The ICE Project
Evaluation Report 2018-19
Year 2

By Emma Langley

The ICE Project Evaluation Report 2018-19 (Year 2)

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1. Introduction

The ICE Project is a collaboration between Hampshire Cultural Trust and Hampshire CAMHS (Child and Adolescent Mental Health Service), provided by Sussex Partnership NHS Foundation Trust. Now in the second year, T*he ICE Project* was established to promote the benefits of arts and culture on emotional and psychological health and well-being.

ICE - Inspire // Create // Exchange - aims to address and explore important mental health issues in young people using high-quality arts and culture. Through the programme the partners and investors Hampshire Cultural Trust, Artswork and Hampshire CAMHS aim to promote positive mental health, build young people's emotional resilience and to create content, tools and resources for other young people. Furthermore, it is anticipated that the impact and sharing of positive outcomes will positively influence organisational change.

The ICE Project involves engaging various groups of young people in different artistic and creative projects. For each art project, there are three stages: Inspire - an inspiration point, such as a relevant cultural visit, experience or activity; Create - groups of young people work with high-quality, professional artists (in varying art-forms), whilst learning skills and working with peers over 10 sessions, and finally, Exchange - showcasing opportunities, such as performance, exhibitions or online sharing of work created. There are three target populations *The ICE Project* includes; CAMHS service-users, young people identified as 'at-risk' of developing mental health issues and awareness-raising and wellness work with mainstream groups of young people. The programme primarily engaged young people in Hampshire who have a high level of need but were unlikely to access arts and culture without us assertively outreaching and creating targeted opportunities.

1.1 Project aims

The key aims of *The ICE Project* are:
- To INSPIRE young people in Hampshire to develop awareness, understanding and to be able to express their thoughts, feelings and experiences through arts and culture
- For young people to participate in arts activities and CREATE artwork, in order to acquire skills, express themselves and experience a personal journey
- For young people to EXCHANGE their ideas, experiences and advice about issues important to them, including mental health, with the public and feel a sense of achievement.

1.2 Measured outcomes and theory of change

Whilst the key aims are themes that run through the evaluation, for the purposes of evaluation it was necessary to set specific, tangible and measurable outcomes. The three core outcomes and indicators are:

1) Contribute to improved wellbeing, through:
   a. Increasing confidence and self esteem
   b. Self-expression
   c. Social inclusion and peer relationships
   d. Focus and concentration

2) Inspire and develop creative skills and interests
    a. Engagement with project: attendance and arts outputs
    b. Art produced that contributes to Awards Award accreditation
    c. Self-reported likelihood of continuing with arts post-project

3) Exchange and showcase ideas with peers and public

These outcomes are based on the project's theory of change (see Appendix B on p.18). Within the first aim of wellbeing, the project acknowledges that well-being is a very broad term and that there are many factors that lead to improved well-being, and indeed there are various measures of well-being (see also methodology). The indicators of self-confidence, self-expression, social inclusion and concentration were chosen because there is some evidence from existing research on the role of arts in mental health to suggest that these indicators are where the arts can positively contribute.[1] [2] A theory of change is a way of testing evidence-based assumptions and we will review and revise the theory of change following the evaluation.

In total there are 90 young people enrolled in 12 different projects spanning art forms from film and animation, to dance, music, theatre and visual art. Appendix A on p.17 presents the full list of project pairings between arts partners and referral groups of young people, as well as the duration of each project. A full description of each project can be found in *The ICE Project* celebration brochure. In each of the 12 projects an arts partner was paired with a group of young people from one of two referral streams:
- Five groups of young people referred by NHS CAMHS
- Seven groups of young people considered 'at risk' of requiring access to a mental health service due to their circumstances [as defined by Public Health] across Hampshire including children in care, young carers, bereaved, LGBT and autistic.

2. Methodology
This section provides an overview of the methodology and tools used, before going into description of the individual tools used. Copies of all tools can be found in the appendices.

The challenges of evidencing arts and mental health and wellbeing interventions are well documented.[3] In particular there are challenges relating to the lack of standardised tools and outcomes measures used within the sector and the debates over standards of evidence and competing evidence requirements of the health and arts sectors.[4] In addition, the common constraints faced by local arts organisations of budget and resource limit the options for evaluation methods.

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[1] Hamilton, K., Buchanan-Hughes, A., Lim, S. & Eddowes, L. (2015). *Evidence Dossier: The value of arts on prescription programmes for the mental health and wellbeing of individuals and communities.* Cambridge: Arts & Minds

[2] Potter, S. (2015). *Arts on Prescription 2014-2015: Evaluation Report*. Cambridge: Arts & Minds

[3] Ings, R. & MacMahon, J. (2018). *Arts and culture in health and wellbeing and in the criminal justice system.* Arts Council England (pp.63-64)

[4] Ings, R. & MacMahon, J. (2018). See also: Byrne, E. and Daykin, N. (2006); and Fancourt, D. (2017). *Arts and Health*: *Designing and Researching Interventions*. Oxford, UK: Oxford University Press

This evaluation has employed a mixed-methods methodology, combining baseline and end questionnaires with qualitative data in the form of interviews with young people, evaluation forms (or artistic alternatives), reflective diaries from arts partners and in some cases the art itself has been used as evidence. Whilst it was felt vital to measure changes in outcomes associated with wellbeing via baseline and end questionnaires comprising of scale-based questions, it was also felt that quantitative data alone would not capture the voices of the young people, explain how or why the project was or was not effective in meeting their needs, and would not capture young people's own 'involvement and control in mediating the impact of arts on their health and wellbeing'.[5]

- Baseline and end questionnaires on wellbeing and creativity, self-scored by young people
- Interviews with a small sample of young people
- Evaluation 'forms' or artistic alternative to form (such as audio or visual diary)
- Arts delivery partners' reflective diaries kept at the end of every session
- Final artwork produced (used to evaluate outcomes 1 and 2)
- Parental feedback

Baseline and end questionnaires are adapted from versions originally designed and used by Rotherham Arts in Health projects, and packaged within the ArtsPulse evaluation toolkit.[6] These questionnaires were selected and adapted because they are appropriate for measuring *The ICE Project's* four indicators under wellbeing (p.1) and, importantly, these questionnaires have already been tested with young people. Whilst there are other well-established measures of general wellbeing such as the Warwick-Edinburgh scale, they are not designed for use with children and young people and they are not specific to arts settings. It is important to make the distinction between art therapy (where measured outcomes are primarily clinical) and arts interventions (where the measured outcomes are primarily artistic). Whilst one of the main referral streams in *The ICE Project* is from NHS CAMHS and the CAMHS practitioners working with young people will be using clinical outcomes measures, it would be inappropriate to use clinical tools in non-clinical settings.

The evaluation was intended to be an impact evaluation (seeking to understand if, how and why an intervention 'worked') rather than a process evaluation that seeks to evaluate the systems and mechanisms of project delivery. In addition, whilst acknowledging the contribution of the adult artists who led the projects, this impact evaluation is centered around outcomes for young people rather than the adult artists leading the sessions. However, the evaluation has collected a rich data set in the form of artists' own reflective diaries which could be re-analysed at a future point to yield insights into both artists' own development and help with any retrospective process evaluation.

[5] Byrne, E. and Daykin, N. (2006) *The impact of arts in mental health care: A systematic review of the literature.* Project Report. University of the West of England. Available from: http://eprints.uwe.ac.uk/4829
[6] Artspulse (2008). Evaluation Toolkit: A user-friendly guide to evaluating arts and well-being projects

2.1 Limitations

- This evaluation seeks to measure short-term outcomes rather than long-term impact.
- We did not receive a complete data set. In total 46% of those who completed a start questionnaire completed an end questionnaire (although this does not reflect attendance figures). All arts partners were instructed to ask young people to complete the baseline questionnaires before or during their first session and the end questionnaires during or at the end of the last session. We cannot verify that this was true to every case and some young people joined the project midway through the duration of a project.
- It was only possible to interview a small number of young people (11). In addition to these interviews, other qualitative evidence is drawn from the written evaluation forms (c. n=21) or artistic alternatives.

