**The Ice Project
2019-2020: Year 3**

Evaluation Report by Jess Macpherson

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. T*he ICE Project* aims to establish the benefits of arts and culture on the psychological health and emotional well-being of young people.

'**I**nspire - **C**reate - **E**xchange 'aims to help empower young people to address and explore mental health issues using high-quality arts and culture. With the project, the partners and investors - Hampshire Cultural Trust, Hampshire CAMHS and Artswork - aim to support positive mental health, help to build and encourage young people's emotional resilience and create tools and resources for other young people.

The ICE Project is an ambitious long-term project that is now in its third year of delivery. The project comes at a key time in the development of applied arts and cultural engagement for wellbeing. There have been landmark studies that have revealed that participation in arts and culture improve mental wellbeing. The Department for Digital Culture, Media and Sport has found that engagement with the arts has the capacity to improve young people's wellbeing[1]. The World Health Organisation released a report [2]that showed the arts has the capacity to help support child development and help people who are experiencing mental illness.

The All-Party Parliamentary Group for Arts, Health and Wellbeing[3] has reported that art and cultural engagement can significantly improve the wellbeing of children and young adults. The numbers of young people seeking to access CAMHS is increasing[4] and GPS have reported [5]a rise in young people seeking support for their mental health. The number of young people engaged in arts in mainstream schools has decreased by 35% [6]since 2010. The interventions by HCT and *The ICE Project* are timely and important.

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[1] Fancourt, D. et al. (2020) *Evidence Summary for Policy*
*The role of arts in improving health & wellbein*g. London. Available at:
https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/929773/DCMS_report_April_2020_finalx__1_.pdf (accessed 11th November 2020)
[2] The World Health Organisation. (2019) *What is the evidence on the role of the arts in improving health and well-being?* Copenhagen. Available at:
https://www.culturehealthandwellbeing.org.uk/sites/default/files/9789289054553-eng.pdf (Accessed 11th November 2020)
[3]The All Party Parliamentary Group for Arts. (2017) *Creative Health: The Arts for Health and Wellbeing - Second Edition.* Avaliable at: https://www.culturehealthandwellbeing.org.uk/appg-inquiry/Publications/Creative_Health_Inquiry_Report_2017_-_Second_Edition.pdf (accessed 11th November 2020)
[4] https://www.local.gov.uk/about/campaigns/bright-futures/bright-futures-camhs/child-and-adolescent-mental-health-and
https://epi.org.uk/wp-content/uploads/2018/10/EPI_Access-to-CAMHS-2018.pdf
[5] https://youngminds.org.uk/media/3360/lack-of-early-support-for-young-peoples-mental-health-puts-pressure-on-gps-new-survey.pdf
[6] Par, C. (2020) *Tate warning over decline in arts education*. Available at: https://www.sec-ed.co.uk/news/tate-warning-over-decline-in-arts-education/ (accessed 11th November 2020)

1.1 Aims

The ICE Project comprises of three central aims in order to engage groups of young people in a range of artistic and creative projects.

- To **INSPIRE** young people in Hampshire to connect with their own mental health through arts and culture. This included a point of inspiration such as a theatre trip, cultural experience or talk.

- For young people to participate in arts activities and **CREATE** artwork, in order to acquire skills, express themselves and experience a personal journey. Groups of young people were able to work with professional artists (in varying art-forms) either over a 7-10 week project or an intensive 2-3 full day workshop.

- For young people to **EXCHANGE** their ideas, opinions and advice about mental health with the public and feel a sense of achievement. The project provides public sharing opportunities, such as performance showcases, exhibitions or online sharing of work created.

There are three target populations *The ICE Project* has worked with; 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 principally worked with young people in Hampshire who have a high level of need but were unlikely to access arts and culture without HCT outreaching and creating targeted opportunities.

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 and measurable outcomes. The three core outcomes and their 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
   e. Fun and Relaxation

2) Inspire and develop creative skills and interests:

   a. Engagement with project: attendance and arts outputs
   b. Art produced that contributes towards Art 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). [7] A theory of change is a way of testing evidence-based assumptions. 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.[8]. After the evaluation of Year Two of *The ICE project* the theory of change was reviewed and revised. An indicator of fun and relaxation was added as a measure of well-being as this was evidenced in the evaluation report and has also been proven by external studies to be a contributing factor to improved well-being[9].

In 2019-2020 *The ICE Project* worked with 15 groups including 42 young people referred from CAMHS, 76 young people at risk of mental health issues and 375 young people in mainstream school. 118 young people took part in projects that spanned multiple artistic disciplines; from art, textiles, dance and film.

The ICE Project worked with a broad range of youth partner organisations from Young Carer groups, youth bereavement charities, Hampshire Youth Offending Team, LGBTQ+ Youth organisations and CAMHS Units. The full list of referral groups, youth partner organisations and artist partners can be found on appendix A (p.14). A full and detailed description of each of the projects can be found in the ICE Brochure.

Working with a broad group of young people in partnership with organisational partners such as Simon Says Bereavement charity or Children in Care groups has enabled the project to utilise the expertise of organisational partners so that HCT could design projects that would help with the wide range of mental health difficulties that particular groups were experiencing such as grief, anxiety or substance abuse.

