an enormous thank you. Thank you to you Helen for encouraging CAMHS to be involved in the various projects, and thank you also to those working behind the scenes allowing these projects to exist.

**Summative Feedback, Deirdre Lambden, Young Carer Support Worker
Andover Young Carers**

Thank you for selecting Andover Young Carers to be part of The ICE Project this year.

It has been a great experience working with the fabulous artists from The Colour Factory.

PROGRAMME IMPACTS ON YOUNG PEOPLE

1). Biographical – Dillon	2). ACE C&YPQP	3). FM SI
<p>Buildings/Places: Participants were able to access new arts and creative venues which were inspiring and gave a further insight into different creative organisations/spaces. They were also considered as safe spaces and became cultural hubs.</p>	<p>QP 1-7; Striving for excellence & innovation; Being authentic; Being exciting, inspiring and engaging; Ensuring a positive and inclusive experience; Actively involving children and young people; Enabling personal progression; Developing belonging and Ownership.</p>	<p>I&V, L&I, PD; Imagination and Vision; Local Image and Identity; Personal Development.</p>
<p>People/Bodies: Young people we able to meet new people including professional artists and creatives and collaborate with others, such as of their programme peers. They felt part of a community, more confident and developed their social as well as creative skills. It motivated them to continue accessing the support services they needed. Taking part made young people feel good about themselves.</p>	<p>C&YP QP's: 2-5; Being Authentic; Being exciting inspiring and engaging; Ensuring a positive and inclusive experience; Actively involving children and young people.</p>	<p>PD, CE&SD, SC & H&W; Personal Development; Community empowerment and self-determination, (CE&SD); Health and Wellbeing.</p>
<p>Artworks/Creativity: ICE was an inspiring experience for participants as they were able to generate their own project ideas and further their creativity as artists. Young</p>	<p>C&YP QP's: 1-7; Striving for Excellence & innovation; Being authentic; Being exciting, inspiring and engaging; Ensuring a positive and inclusive experience;</p>	<p>I&V, & PD; Imagination and Vision; Personal Development.</p>

people demonstrated a desire to continue developing their interests in arts and culture as hobbies, future careers and training.

Actively involving children and young people;
Enabling personal progression;
Developing belonging and Ownership

Objects/Things:The opportunity of working towards a desired outcome and Arts Award was important, as were the variety of materials, resources and support provided.

C&YP QP's: 1-7; see above

SC, PD, & I&V; Social Cohesion; Personal Development; Imagination & Vision.

5. Learning, Conclusion and Recommendations

What worked well?

Young People

- ✓ The range of workshop leaders/artists and activities provided by the programme proved to be engaging, motivating and inspiring for both young people and professionals involved in the programme.
- ✓ Participants were able to inform the programme through the activities on offer.
- ✓ Support provided was well received and helped participants to progress.
- ✓ Developed a sense of belonging and community as individuals and in groups.
- ✓ Full input and support of both arts and youth support partners enabled young people to grow in confidence, self-esteem and feel safe.
- ✓ Participants were able to develop their own creative skills, project ideas and leadership.
- ✓ Opportunity for participants to work towards final outcomes/outputs and gain Arts Award/accreditation (where applicable).
- ✓ Workshops hosted in different creative environments and visits to arts events.
- ✓ Opportunities for exchange and celebration of young people's creative work.
- ✓ Inspired young people to take part in other arts and cultural activities and take up further hobbies, training and gain work experience.
- ✓ Has further equipped young people to reflect on their individual circumstances and mental wellbeing.
- ✓ Provided young people with a voice and opportunity to speak out about themselves.

Partners

- ✓ Programme team CPD/training proved valuable in connecting people with *The ICE Project* and developing a wider understanding of the programme aims and objectives.
- ✓ Understanding of how arts and culture can practically support the mental wellbeing of young people.

Learning/Challenges

- Diversity of need, circumstance and skills amongst the cohort.
- Programme continuity – there were time gaps in between workshops and activities.
- Some young people were not able to attend sessions due to school exam/revision and family commitments.
- Referrals from CAMHS were relatively low, more promotion needed internally to understand the programme and its benefits.

Conclusions

The evaluation clearly evidences that *The ICE Project* was successful and met the intended programme aims and objectives by;

- ✓ **Supporting young people to experience the positive psychological benefits of participating in the arts.**
- ✓ **Increasing young people's confidence, self-esteem and social skills (as individuals and having worked collectively in groups).**
- ✓ **Promoting and enabling young people to understand the benefits of arts and culture to maintain a balanced emotional and psychological lifestyle.**
- ✓ **Emboldening young people to express themselves and to comment on important issues (including bereavement, self-harm, for example).**
- ✓ **Share their work and opinions with a wider audience (through the creative activities, exhibitions and celebration events).**

Evidence also suggests that the programme developed and enhanced partnership working across sectors and that there is an identified need for this combined, more holistic approach to supporting young people at risk of and/or experiencing mental health issues.

As a result of these findings, the following recommendations are made in order to enhance the future programme development and offer for young people;

Recommendations

- ✓ Consider the potential for participants to give talks about/share their experiences of engaging with the programme to other young people in Year 2.
- ✓ Provide opportunities for young people who participated in Year 1 to continue with the programme in Year 2.
- ✓ Evaluate the progression of young people 3-6 months after the first year of the programme.

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