2.2 Ethics and safeguarding

Participation in any of the evaluation activities was entirely voluntary. Young people were asked for written consent to participate in evaluation activities, which was separate to the consent gained to participate in the project. Parental consent for both participation in the project and evaluation activities broadly was obtained for young people under the age of 18. In addition, separate and informed consent was obtained from young people who participated in interviews (and their parents or guardians for all those under 18). All arts partners were trained in safeguarding measures and procedures by HCT and CAMHS staff prior to the start of the project.

3. Results

"I have gained confidence, happiness, new friendships, new art skills, meeting new people and achieved things I never thought I could."

The results in this section of the report are structured according to the key outcomes detailed on pp.1-2. Within each outcome, qualitative data from the questionnaire is integrated with the qualitative data from interviews, evaluation forms and exercises and artists' diaries.

3.1. Improved wellbeing

Outcome 1: Arts contribute to improved well-being, through:
- a. Increasing confidence and self esteem
- b. Self-expression
- c. Social inclusion and peer relationships
- d. Focus and concentration

3.1.a. Increased confidence and self-esteem

Young people had higher opinions of themselves and their abilities at the end of the project.

The start and end questionnaires asked young people three scale-based questions around confidence and self-esteem: Q1) their confidence in participating in the project, Q6) whether they regard themselves as being a confident person more broadly and, thirdly, Q9) they

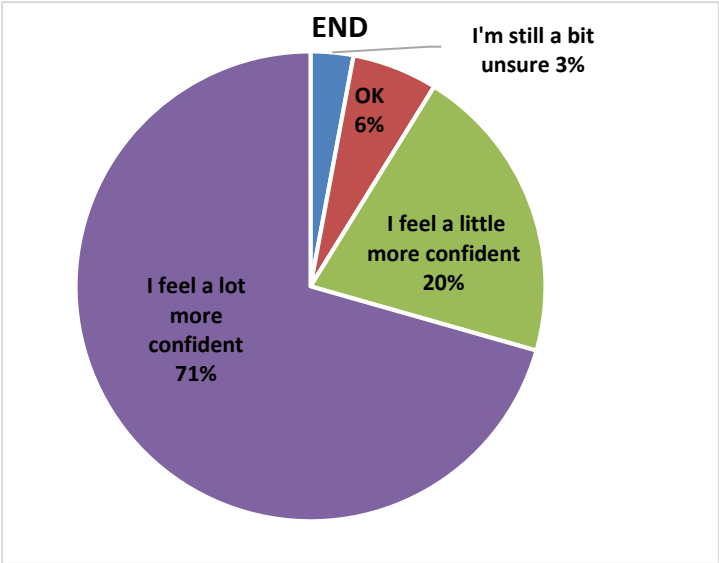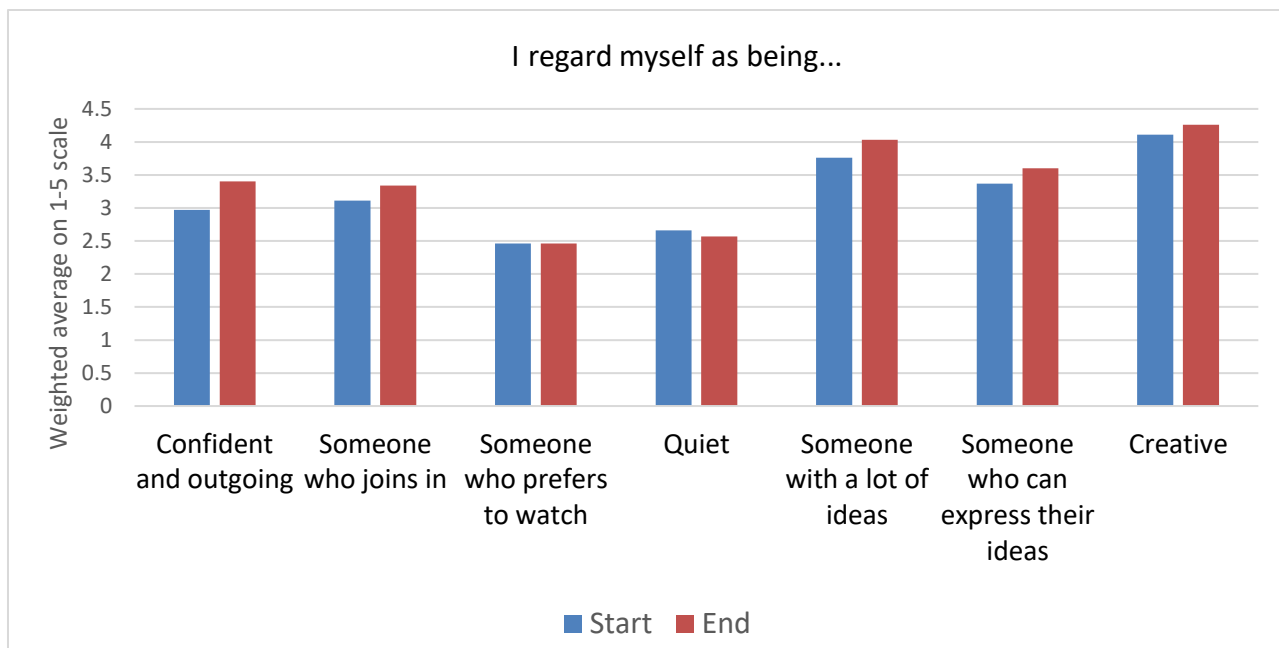were asked directly whether they feel arts activity has an impact on their confidence and self-esteem.

START
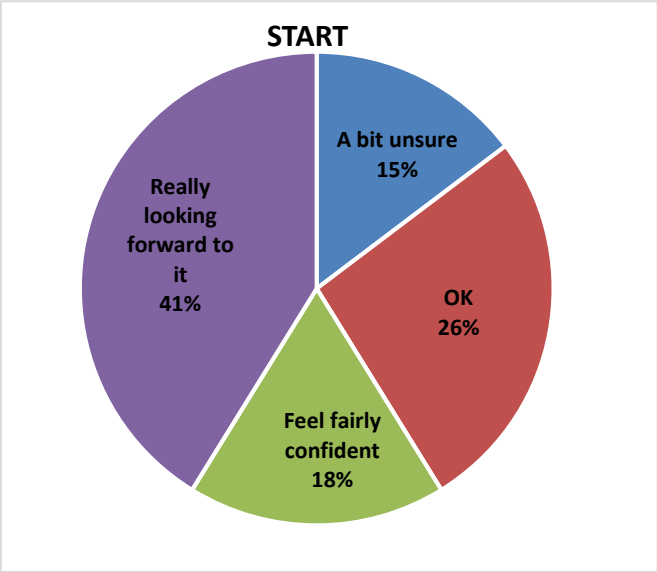
Q1: How do you feel about taking part in the project?

The question about confidence in taking part was on a Likert scale of 1-4, with 1 representing 'a bit unsure' at the beginning and 'still a bit unsure at the end', and 4 representing 'really looking forward to it' at the beginning' and 'I feel I lot more confident' at the end'. The average scale score at the start of the projects was 2.85, rising to 3.59 at the end, representing a 1.26 scale (21%) increase. The greatest differences in confidence in taking part were seen at the top and middle ends of scale: there was a 30% increase in young people who said they were 'a lot more confident' at the end of the project, although it is important to note that this category 4 had the highest number of participants at the start of the project too (41% of participants were 'really looking forward to the project' at the start).