1.3 CORONAVIRUS Disruption

The coronavirus pandemic triggered a national lockdown in March 2020. Because of this' planned activity relating to *The ICE Project* was cancelled. Although many of the projects were fortunate to have been near completion, 4 projects had their final sessions cancelled and a Celebration Day which would showcase work by the young people did not take place. The pandemic has severely disrupted the planned evaluation of the project. Firstly, quantitative evaluation materials were not able to be completed and collated and secondly, the outcome of exchange has been inhibited.

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[7] Potter, S. (2015). *Arts on Prescription 2014-2015: Evaluation Report*. Cambridge: Arts & Minds
[8] 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
[9] Sharpe, D. and Wilson, C. (2017) 'Promoting young people's mental health and well-being through participation in the arts: A mixed-methods service evaluation of the Zinc Arts ArtZone programme'.*Journal of Applied Arts and Health.* 8 (1) pp 39-55

However, there is still a rich set of qualitative data through interviews with 22 young people, partner organisations and partner artists. Evaluation methodologies have had to be adapted to focus on the qualitative material and what outcomes this can evidence.

2. Methodology

This section provides an overview of the methodology, epistemological framework and tools used. Copies of all tools can be found in the appendices. The methodology was developed by Emma Langley for the second year of The ICE Project and was supposed to be followed throughout the third year. However, because of Coronavirus disrupting the quantitative data collection the methodology has had to be adapted with greater focus on qualitative data and how it is collected and analysed.

The challenges of evidencing arts and mental health and wellbeing interventions are well documented.[10] A primary challenge is 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.[11] Local arts organisations often operate with limited budget and resources to facilitate evaluation.

This evaluation set out to employ 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 the art practice and products created have been used as evidence. As mentioned in section 1.3 the pandemic has inhibited the use of baseline and end questionnaires. For 2019-2020 there is a lack of quantitative data in connection to the project. However the findings of 2018-2019 (year 2) showed 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':[12]

- Baseline and end questionnaires on wellbeing and creativity, self-scored by 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)
- Semi-structured interviews with a small sample of young people
- Semi-structured interviews with youth workers
- Semi-structured interviews with artist partners

The evaluation is an impact evaluation which seeks to increase understanding of how a project has or hasn't provided meaningful impact for the project participants. This report is

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

[11] 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

[12] 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

not an evaluation of the mechanisms of project delivery. This impact evaluation is centred around outcomes for young people rather than the adult artists leading the sessions. However, reflections of artist partners and youth worker have added context and meaning to the young-people's own account of the project.

Thematic Analysis is a process in which qualitative data sets (in this instance interviews, evaluation forms and artist journals) are studied and a set of themes and patterns emerges as being important in the description and understanding of the value and meaning that participants have gained from their experience of the project. For this project evaluation, a combined method of deductive and inductive thematic analysis was used. The data sets were examined using the outcomes and their indicators (deductive analysis) that highlight meaningful impact, as well as exploring themes that emerged from the data set (inductive). The epistemology for this analysis is plural robust realism[13] and sets out that sense-making is intersubjective and embodied.

> There may be multiple ways of interrogating reality, which nevertheless reveal truths independent of us, that is, truths that require us to revise and adjust our thinking to grasp them, and where all attempts fail to bring the different ways of interrogating reality into a single mode of questioning that yields a unified picture of theory. (Dreyfus & Taylor, 2015, p. 154)

The theoretical and philosophical framework provides the impact evaluation with academic rigour[14] in its analysis of qualitative data. We have also followed Kvale's[15] criteria for good interview process (1996). Insuring that semi-structured interviews were conducted by an interviewer who followed these steps:

1. Knowledgeable: familiar with the focus of the interview.
2. Structuring: gives purpose for interview; rounds it off.
3. Clear: asks simple, easy, short questions; no jargon.
4. Gentle: lets people finish; gives them time to think.
5. Sensitive: listens to what is said and how it is said.
6. Open: responds to what is important to interviewee.
7. Steering: knows what he or she wants to find out.
8. Critical: is prepared to challenge what is said.
9. Remembering: relates what is said to what has previously been said.
10. Interpreting: clarifies and extends meanings of interviewees' statements

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[13] Dreyfus and Taylor (2015) *Retrieving Realism.* Cambridge, US: Harvard University Press
[14] King, N. (2004). 'Using templates in the thematic analysis of text'. In Cassell, C., Symon, G. (Eds.), *Essential guide to qualitative methods in organizational research* (pp. 257–270). London, UK: Sage.
[15] Kvale, S. (1996) *Ten Standard Objections to Qualitative Research Interviews.* Available at: https://www.sfu.ca/~palys/Kvale-TenStandardObjectionsToQualInterviews.pdf

2.1 Limitations
- This evaluation seeks to measure short-term impact on participants.
- We did not receive a complete data set. Only 10 end questionnaires were returned. We believe that this was because pandemic restrictions disrupted the collection of data. 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 carried out.
- It was only possible to interview a small number of young people (22). In addition to these interviews, other qualitative evidence is drawn from written evaluation forms or artistic alternatives.
- Many of the projects did not complete their final session and sharing events were cancelled/postponed due to the pandemic. Covid-19 has inhibited the depth and scope of this evaluation as it has disrupted the gathering of data.

