



# Evaluation of a Young People and Wellbeing Programme

(Evaluation Report – Year 1)

12 March 2018

**Final**

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## Executive Summary

This report presents the findings from Year 1 of an ongoing impact evaluation of the ARTiculate Programme which aims to support the health and wellbeing of young people through the medium of creative arts.

In Year 1, a total of 14 projects were funded by the Arts Council and the Public Health Agency. The Year 1 evaluation is based on qualitative and quantitative feedback from a range of stakeholders including: young people taking part in the programme; project coordinators; and, artist facilitators to help support improvements in wellbeing among young people through the medium of creative arts.

### Outcomes from Qualitative Research

#### Increased confidence

Being part of an ARTiculate project helped young people to feel more confident.

*"I never thought I could talk in front of people, I didn't think I would be able to do it, but we all did."*

*"I always used to hold back from doing things, I didn't have the confidence to join in. I was happy just to watch and listen. But people listen to you here, they value what you say, that was new to me and it really helped me a lot."*

#### Help with low mood and depression

Some of the young people described how their ARTiculate project helped them with low mood and depression.

*"If you're having a bad day it can be really difficult to find the time to talk to someone without feeling you are putting a downer on them. But here, the project was about mental health, so you get to talk about it."*

*"I'm able to talk about my mental health here. This project has really helped me to divert myself with music or something else creative."*

*"I get depressed easily and I was on anti-depressants. But I am getting to know more about mental health through these projects and I'm beginning to feel better. I've just come off the tablets and I'm starting a job in McDonalds next week."*

Helped with school work or school pressure. Many young people in the ARTiculate projects felt pressures at school and the ARTiculate project has had an impact in positive ways.

*"Definitely, helped to take me away from some of the pressures around coming back to school in an important year."*

*"Now I ask questions in class if I don't understand something and my grades have improved this year."*

#### Signposting for help

Young people learned through their ARTiculate project that there is help available if they need it. Most had not been aware previously of the range of help that they can access.

*"I'd definitely know where to go if I need help, maybe the Samaritans or The Hurt."*

*"I had been given leaflets and things, things that were supposed to help, but I didn't know that you could speak to someone over the phone about how you were feeling, I didn't realise that before".*

*"I know now that there are good groups out there for mental health."*

### **Motivation**

A number of young people described how they were motivated to participate in their ARTiculate project. Motivations included just "getting out of the house", wanting to know more about mental health and being intrigued at using creative approaches to understanding mental health.

*"It got me out of the house, it was interesting, I wanted to know more about mental health."*

*"Mental health isn't spoken about enough, I wanted to get more insight into it."*

*"I like art and stuff, I design tattoos in my spare time and I liked the idea of using art in this way."*

*"Excited, I felt really motivated to keep coming and to do the broadcast."*

### **Young people led**

The young people had a say in what they were going to do in their ARTiculate project and had opportunities to change their minds and develop their ideas as the project went along.

*"We started to make a plan of giant games and then, some of us are fans of Big Bang Theory and we kind of moved on to thinking about doing it through a Jenga game."*

*"We all talked about it in the group and pitched in ideas of what we wanted to do, we all had ideas."*

*"We discussed all the ways we could go about it and we came up with the idea of basing it around PowerPoint".*

*"They didn't like force us to do things a certain way, we talked and discussed it all together".*

The coordinators and artist facilitators also commented on time spent with the young people to ensure that they had a say in the development of the project.

*"We spent quite a lot of time with them at the very beginning to agree the ground rules for participation and to get to know each other."*

*"It was totally led by the young people themselves - at the end of each session we checked that any changes implemented were agreed and that the project was going the way that they wanted."*

### **Help with articulating their issues**

Some young people described how they are now able to articulate their thoughts and issues through creativity in a way that they were not able to do before participating in the ARTiculate project.