Similarly, the data from a question asking young people if they regarded themselves as confident, showed increases in confidence from between the start and the end of the project. This question was part of a series of matrix questions which asked young people how they regarded themselves in terms of being confident, being quiet, preferring to watch, joining in, creativity and being able to express ideas, all on a 5-point scale. The results from all matrix questions are presented on the following page, and analysis of the findings on self-expression, social participation and creativity are presented on pp.7-11 and p.13. The chart below shows the weighted averages on the 5-point scale at the start and end of the project.
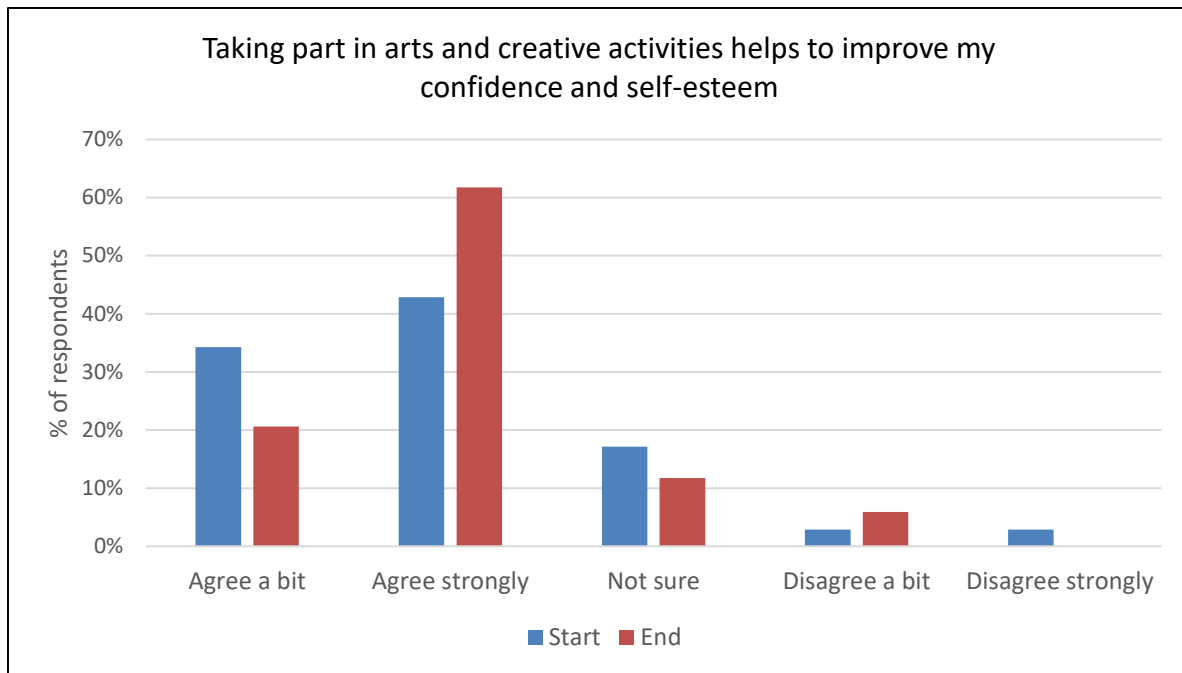
END

I regard myself as being...

Weighted average on 1-5 scale

Chart categories (Start/End bars): Confident and outgoing, Someone who joins in, Someone who prefers to watch, Quiet, Someone with a lot of ideas, Someone who can express their ideas, Creative

Legend: ■ Start ■ End

Whilst the scale averages show a small increase in young people's perceptions of themselves as confident, further analysis of the start and end data shows that the greatest change between start and end within all matrix questions was an increase in self-regarded levels of confidence between points 2 and 3 on scale – a shift between being confident only 'a little' to being 'averagely' confident and outgoing.

I regard myself as being	Start Never		End Never		Start A little		End A little		Start Average		End Average		Start A lot		End A lot		Start Always		End Always
Confident and outgoing	2,86%	1	0,00%		45,71%	16	22,86%		14,29%	5	34,29%		25,71%	9	22,86%	8	11,43%	4	20,00%
Someone who joints in	5,71%	2	2,86%		28,57%	10	31,43%		25,71%	9	14,29%		28,57%	10	31,43%	11	11,43%	4	20,00%
Someone who prefers to watch	20,00%	7	14,29%		40,00%	14	48,57%		17,14%	6	20,00%		20,00%	7	11,43%	4	2,86%	1	5,71%
Quiet	14,29%	5	17,14%		37,14%	13	34,29%		22,86%	8	28,57%		20,00%	7	14,29%	5	5,71%	2	5,71%
Someone with a lot of ideas	2,94%	1	0,00%		8,82%	3	5,88%		20,59%	7	23,53%		44,12%	15	32,35%	11	23,53%	8	38,24%
Someone who can express their ideas	5,71%	2	5,71%		22,86%	8	14,29%		20,00%	7	25,71%		31,43%	11	22,86%	8	20,00%	7	31,43%
Creative	11,43%	4	2,86%		2,86%	1	2,86%		2,86%	1	17,14%		28,57%	10	20,00%	7	54,29%	19	57,14%

Finally, young people were asked directly whether taking part in arts activities helped to improve their confidence and self-esteem. The greatest percentage increase between start and end of the project was the almost 19% increase (n=15 rising to 21) in those at the top of the scale who 'agree strongly' that taking part in arts and creative activities helps to improve their confidence and self-esteem.

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

% of respondents (vertical axis)

Categories (horizontal axis): Agree a bit, Agree strongly, Not sure, Disagree a bit, Disagree strongly

Legend: ■ Start ■ End

Results from the survey were supported by findings from the qualitative data. The majority of young people interviewed said they had noticed changes in their levels of confidence and self-esteem. Often confidence was related to peer relationships and feelings of acceptence.

"I feel so much more confident and I am learning with new friends and a sense of belonging."

"When I've been going here I've noticed in myself my self-esteem has been better and I've been less insecure."

"I have learned that I am a natural leader and loved contributing my ideas when I previously considered myself as more of a follower."

"This project is helping me get through my next foster placement and I think I've got more confidence since I've been here."

"It is important for people to do creative things, you become bigger, you hatch out of your egg essentially."

Young people also reported increased confidence levels in their work, which was closely linked to learning, a sense of progress, pride and accomplishment (see also 3.2. on developing creative skills and interests).

"Definitely [more confident in art]. I feel like I'm a lot better that I originally was and being able to now come up with different positions which I probably would never have before feels really good."

"I get to do things that I didn't think were possible for me."

The qualitative data also highlighted the important role of the adult artists in building confidence. One young person described the contribution of the arts practitoners as "persistent kindess" that never gave up on them whilst accepting them for who they were. Other young people interviewed also described how artists had enouraged them and given them confidence in their own work:

> *"Before doing this project I never used to draw because I was really scared because all my friends around me were really good… it was really sad because I really wanted to draw and I was really put off drawing because of how good people were around me, and the fact that I didn't think my art was good but maybe someone else did was a little bit more encouraging every single week."*

> *"I got words of encouragement about the things I did, what they liked about what I did and what I could change and it helped me branch out my piece a lot more."*

3.1.b. Self-expression

There were small increases in scale averages in self-regarded levels of both having ideas and being able to express ideas (see data on p.5). The more detailed breakdown in the questionnaire data shows that the greatest shifts in the scale in both having ideas of being able to express them were at the top of the scale, with a 14.7% increase in young people who say they 'always' have ideas and 11.4% increase in young people who could 'always' express their ideas.

Self-expression emerged very strongly in the qualitative data young people said that arts and creative activities not only gave them new and better means to express themselves, but a means to express their thoughts and ideas about their mental health specifically, which in turn led to other benefits such as self-awareness, confidence, relaxation and relating to other people.

> *"I think it's really important to stick with art because it is a form of release and it is a way again to express yourself. I think especially in life when you are struggling and you have difficulties, internal struggles as well as external struggles it's really a way to just vent without having to say words or form words. I know I do and I know a lot of people struggle with expressing themselves through conversations and writing and all that kind of stuff. It's such a free thing, it doesn't have to confirm to anything, it can just be whatever you want to do kind of thing."*

> *"I think art is important for people to try out because… there's more to it than being talented, you don't need to be talented… it helps you bring out your emotions without you even knowing, so I think it's really good to do."*

> *"It's not like a therapy I guess like a psychologist, it's not what I was expecting at all, because I wasn't expecting the group to be so nice. When I got registered and they told me it was through CAMHS I was like "Oh God" I really don't like CAMHS and I was a bit iffy about it, but it's not like that at all and it's very nice to be concentrating on art."*

The data suggested that key facilitators of self-expression were freedom and choice, which were, on the whole, in contrast to young people's experience of art in school-based settings:

> *"Not like a school art class where you have to follow an artist, it was our own ideas and nothing else."*

> *"I got to do what I wanted to do and got to develop what I wanted to develop as well… it allowed me to create what I wanted to create."*

> *"I probably never made anything like that before and being able to choose what I wanted to create with maybe chalk or water colour or acrylic, it was all my choice and that was probably one of the best things about it."*

The feeling of being given permission to have a voice, and confidence that their voice would be listened to were also encouragers of self-expression. Relatedly, the feeling that they were now in a position to help other young people facing similar mental health challenges - and being given a platform to do - so were key motivators for producing and showcasing work as well as increasing confidence.