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. 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
The results of this evaluation are organised by the key outcomes and their indicators. The results were derived from a thematic analysis of the qualitative data, which comprised semi-structured interviews of young people, youth workers and artists, evaluation forms 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
      e. Fun and Relaxation

3.1.a. Increased confidence and self-esteem
20 of the 22 young people interviewed described an increase in confidence as a result of attending the project. This increase was often connected to making friends with other participants and because of the friendly and calm atmosphere of the activities.

Confidence was also related to an increase in young people's skill sets (3.2) and a sense of pride in their creative output and ability.

Lead artists noticed an increase confidence in their participants which manifested not only in friendships but in the groups' physicality and the way they entered the arts venue with

increased confidence. A youth worker also reported that a participant's teacher had commented that the young person's confidence had "gone through the roof" since starting the project.

A theme that emerged from interviews with lead artists and youth workers was that participant's achievements, the quality of the work produced was deemed to be of a high standard and this led to an increase in self-esteem in the young people. However, it's noted that all youth workers and artists stressed the importance of skills to enable self-expression as opposed to development of skills in a traditional or academic way.

"I've definitely proved to myself that I can be confident, and I can collaborate and share my ideas with people."

"I felt a bit nervous at first, but the more you talk to people and the more you make friends, you feel more comfortable, confident, and you also will make friends through your dance and you can fully express yourself."

"I learnt that I am much more creatively capable than I thought."

"I have been reminded that all ideas I have created have a value and a place."

3.1.b. Self-expression
14 of the 22 young people interviewed stated that the arts activity they were involved in helped them with their self-expression. The qualitative data showed a strong trend in young people gaining an ability to express their emotions. 14 of the participants interviewed said that creativity and arts-based activity helped them manage their emotions. Often this was articulated in getting emotions out of the head or the body and into the art.

"Creativity provides you a passage to cope with things. It really allows you to express yourself."

"What music is for is writing about your emotions and what you witness in life. [Music] gets it out in a different way"

"We get to express how we feel and do it in a different way"

"It helps if you've had a bad day it helps to just get it down on paper and to write a song"

"Photography helps me express my creativity and imagination"

"Dance allows me to connect to myself and to appreciate who I am"

Artists and Youth Workers said that the young people engaged the most with tasks that they were able to co-develop with the artist. Youth workers noted that activities that provided a vehicle for self-expression and agency created a huge impact on the young people in their care.

3.1.c. Social inclusion and peer relationships

14 out of 22 participants interviewed declared that they had made friends through the ICE project, as outlined in 3.1.a, this was often linked to an increase in confidence. Participants described pleasure in working creatively alongside others who shared similar experiences with them (for example other young carers and CAMHS patients).

"I feel like I've come out of my shell a bit more and I managed to make a couple of friends, which was good because I was rather anxious when I first came here."

"it's really nice to meet people the same as you- who are going through similar things to you."

"I have a disability and so I can't interact with lots of people a lot of the time. So it's very nice to have the social connection that I might not otherwise have."

"…music is how I express my emotions and being in a community like this is easier for me because I'm with people who are a similar age to me, with similar talents and similar artistry."

"I've become more positive whilst I've been here because I've made some new friends and I feel like I could talk to people about stuff I don't tell other people."

All youth workers who were interviewed commented on the project's capacity to develop young people's social skills through a group setting. Youth workers expressed that the project helped develop teamwork and social skills. Participants were supportive of each other

"…actually, I was reduced to tears a couple of times...seeing how they were working together and the trust that they had in each other as well. They were doing some moves that required a huge amount of trust…Um, and that, that sort of trust in each other and supporting each other. Yeah, it's pretty phenomenal actually."

"… whilst they were talking to each other and laughing, they're sat on the floor sewing, and there's a lovely camaraderie. If one of them needed something held while someone stapled something, they were there, and they were helping. And that was the standout [moment] for me."

3.1.d. Focus and Concentration

The evaluation found that 6 of the young people interviewed (22) mentioned an increase or an effect on their capacity to focus and concentrate as a result of the *ICE project*,.This was mainly expressed through an activity's ability to increase mental stimulation, aided sleep as the participant had been absorbed with the days' activity. This evaluation cannot conclude that focus and concentration within an arts project does or does not translate to an increase in focus outside of the project. However, all youth workers and artists spoke of the absorption and commitment of participants to the project for example the leader of the youth offending team noted:

"…there were times in the group where they were doing their work and painting onto their shoes. And it was *silent* in the room because they were so concentrated on doing what they wanted to do and enjoying what they were doing as well…"

This youth leader mentioned that some of the young people in the group had problems with focus and attention spans, so this finding is significant. The youth leader also commented that participants wanted to extend the length of their workshop times. I suggest that there is a possibility that focus and concentration are hard for young people to self-assess especially when self-evaluating situations where they are engaged and enjoying themselves.

3.1.e Fun and relaxation

Every young person interviewed (22) described experiencing either a sense of fun or relaxation. A strong pattern emerged in the data that centred around enjoyment in participating in the project and learning a new or specific art technique. Another pattern to emerge showed that the arts activity gave participants an opportunity to relax and explore an art form in an unpressurised way- this relates closely to the indicator of self-expression (3.1.b). It was important for participants to have freedom of choice in their creativity and artists' diaries highlight an importance in re-assuring participants that "they weren't getting it wrong" or that there was no "right way" to complete the task.