*"I was able to clear a lot of the bad stuff out of my head and focus on something new, something creative which is what I like to do."*

*"When we did the spray painting I was kind of getting my feelings out just by doing the thing. Afterwards it was hard to put into words what it was I was getting out or getting rid of, but I know I felt better afterwards."*

*"For me, If I can figure out a way of getting my emotions from my mind onto a page, I can figure out how to cope with it and if I can figure out how to cope with it I know which steps to take. Now I am able to get my issues out of my head and onto paper."*

### **It's OK not to be OK**

Young people learned that many people have mental health issues and that it is okay to talk about it and seek help.

*"Now I know that there are lots of people with mental health issues. I didn't know that before, I didn't really think about it"*

*"It has made me realise that anyone can have mental health issues, even if they don't call it as such."*

*"I hadn't realised before that so many young people have problems."*

*"I didn't really know, well I guess I knew but I never thought of it before, mental health can affect anybody at any time."*

*"We were able to make the bags and things with "It's OK not to be OK" on them and help spread the message that lots of people feel bad sometimes and it's OK and you can talk to other people about it and it's almost like normal if you know what I mean."*

### **Broadened views of art and creativity**

A number of the young people were surprised at the activities that were included under the banner of "art". They also learned that being creative could be about trying to do something without necessarily producing a polished product at the end.

*"I always thought that art was a narrow thing, I never thought of it as making and creating other things."*

*"Yes, definitely, because I thought of art as just drawing, I didn't realise that I had other skills that kind of fell under the same category."*

*"I learned that it's okay not to be perfect at art, something creative doesn't have to be perfect."*

### **Influence on artists and artist facilitators**

The artist facilitators interviewed were all experienced in this type of work. Nevertheless, it was clear that they derived satisfaction from the projects in which they were involved.

*"Of course, you learn with everything that you do. We realised that this was a group that we could trust to work together and support each other, so the challenge for us was to provide space and support to let them develop their ideas"*

*"Getting young people to write the jingles was rewarding."*

*“The project was very enjoyable I really liked the idea of all the pieces coming together. It has been a very positive experience in working with Liam and we are making plans for more collaborative work.”*

### **The main differences between running a project with an artist compared to other projects?**

Having visible outputs and engaging young people creatively were seen as the main advantages of working with an artist.

*“It allows the young people the freedom to express themselves outside the usual boundaries of language and so on.”*

*“It is transformational learning. The benefit of working with an artist is the emphasis on process rather than product.”*

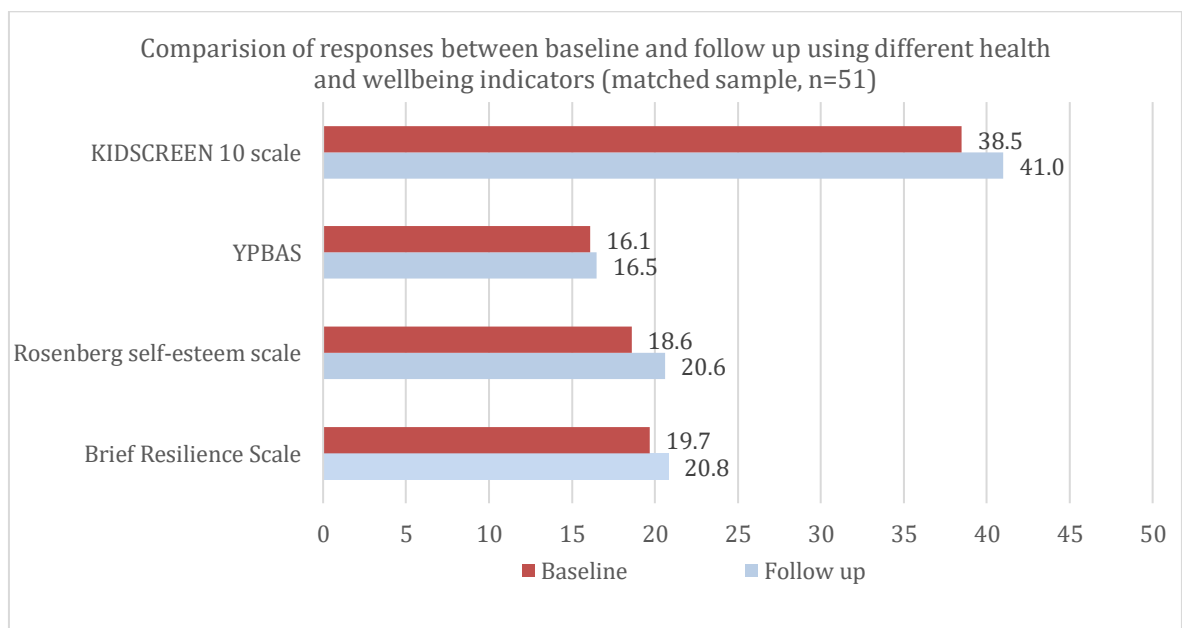
*“The difference is that there’s an output. We have the games that we keep and use with other young people. It keeps young people engaged. We also have a mural that is seen all the time.”*