> *"I think it's important for people to find ways to express themselves because when they hide their emotions they're not really going to let it out and they could be really sad or worried inside and nobody's going to know and that means no one can help them or fix their problems."*

> *"They are issues that people are aware of but they don't know how much of a big issue they are to people, and I think this project is a good opportunity to show people and to help others as well."*

> *"…it's really important for social workers and other people like that to hear our voices because if our voices aren't heard, who's going to hear them, so it's helped us step up by coming here to perform."*
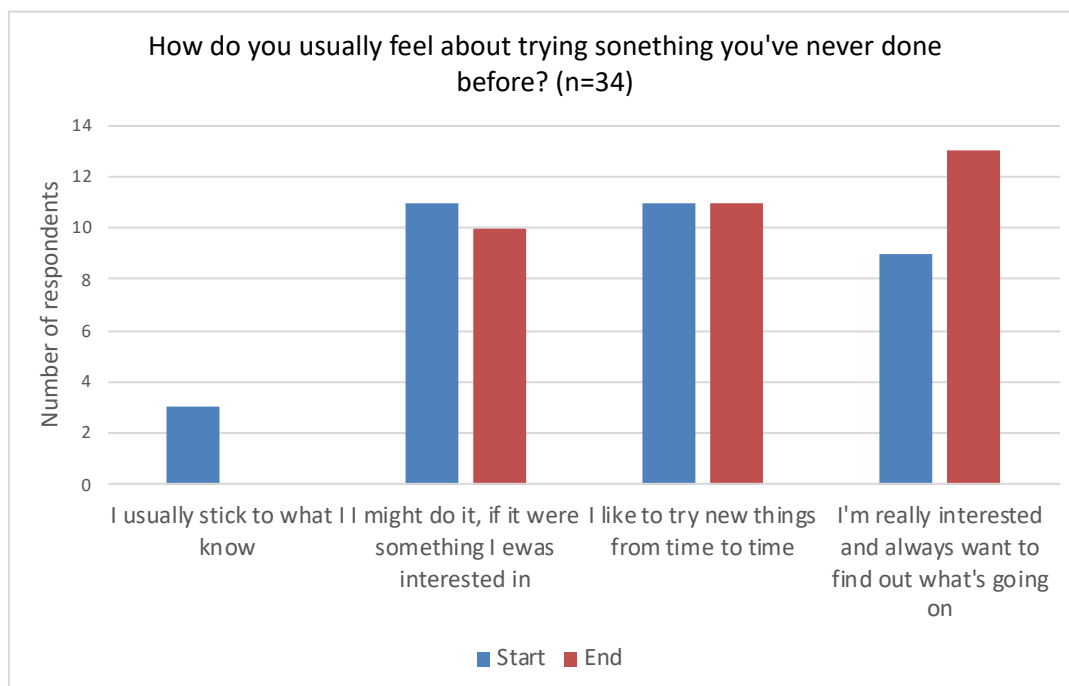
3.1.c. Social inclusion and peer relationships
"It's not just about the art, it's about making new friends and talking to people."

Overall, the survey data showed minimal change between start and end of projects in terms of young people's feelings about working in groups of others. Although, by the end of the project, fewer participants ranked were ranked as 2 on a 4-point Likert scale and slightly more were at 3 (I usually feel fairly confident) and 4 (I really enjoy it).

How do you feel about working in groups of others? (n=34)
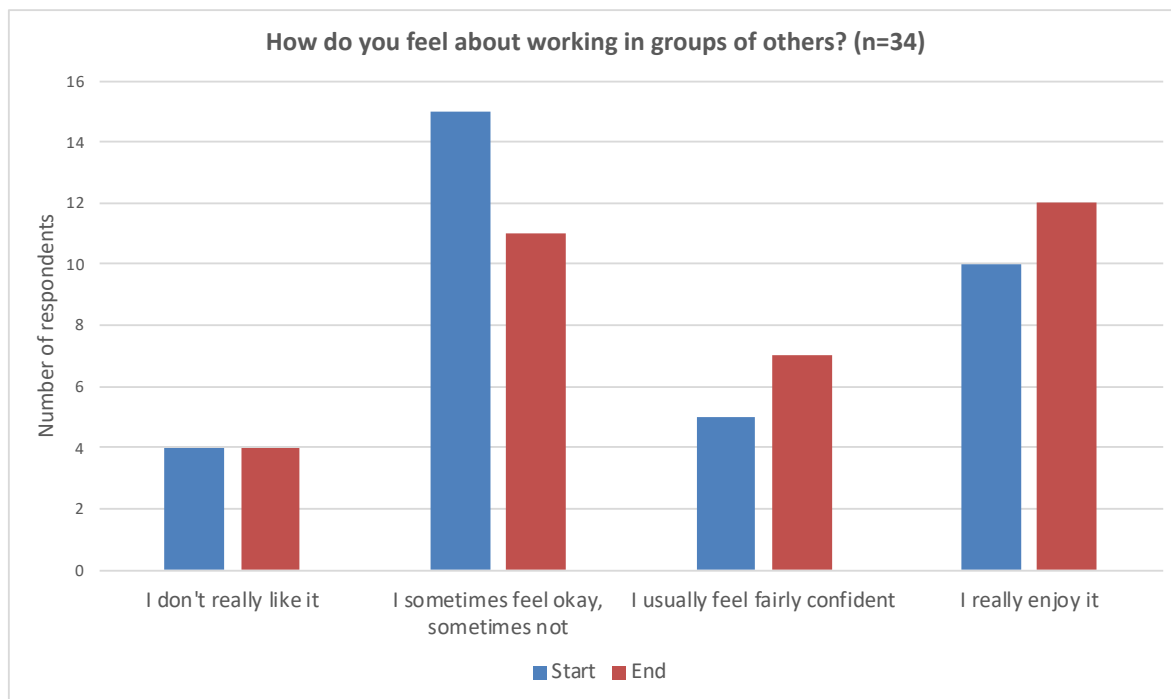
These findings correspond with the findings from the matrix questions which asked young people to what extend they regarded themselves as being 'someone who joins in' or and 'someone who prefers to watch' (see data on p.8). Interestingly, there was no change between start and end data in the scale to which respondents were 'someone who prefers to watch' but they was a very small increase in the scale to which they were 'someone who joins in'. In addition, at the end of the project respondents to the survey said they were more likely to try new things.

How do you usually feel about trying sonething you've never done before? (n=34)

However, the qualitative data paints a more nuanced picture of findings around social inclusion and peer relationship and reveals particular dynamics that lead to improved outcomes or not.

Many young people reported that they had developed new friendships and had positive experiences of working in their project groups, relating to growth in confidence, which meant they were more likely to try new groups in the future:

"I felt really accepted by the group and made new friends."

"It's pushing me in a positive way. It's helping me get more out there and more social."

"I think I've changed drastically, like a lot. I didn't think it was possibly really. From week one I was so quiet, I remember I didn't really socialise with people, but now I talk non-stop. Because it's such a relaxed environment and art helped a lot I guess…"

"I think it's a really good experience and it has made me want to like try more groups because I was so okay with this group really quickly, like much quicker than I thought I would be, so I think it's kind of more of a confidence builder and helps kind of push you into doing new things as well."

"If you're going to do stuff like art you can do it like by yourself but it's just more enjoyable and it's a better experience for you when you're an adult to be able to get on with like other people and involve yourself in groups."

What particularly helped young people feel influenced and accepted in a group, was the feeling of being able to relate – and being related to – other young people going through similar struggles:

"I wake up and I'm like Thursday is like my worst day at school but then I've got art! So it lightens up my mood a lot and it's very nice because we're a very connected small group…and close to each other, especially because we all suffer from some sort of mental illness and it's very hard for us to go to school and do normal day life I guess and life in general, and it's very nice to talk about stuff with other people and connect a lot."

"it's a nice feeling getting to know people who are going through the same thing as you… it's a lot of fun and a nice way to help yourself get through this and you can help others by knowing how to cope with it yourself."