"I always find it quite relaxing to do art. I suppose you can lose yourself in it a bit and there's not any pressure of anything. I don't think you can really go wrong when you're doing it because it's more of a personalised thing."

"I think it's important to be creative and be involved with this sort of stuff, because it helps us relax. And it just helps you let off steam and be yourself for a bit"

3.2. Inspire and develop creative skills and interests
   a. Engagement with project: including attendance and arts outputs
   b. Art produced that contributes toward Arts Award accreditation
   c. Self-reported likelihood of continuing with arts post-project

The *ICE Project*'s second main objective was to inspire young people by providing opportunities to engage with professional artists and high-quality art workshops.

Interviews with young people highlighted the new skills that they had learnt and their enjoyment and enthusiasm for a different technical skill or artistic medium. There was also a significant theme in the interview data that indicates the participants often do not have the opportunity to take part in arts projects or learn these types of skills within other educational settings.

Youth worker interviews highlighted the importance of the artists role in developing skills. Participants were inspired by the artists professionalism and positive feedback from artists definitely helped to develop self-esteem and confidence in participants. Artists' diaries and interviews highlight that for certain groups, particularly those working with performing arts, the professional inspire event (attending a show, having a talk from a music producer) had a

large impact on the young people and had a positive effect on developing work within the project.

3.2.a Engagement with project: including attendance and arts outputs

Every group achieved a body of work that was scheduled to be shown to the public. This ranged from dance performance, song recording, costume and art design.

There is no data on attendance to analyse and only 10 end questionnaires were returned at the end of the projects. This data collection was disrupted because of the pandemic.

Interviews with youth workers indicate that for some projects attendance remained consistent. Other projects' attendance dropped off but because of external factors and not because of a disengagement with the project. The qualitative data from artists and youth workers suggests a linear engagement with project with participants being enthusiastic from its beginning.

3.2.b Art produced that contributed to Arts Award Qualification

A total of 195 Arts Awards were awarded to participants as a result of their work within the *ICE Project*; 170 at Discover level, 20 at Explore Level and 5 at Bronze Level.

Artists diaries showed that it was often difficult to get the young people to engage with the award course work. However, Youth Workers highlighted the importance of the awards to the young people and young people expressed a wish to be able to progress through the levels of the awards.

3.2.c Self-reported likelihood of continuing with arts post-project

All young people interviewed articulated a desire to continue with arts. A trend that emerged from the qualitative data was a desire to continue an engagement with the arts alongside an absence of clear opportunity to do so. If another project became available for the young people- they wanted to access it; this theme emerged within the data set of youth worker interviews as well, through statements regarding limited budgets and resources to facilitate projects themselves.

3.3 Exchange and showcase ideas with peers and members of the public
The planned opportunities for exchange were
- Havant CAMHS Clinic Opening event
- A Celebration Day Event at The Point in Eastleigh – March 2020

The celebration day was cancelled due to Corona Virus restrictions however an online celebration event is scheduled to take place on the 8th of December 2020.
- Some of the final artwork, project film, celebration brochure and summary will be available online after the virtual celebration event in December.

4 Conclusion and Recommendations

Outcome 1. Improved Well-being

The qualitative data provides evidence that the *ICE PROJECT* has contributed to an improvement in the participants' well-being. The qualitative data suggests that participants gained an increase in confidence and self-esteem, self-expression, social inclusion, fun and relaxation. The data also shows that the indicators are interconnected. The participant's gained confidence through forming new friendship and self-esteem was enhanced through a perceived increase in art skills which enabled self-expression. The fact that the young people viewed the activities as fun and relaxing translated into an enthusiasm and commitment to the project.

There is a lack of quantitative data to support these findings but the quantitative evaluation data from *ICE Project* 2018-2019 support small increases in confidence and self-esteem, self-expression and social inclusion.

In interviews 27.27% of young people suggested participation in *the ICE Project* helped their focus and concentration. However, qualitative data from youth workers suggests that levels of focus by many groups were extremely high. Studies show[16] that there can be discrepancies between self-assessment and teacher assessment (this does not diminish the importance of self-assessment). It is recommended that youth workers are interviewed in order to provide context for the self-assessment findings.

Outcome 2: Inspire and develop creative skills and interests

A significant body of creative work was produced by the participants and 195 Arts Awards that were achieved show a tangible increase and development of skills. The qualitative data suggests that the young people wanted to continue to engage with the arts. Youth workers also stressed that they saw *the ICE Project* as a valuable resource for young people in their care and all reported a strong desire for *the ICE Project* to continue. Both youth workers and young people reported that the type of arts engagement offered through *The Ice Project* is unique and is not offered through schools or other projects, often because of a lack of funding from other bodies or schools needing to follow a strict curriculum. The young people felt comfortable and supported in the projects because they were engaging with arts as a vehicle for self-expression.

Outcome 3: Exchange and showcase ideas with peers and public.

The showcase of work was prohibited because of COVID-19 restrictions and the new celebration day will fall outside the timeframe of evaluation. The qualitative data highlights that the young people were looking forward to the celebration day and this was closely linked to their sense of achievement and self-esteem.