"I would recommend for someone to come here because I was very nervous and insecure when I first came here but as I've come to know them more and we've come to work as a team, I know I'm not alone and we do all have a voice, it's just if someone else was going through what I was then they know they are not alone in this."

"When I first joined the group I was really nervous and didn't know if I'd fit in or not but as I've joined weekly to this group I've been able to relate and be myself through being with people who've had the same experiences I have."

The size and consistency of group membership also appears to have been an important factor in young people feeling included and developing peer relationships.

"It was weird because we're all kind of very different but we're very similar at the same time so we just kind of clicked. And I liked that it was a small group as well because I didn't know how big it was going to be and I was really worried if I just walked in there and there was going to be like 30 other kids, but there was only three of us so that's okay."

"I really enjoyed the smaller group. It was a lot easier as someone who doesn't necessarily click with people very well and I don't really talk or socialise very well, it was just so much more relaxing to only have only four other people in there."

However, diaries kept by arts partners suggest that not all group dynamics were positive some or even much of the time: in some project groups there were multiple reported problems with group dynamics, distraction and behaviour, particularly in groups with very fluctuating attendance.

3.1.d. Focus and concentration

The start and end questionnaires asked participants to what extent, on a 5-point scale, they agreed that taking part in arts and creative activities helped them to focus.

90% of survey respondents at the end of the project either 'strongly agreed' or 'agreed a bit' that taking part in arts and creative activities helped them to concentrate and focus. However, this figure does not represent anything but a minimal increase in score since the beginning of the project, suggesting participants started with this perception or felt they should have this perception.

Taking part in arts and creative activities helps me to concentrate and focus
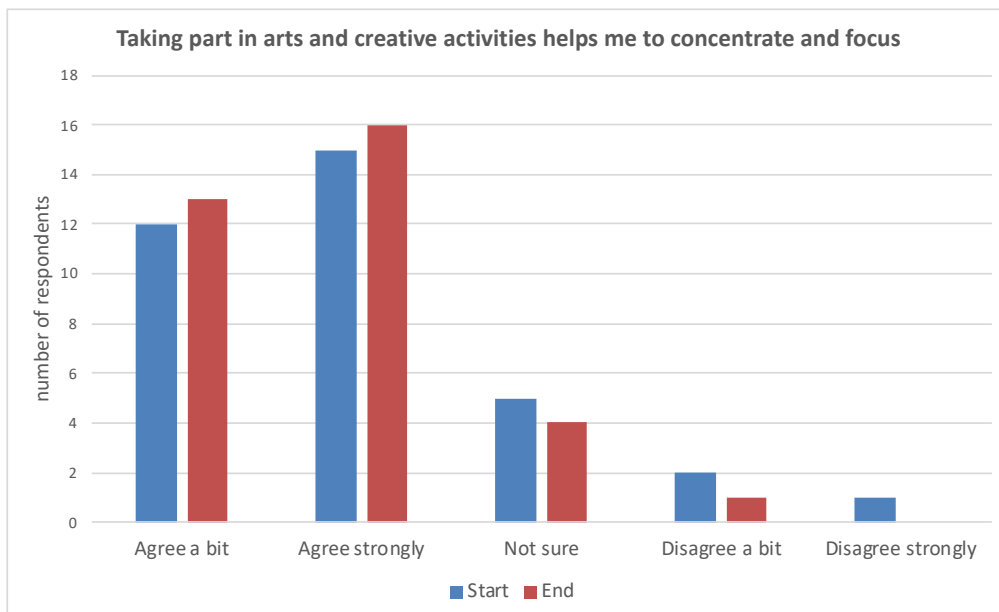
3.1.e. Relaxation and fun

There were even higher scores at start and end of project in response to the survey question on whether creative activity helps young people to relax and have fun; 97% either 'strongly agreed' or 'agreed a bit' that taking part in creative activities helped them to have fun and relax, but again this does not represent any significant change between start and end of project.

Relaxation and fun were not one of the set indicators against outcomes and wellbeing but relaxation emerged as a significant finding in the qualitative data, far more so than focus and concentration. Interview participants described being able to 'switch off' and 'be in the zone' during the process of making art, their minds being freed from anxieties that were present during other times of the day. The physical space was an important part of this freedom as a space removed from and more relaxing than school, college or even home.

> *"It's not so stressful as GCSE art, it's more relaxed and chilled."*

> *"Definitely relaxing. I found and in fact everyone in the group found that that time went extremely quickly and being able to just draw and chat every week was just really nice. I've probably said that so many times but I cannot express how good it felt and I cannot express how quick it went in fact."*

> *"… I think if I'd just gone home and didn't do the art I'd be really stressing about it for the rest of the day, but you just kind of forget, like there's just nothing, like even if you are stressed about stuff you don't even remember it because you're so involved with this and talking to the other people that it [the stress] isn't important."*

> *"…I suffered through a lot, especially… I went through some pretty tough stuff, and one thing that I noticed that really helped me get though it was art, and music and drama, but art was one of the big contexts, to keep drawing and painting and collaging and all these different things, really helped me get me out of that state of mood and depression I guess."*

> *"Coming here and doing art in general makes me feel very relaxed. And it makes me, when I come through those doors, relax, and everything that happened in school I'm like 'just leave it outside that door, and you walk in and it's a different positivity, being so connected."*

Relaxation was closely related back to self-expression:

> *"Art makes me feel calm, and also doing different activities, makes me feel happy because you can let your mood out with them… instead of being sad and angry it makes your mood brighter, because you're doing things you like and you're doing them with other people."*

> *"I think that if I feel a certain way and any strong emotions I think that drawing or doing any form of art helps me to release all the built up emotions… and it's a really effective method of releasing strong emotions."*

'Fun' was word used frequently on the written evaluation exercise and all participants interviewed said they had enjoyed the project.

> *"Not only is it time to just de-stress from normal life, it's fun, it's messy, it's not something we do all the time and you get to know people really well and get to know what people's lives are like and stuff."*

3.2. Inspire and develop creative skills and interests
The second key outcome was to inspire and develop creative skills through and including:

    a. Engagement with project: including attendance and arts outputs
    b. Art produced that contributes to Awards Award accreditation
    c. Self-reported likelihood of continuing with arts post-project

The survey data shows that 83% (n=29) already considered themselves creative at the start of the project. Yet overwhelmingly, in the qualitative data, young people said they had been inspired by and developed creative skills and interests through the project that they had not had the opportunity and / or confidence to develop otherwise. This was demonstrated through the quality of art produced by the end of project and the arts partners' weekly recordings and reflections of process and engagement. Young people interviewed were able to talk with confidence and technical detail about the skills and techniques they had learned and how they thought they had improved. Closely related to increased confidence was enjoyment from learning new skills and techniques and seeing themselves improve and progress.

Finally, participates said that the project gave them the freedom to develop creative interests that arts teaching at school did not, either because school either didn't offer the opportunities or because taught arts subjects came with too much pressure in terms of grades, curriculum rigidness and stresses associated with the school environment generally.

> *"There was a lot that I enjoyed… it might have been the fact that I was able to experiment with a lot of different techniques and different art supplies. I probably would never draw with or made art with charcoal or chalk... I never thought that I could make such a range of light to dark in a piece that I made."*

> *"I liked learning different techniques and using different materials than I'd get to use at home or something. Because I didn't take art in my school so the things like the [unclear] that Sarah brings in, I wouldn't be able to use that otherwise… so it was a nice experience to try different things."*

The physicality of the artwork produced (where applicable) was very important to confidence because young people could see clear and tangible progress and accomplishment that they could refer back to both inside and outside the project.

"I definitely think I will [continue to do art]. I'll probably finish the sketch book and the further I come along the more I think that the piece I've just done looks way better that what I did all the way at the front of the sketch book."

"Most of all I feel so proud of the project."

3.2.a. Engagement with project: attendance and arts outputs
Similarly with – and closely tied to – the development of creative skills and interests, arts partners' diaries record substantial increase in engagement throughout the project, although progress was rarely linear and engagement wasn't always consistent.

In terms of arts outputs, every project group produced a significant body of work that was of a standard presentable to a public audience and, in some cases depending on the art form, showcased online. Examples of work produced include an animated welcome and information video about CAMHS, a short film about life with an eating disorder, and original paintings.

Out of 90 young people enrolled in the project at the start, 75 young people completed start questionnaires, and from this 75 only 35 (46%) completed end questionnaires. This figure is not a reflection on the number of young people who completed the project. Unfortunately, registers were not kept for every session of every project so there is a lack of accurate data on attendance and attrition rates.

3.2.b. Art produced that contributes to Awards Award accreditation
In total, 45 Arts Awards were completed during the project: 16 at Discover level, 17 at Explore level and 12 at Bronze level.

3.2.c. Self-reported likelihood of continuing with arts post-project
All young people interviewed expressed a desire and / or a likelihood of continuing with arts after the project had ended.

"Because I was debating if I wanted to do it at college or something but I've decided I do now."

"I think I'm far more likely to do art in my own time because I've realised it's a very good way of releasing emotions. It's also something I'd like to do as a hobby anyway and yeah I really enjoy it."

"I wish it would have gone on for longer, especially during my next year of school in year 11 I definitely think people maybe when they're 16 and doing exams or maybe even 15 or 14 like I am, I would definitely recommend it especially people tests and exams. It really takes the stress off your shoulders."

"I will try to do more creative / arts activities because they really help me to feel better and take my mind off my difficulties and express myself. I hope I have more opportunities for things like this."

"I hope there can be similar opportunities for people accessing adult mental health services because I'm now 18 and transitioning from CAMHS."

"I will do more arts in the future because it's relaxing."

"I would love to do more creative arts activities in the future. It was so enjoyable and valuable and I will miss it a lot."

3.3 Exchange and showcase ideas with peers and members of the public
There were two main opportunities for showing work with members of the public:
- A Celebration Event on 26 March at The Point, Eastleigh had an audience of over 200 people.
- *Alternative Portraits*: *The ICE Project* exhibition in City Space, Winchester had visitor numbers: 881 adults + 177 children over 19 days.
- In addition, some of the final artwork, project film, celebration brochure and summary are available online [here](#). The web page has been visited c.1500 times.

4. Conclusion and Recommendations

Outcome 1. There is evidence that *The ICE Project* contributed to **improved wellbeing** through increasing confidence and self-esteem, self-expression, social inclusion and peer relationships. Whilst these improvements, as measured on a quantitative scale, are relatively small, they are certainly not insignificant. There was a 19% increase in those who 'strongly agreed' that taking part in arts and creative activities helps to improve their confidence and self-esteem. Similarly, more young people regarded themselves as 'averagely confident' rather than only 'a little confident' at the end of the project. Young people reported that they were more likely to try new activities in future.

The qualitative data form interviews and evaluation exercises at the end of the project proved vital in triangulating findings from the small survey sample and in understanding more about *how* arts and creative activities contributed directly and indirectly to interlinked outcomes under wellbeing. For example, the nature of group dynamics, encouragement from arts leaders, a sense of pride and accomplishment and enjoyment of learning.

There is limited evidence that the project contributed to increased focus and concentration, although this indicator was not measured outside of the project. Relaxation and enjoyment emerged more strongly as prominent indicators of improved wellbeing, with multiple young people reporting that arts activities, as a vehicle for self-expression, helped them relax, 'de-stress' and better manage their mood. It is recommended that the project's theory of change should be adapted in future to include relaxation as a key indicator of wellbeing.

Outcome 2: the project succeeded in **inspiring and developing creative skills and interests.** Beyond the physical outputs of high-quality artwork, including artwork that contributed to 45 arts awards, there is strong evidence that young people developed creative skills and interests and were highly likely to continue with art in some form after the project ended.

Additionally, most participants interviewed – and their parents – expressed a strong desire for *The ICE Project* to continue if it were possible. Additionally, *The ICE Project* either provided opportunities for engagement with arts that were not available to young people through other channels, including school, or the project provided an environment in which young people felt comfortable enough to engage with arts opportunities.

Outcome 3: exchange and showcase ideas with peers and public. *The ICE Project* reached audiences of 1,258 in person and over 1,500 online. Evidence from the qualitative data strongly suggested that having the opportunity to exchange and showcase ideas was vital for young people to feel that they had a voice that would be listened to, which is turn was linked to improved outcomes in confidence and self-esteem, self-expression and social inclusion.

A key limitation of the evidence is the small response rate from the quantitative data, particularly from the 'at risk' groups. There is a higher quantity and quality of evidence to suggest improved outcomes for the young people referred by CAMHS. In future iterations of *The ICE Project*, it is recommended that evaluation processes need to be adapted to improve the response rate for the end questionnaires amongst the 'at risk' groups, and improved recruitment of participants for end of project interviews. In addition, attendance and attrition needs to be more closely monitored for all project groups.

APPENDIX A: LIST OF PROJECTS & data returns

Youth organisation / CAMHS	Arts partner, artform and venue	Duration of project	Description of artwork produced	No. enrolled at start	No. start surveys	No. end surveys
CAMHS (Eating Disorder Team)	Strong Island Media – **Film** – The Point, Eastleigh	3 full days	Production of short film about life with an eating disorder	7	0	0
CAMHS	Strong Island Media – **Animation** – Ashcroft Arts Centre	3 full days	Creation of a welcome and information film for other young people referred to CAMHS.	6	5	5
CAMHS	In Focus – Photography – **Ashcroft Arts Centre**	2 hrs per week, 19 Sept – 13 Dec	Photography exhibition, capturing themes of light and darkness and nature.	6	6	4
CAMHS	Sarah Gaiger –**Visual Arts & Screen Printing** - West End Centre	2 hrs per week, 25 Oct – 14 Feb	Creation of original pieces of art using variety of materials and techniques	4	4	3
CAMHS	Iris Hill & Claire Vine – **Visual Arts** – Nutshell, Winchester	2 full days + weekly 28 Feb – 28 Mar	Abstract self-portraits using variety of techniques;	5	5	5
Romsey Young Carers	Laurence Rushby – **Visual Art / Conceptual** – Chapel Arts Studios	5 x 2 hr sessions, Jan - March	Different techniques including block print making, screen printing and stencil making	10	3	3
Y Services (LBGT+)	My Creative Journey – **Visual Art / Sculpture** – Xperience Centre	2.5 hrs p/w, 5 Nov – 11 Feb	Experimentation with wire work, collage, soup-making and beads; installation	7	7	2
Hampshire County Council, Children in Care	BearFace Theatre – **Drama** – Sharps Copse Children's Centre	2 hrs p/w 10 Jan – 14 March	Production of co-created piece using spoken word, movement, masks.	9	9	5
Schools / pastoral referral	Intergr8 Movement – **Dance** – Winchester	1 hr p/w, 16 Jan – 18 March	Using dance to express emotions culminating in final performance	13	10	5
Hampshire Foster Carers Network	Fluid Motion – **Theatre** – The Vyne School, Basingstoke	2 hrs p/w, 22 Jan – 19 March	Performance of own stories through drama games, writing prompts, storytelling	5	5	1
Simon Says (Bereavement charity)	Kezia Hoffman – **Visual Art / Sculpture** – Forest Arts Centre	5 x 3 hr sessions, 10 Feb – 14 Apr	Project titled 'Remembering' – creation of clay portraits	8	7	0
F.A.S.S (Family Autistic Spectrum Support)	SoCo Music Project – **Music** – Ashcroft Arts Centre	2hrs p/w, 19 Jan – 23 March	Digital music production, beat-making, song writing, music.	10	7	3