A weakness of the evidence is the small response rate from the quantitative data. Only 10 end questionnaires were returned and only 8 had a correlating base-line questionnaire. The collection of data was majorly impacted by the national lockdown. However, as many of the projects had been completed prior to lockdown occurring, it is recommended that

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[16] Gavin T.L. Brown, Heidi L. Andrade & Fei Chen (2015) '*Accuracy in student self-assessment: directions and cautions for research*'. Assessment in Education: Principles, Policy & Practice, 22: 4, pp. 444-457

evaluation processes need to be adapted to improve the response rate for the questionnaires for future iterations of *The ICE Project*. It is also recommended future proofing evaluation processes to be resilient in the face of pandemic interruption. In addition, attendance and attrition needs to be monitored for all project groups.
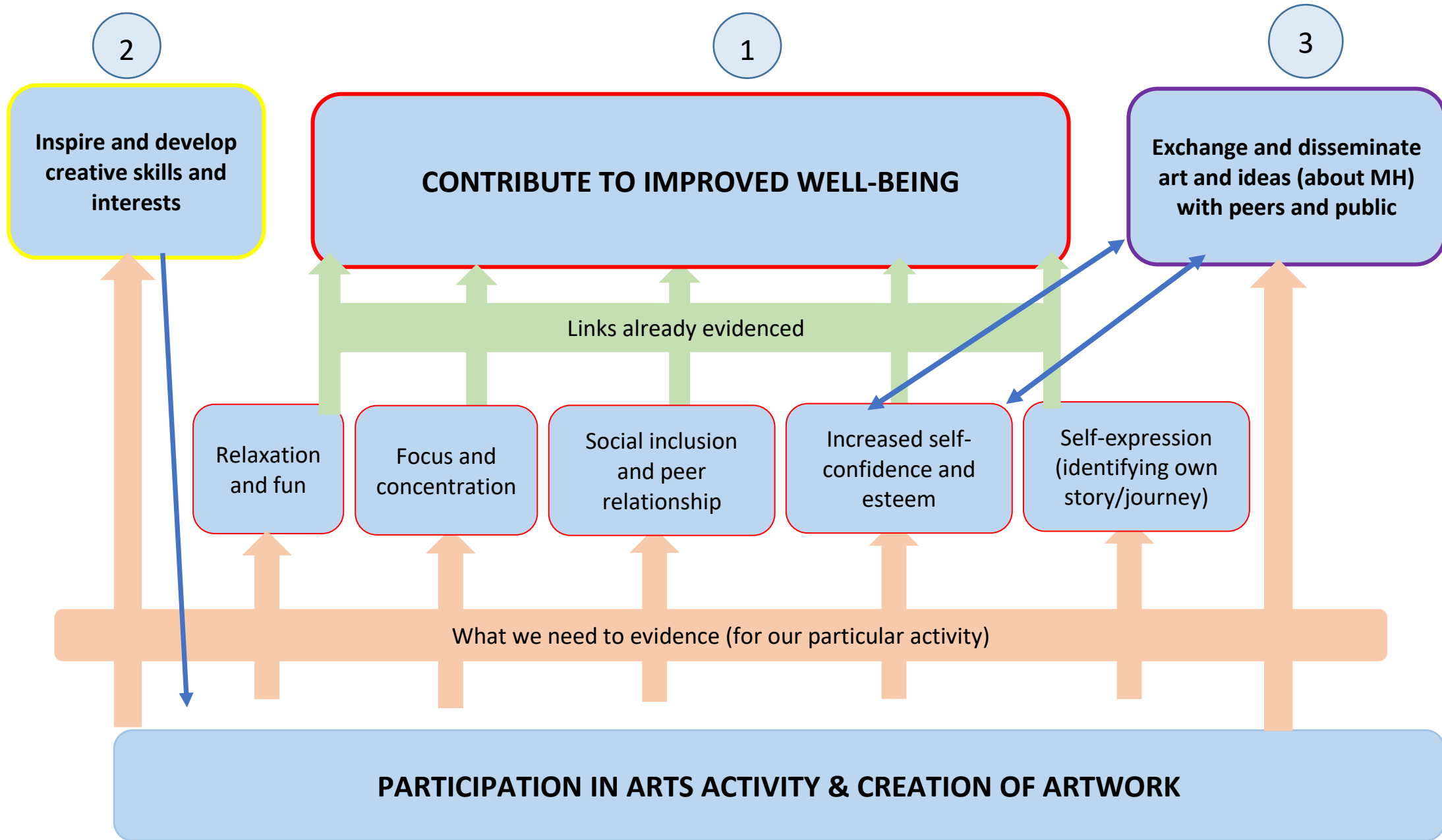
APPENDIX A: LIST OF PROJECTS & data returns

	Arts partner, artform and venue	Duration of project	Description of artwork produced	No. enrolled at start	No. start surveys	No. end surveys

Youth organisation / CAMHS						
CAMHS	Claire Vine & Iris Hill- **Design** Havant Clinic Rooms,	3 full days consecutive	Designed artwork that was then turned in to vinyl wall decorations	7	3	2
CAMHS	SoCo Music & Strong Island Media – **Music** – The Point, Eastleigh	10 x 2 hr sessions	Creation of individual songs and then making a short film using the themes that were created by the songs.	6	4	0
CAMHS	In Focus – **Photography** – Basingstoke CAMHS	10x 2 hr sessions	Photography exhibition, capturing themes decided on by the group.	5	3	1
CAMHS	**Visual Arts** – The Colour Factory- Fareham CAMHS	3 full consecutive days	Creation of original pieces of art using variety of materials and techniques	7	7	5
Young Person's Safe Haven	Just Wellbeing – **Visual Arts** – Young Person's Safe Haven, Aldershot	10 x 2 hr sessions	Creating upcycled art journals and exploring methods of art journaling		0	0
Hampshire Youth Justice Team	Complex Simplicity – **Fashion** – Basingstoke YOT	7 x 2hr sessions	Creating and designing shoes. Learning about the design cycle	8	0	0
New Forest Young Carers	Sophie douglas – **Dance**– Forest Arts Centre	4 full days from 1st feb- 13th March (21st March cancelled)	Contemporary dance sessions, making choreography around themes of identity		0	0
Simon Says (Bereavement charity)	Broken Physics Productions –Podcast and Animation –		Creating a podcast based on their experiences. Choosing clips to be animated		0	0
Simon Says (Bereavement charity)	Sarah Gaiger – **Printmaking** – Haveb Children's Centre	5 full afternoons (1 session Cancelled)	Exploring printmaking processes		0	0
Hart & Rushmore Young Carers	Ricky Tart – **Music** – Youth Centre, The Tythings	9 x 1.5 hr sessions	Developing songwriting techniques	10	0	0
KIDS Fareham & Gosport Young Carers	Stand Tall Theatre – **Theatre** - Ashcroft Arts Centre	6 sessions	Developing contemporary theatre skills and techniques using digital recordings		0	0
Eastleigh Young Carers	Diana Burch – **Visual Art** – One Community	9 x 1.5 hr sessions	The young people re-imagined all manner of materials, textiles and recycled clothing		7	2

			to create new characters and styles			
Hampshire County Council/ Children in Care	Winnall Rock School- **Music**-Unit 12	10 x 2 hr sessions	Introduce young people to song; writing and explore issues of identity and mental health through song.		0	0
Office of Police and Crime Youth Commission	Strong Island Media- **Film**- The Nutshell, Winchester	2 full days	Created a film about unhealthy relationships.	8	0	0

APPENDIX B: THEORY OF CHANGE DEVELOPED BEFORE START OF PROJECT

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3

Inspire and develop creative skills and interests

CONTRIBUTE TO IMPROVED WELL-BEING

Exchange and disseminate art and ideas (about MH) with peers and public

Links already evidenced

Relaxation and fun

Focus and concentration

Social inclusion and peer relationship

Increased self-confidence and esteem

Self-expression (identifying own story/journey)

What we need to evidence (for our particular activity)

PARTICIPATION IN ARTS ACTIVITY & CREATION OF ARTWORK

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   over 18

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 strongly   Agree a bit   Not sure   Disagree a bit   Disagree strongly

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

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

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

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

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

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

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

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

APPENDIX D: EVALUATION FORM (OR BLUE-PRINT FOR EVALUATION EXERCISE)