APPENDIX B: THEORY OF CHANGE DEVELOPED BEFORE START OF PROJECT
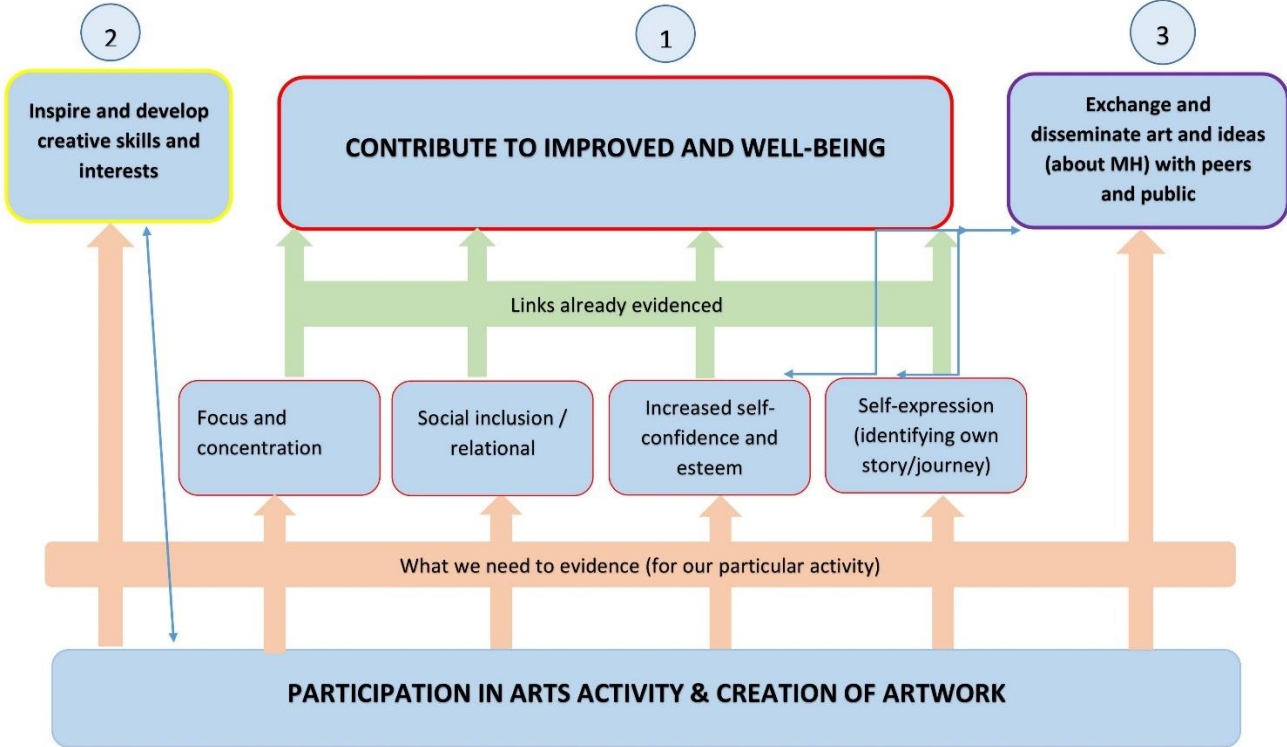
Start of project questionnaire

It is important to evaluate the workshops you are about to take part in, both for us and our supporters, so we know what has worked well and what we would improve next time.

Confidentiality

This questionnaire is completely anonymous and you do not need to give your name. However, we do need to monitor whether your opinions have changed over the project. To do this, the person who is leading your workshop will assign a number [or symbol / tag / delete as appropriate] to your questionnaire at the beginning and end of the project. No one else will be aware of whom the number belongs to and your information will be kept strictly confidential.

1. How do you feel about taking part in this arts project? (Please circle or underline)

A bit unsure
OK
Feel fairly confident
Really looking forward to it

2. How do you usually feel about trying something you've never done before? (Please circle or underline)

I usually stick to what I know
I might do it, if it was something I was interested in
I like to try new things from time to time
I'm really interested and always want to find out what's going on

3. How do you feel about working in groups with others? (Please circle or underline)

I don't really like it
I sometimes feel ok, sometimes not
I usually feel fairly confident
I really enjoy it

4. How do you identify? (please circle or underline)

Male / Female / Transgender / Non-binary / Other / Prefer not to say

5. Your age range

11-13   14-16   17-18   18 or older

6. I regard myself as being	Never	A little	Average	A lot	Always
Confident and outgoing					
Someone who joins in					
Someone who prefers to watch					
Quiet					
Someone with lots of ideas					
Someone who can express their ideas					
Creative					

7. Taking part in arts and creative activities helps me to concentrate and focus (Please circle of underline)

Agree a bit   Agree strongly   Not sure   Disagree a bit   Disagree strongly

8. Taking part in arts and creative activities helps me to have fun and relax

Agree a bit   Agree strongly   Not sure   Disagree a bit   Disagree strongly

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

Agree a bit   Agree strongly   Not sure   Disagree a bit   Disagree strongly

End of project questionnaire

Now that the project has come to an end, it's important that we try to find out how well it's gone for you, so we know if the project has been a good experience for you and how it was or wasn't a good experience.

Confidentiality

This questionnaire is completely anonymous and you do not need to give your name. However, we do need to monitor whether your opinions have changed over the project. To do this, the person who is leading your workshop will assign a number [or symbol / tag / delete as appropriate] to your questionnaire at the beginning and end of the project. No one else will be aware of whom the number belongs to and your information will be kept strictly confidential.

1. How do you feel about taking part in this arts project? (Please circle or underline)

I'm still a bit unsure
OK
I feel a <u>little</u> more confident
I feel a <u>lot</u> more confident

2. How do you now feel about trying something you've never done before? (Please circle or underline)

I'll stick to what I know, thank you
I might do it, if it was something I was interested in
I like to try new things from time to time
I'm really interested and always want to find out what's going on

3. How do you feel about working in groups with others? (Please circle or underline)

I don't really like it
I sometimes feel ok, sometimes not
I usually feel fairly confident
I really enjoy it

4. How do you identify? (please circle or underline)

Male / Female / Transgender / Non-binary / Other / Prefer not to say

5. Your age range

11-13   14-16   17-18   18 or older

6. I regard myself as being	Never	A little	Average	A lot	Always
Confident and outgoing					
Someone who joins in					
Someone who prefers to watch					
Quiet					
Someone with lots of ideas					
Someone who can express their ideas					
Creative					

7. Taking part in arts and creative activities helps me to concentrate and focus (Please circle of underline)

Agree a bit   Agree strongly   Not sure   Disagree a bit   Disagree strongly

8. Taking part in arts and creative activities helps me to have fun and relax

Agree a bit   Agree strongly   Not sure   Disagree a bit   Disagree strongly

9. Taking part in arts and creative activities helps to improve my confidence and self-esteem
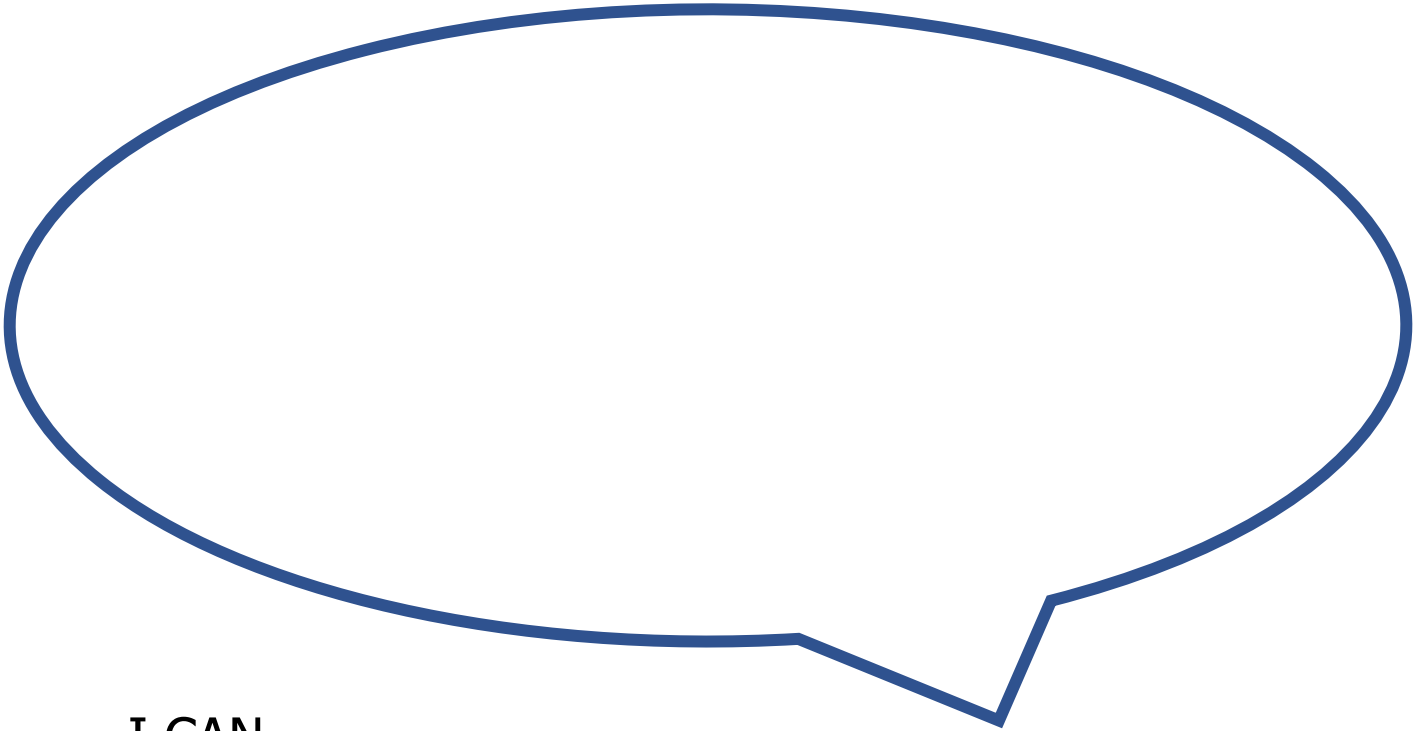
Agree a bit   Agree strongly   Not sure   Disagree a bit   Disagree strongly