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?
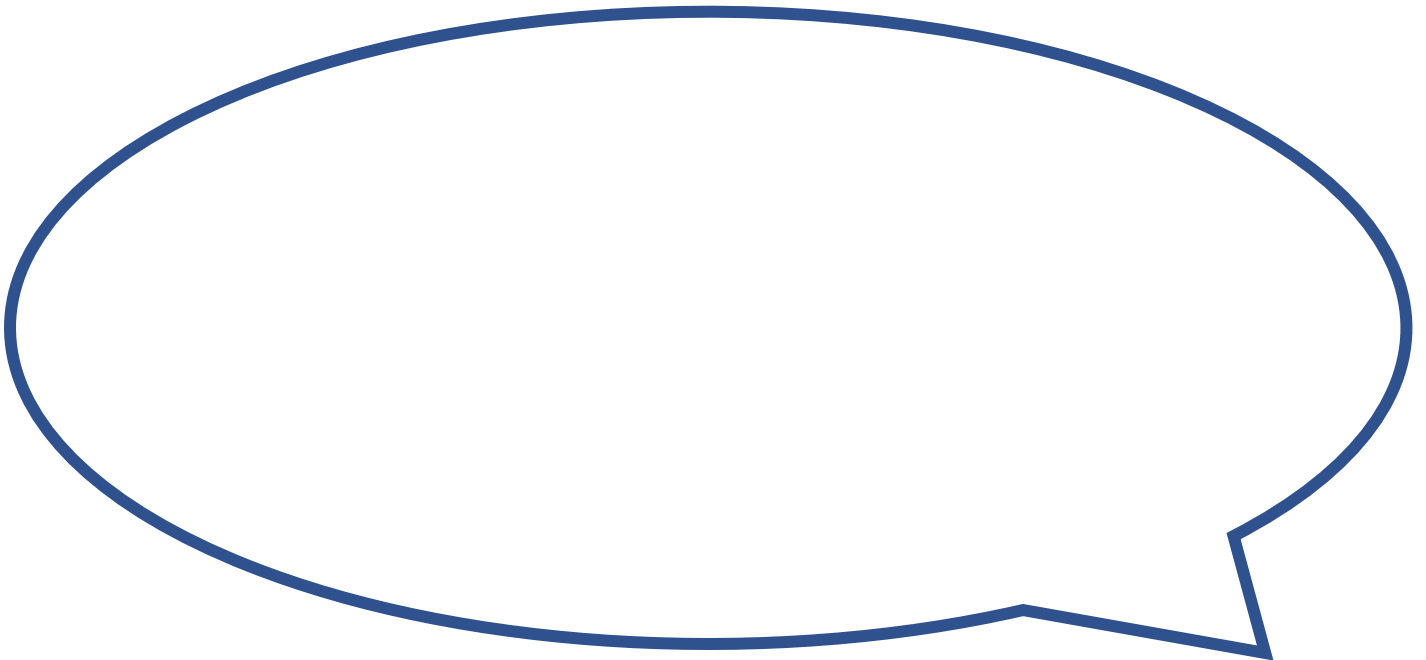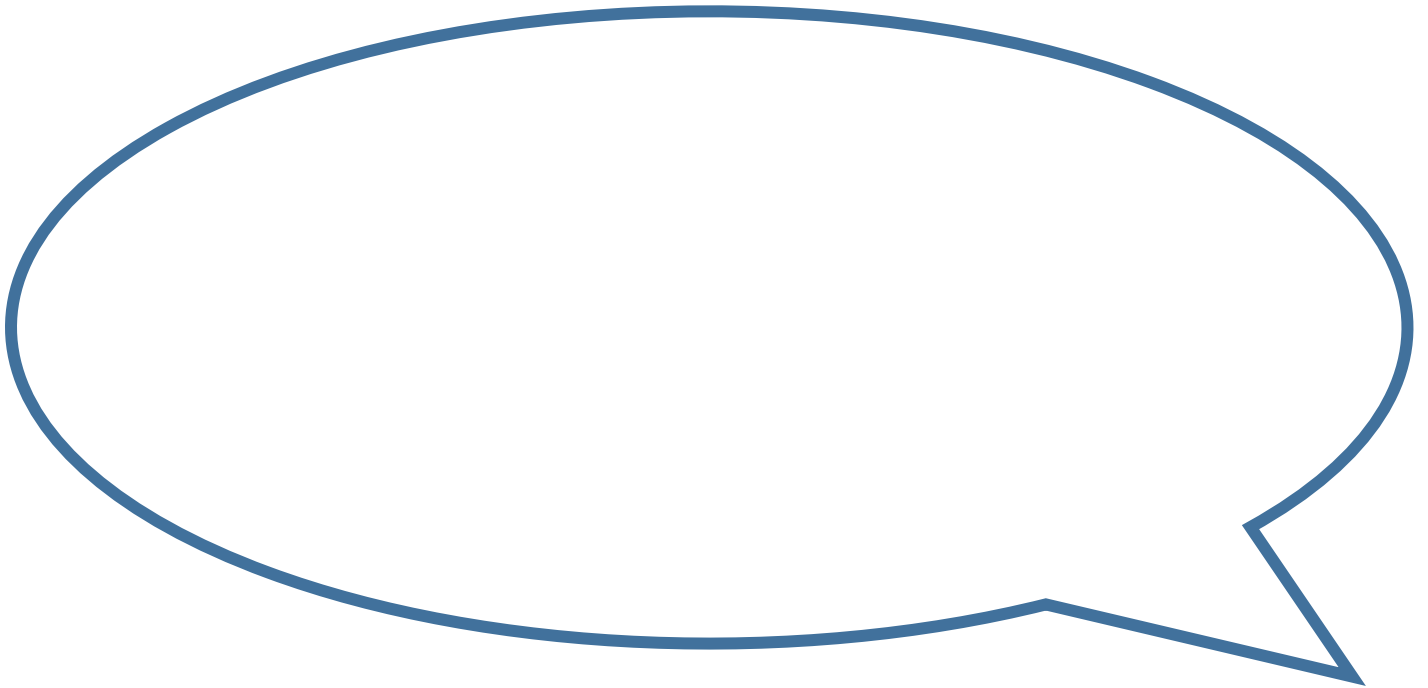
I CAN...