I AM...

Have you learned anything about yourself?
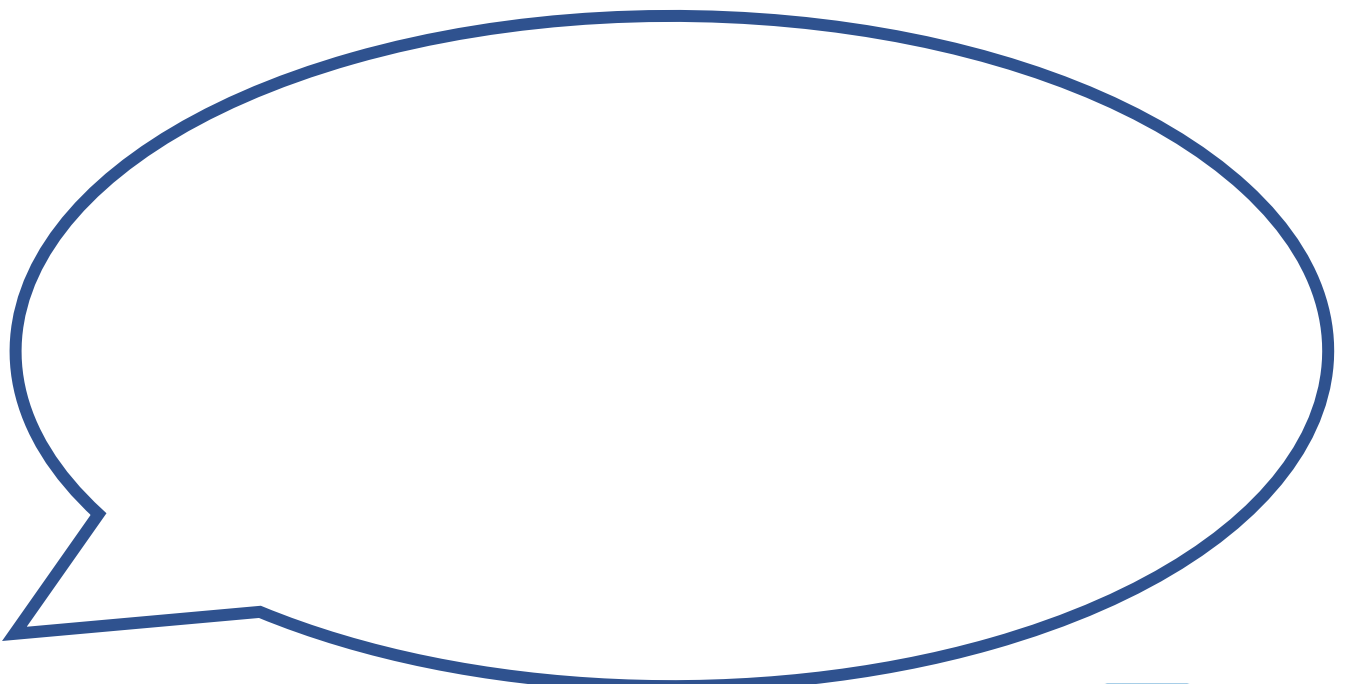Were you able to express ideas?
Did you feel accepted for who you are by others in the group and the adults?

I CAN...

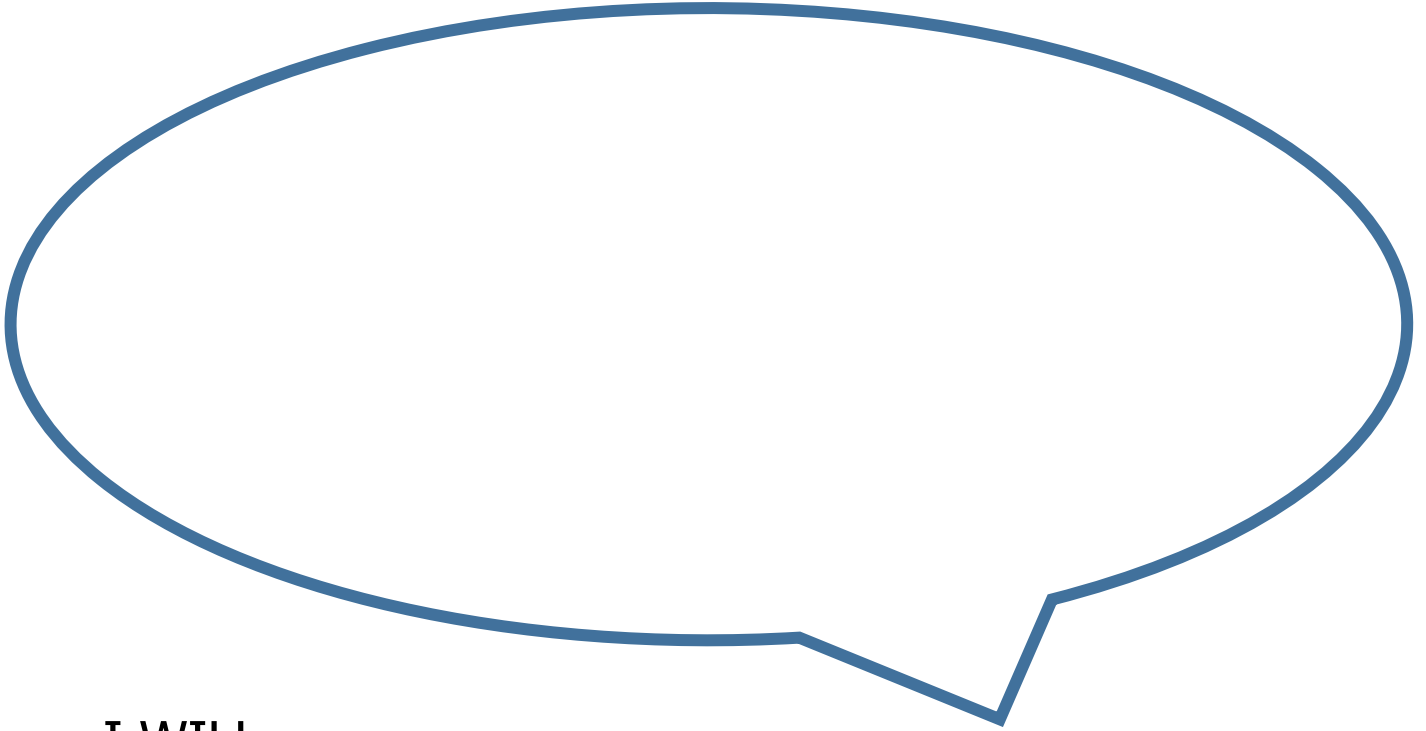What can you do now that you couldn't at the start of the project?
Do you feel more confident now that you did at the start of the project? Why do you think this is?

I HAVE...

What have you gained from taking part? Ideas to think about might be:
- Gaining new or better friends / meeting new people and sharing ideas
- New skills and achievements

I WILL...

Do you think you will do more creative and arts activities in future? Why?
What have you learned or experienced that might help you in the future?