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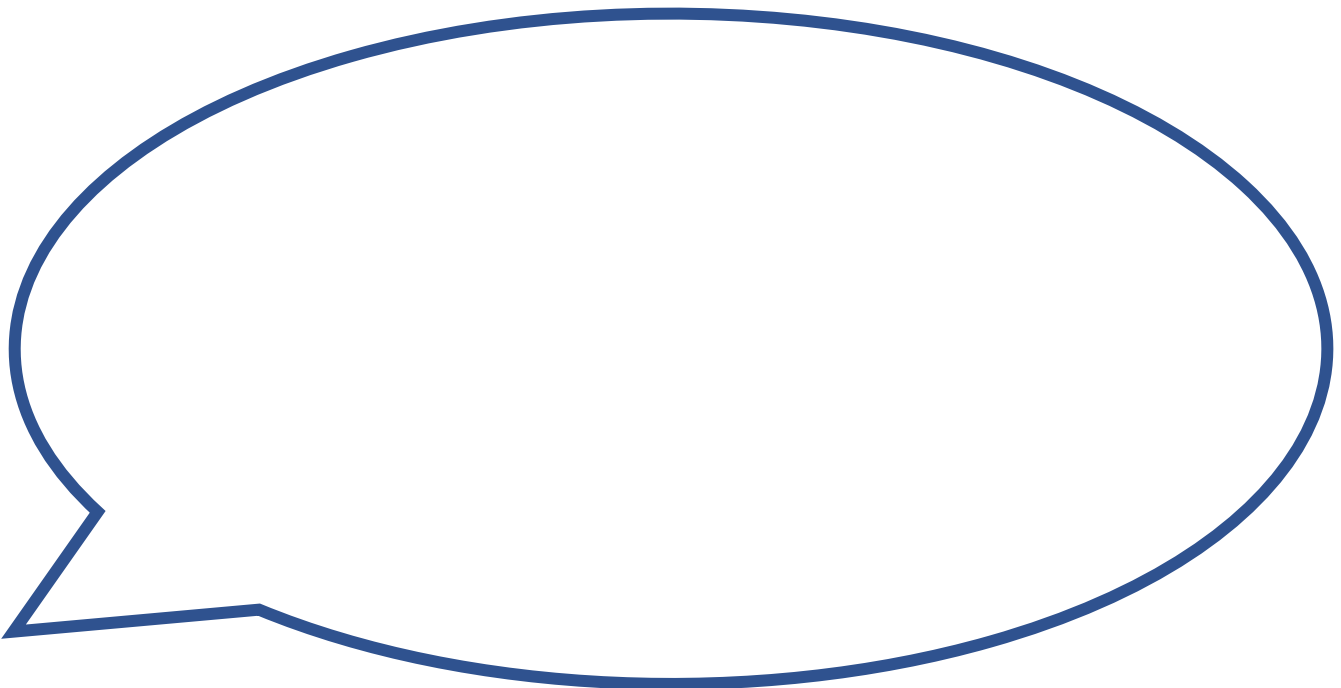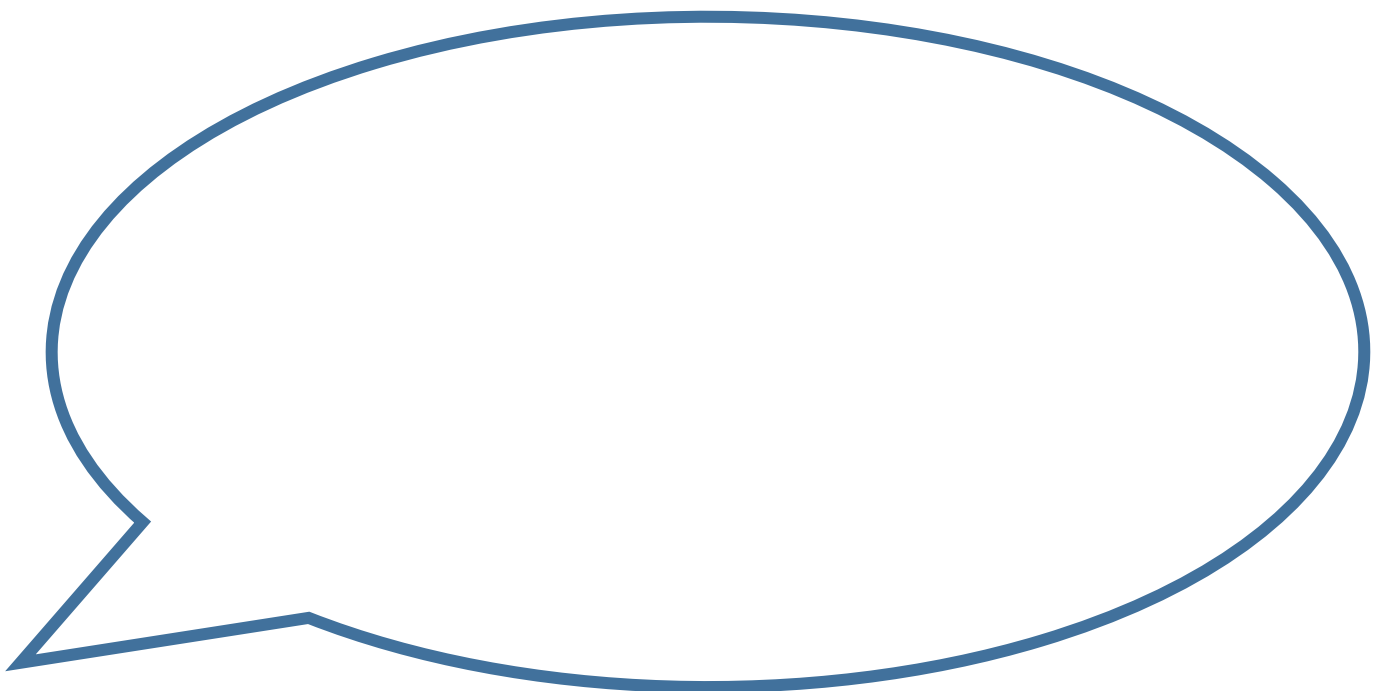
I HAVE...

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?

BLANK SPACE...

This is your space to tell us anything else you'd like to about your experience of participating in the activities. You could tell us:

- the best things about the project
- what did you hope for when you started the project?
- things that were not so good or could be improved
- anything else you like

You do not need to complete this section if you don't want to.