### **Outcomes from Quantitative Work**

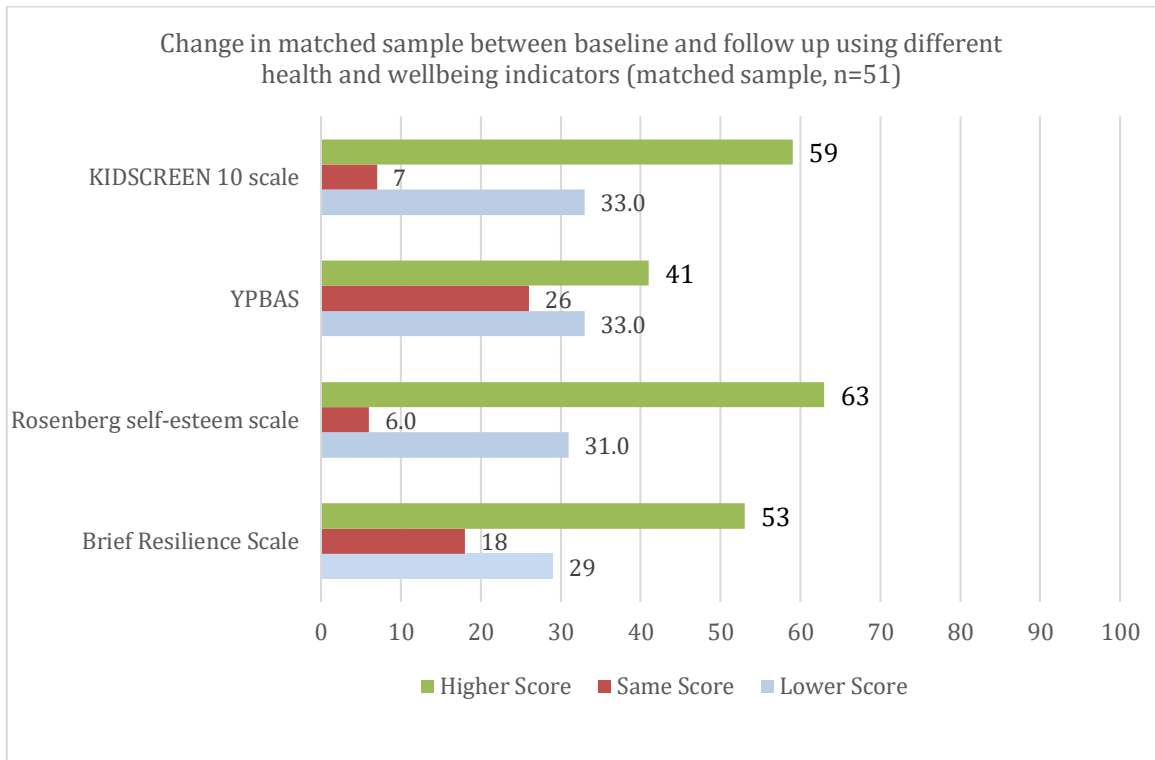
Analysis of the survey data focused on three levels: (i) differences in response at baseline; (ii) differences between the baseline and follow up samples; and, (iii) differences at baseline and follow up among a sample of young people matched in both surveys. The matched sample gives the greatest insight into improvements in young people as a result of the programme and these are listed first, below:

#### **Differences in the Matched Sample between Baseline and Follow Up**

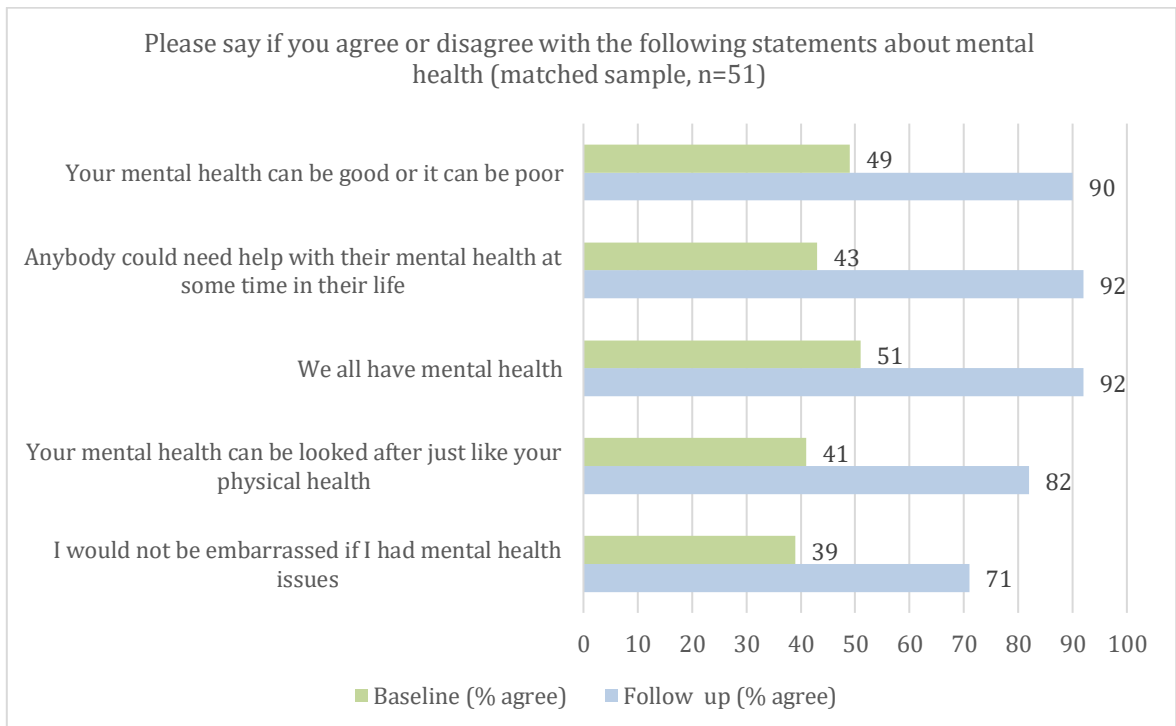
- Analysis of the matched sample (n=51) found that young people at follow up recorded significantly higher mean scores on the following indicators: the KIDSCREEN10 scale (quality of life measure); the Rosenberg self-esteem scale (self-esteem measure); and, the Brief Resilience Scale (resilience measure). The difference on the YPBAS (emotional wellbeing measure) scale was not statistically significant;



- In relation to quality of life [KIDSCREEN 10], 59% of young people in the matched sample recorded a higher score (i.e. health improvement), 7% no change and 33% a lower score. Significant proportions of young people in the matched sample recorded improvements in emotional wellbeing (41%, YPBAS), self-esteem (63%, Rosenberg) and resilience (53%, Brief Resilience Scale);



- The follow up sample, compared with the baseline sample, recorded significantly improved levels of knowledge across the five knowledge-based measures used;



- There was no significant difference between baseline (78%) and follow up (84%) in terms of the proportion of young people indicating they would seek help if they were feeling bad about themselves in some way. The pattern of response in terms of source of help was broadly similar between baseline and follow up;
- The proportion of young people participating in painting, drawing, sculpture or print making in their free time increased significantly between baseline (57%) and follow up (71%);
- Between baseline and follow up the proportion of young people indicating they had not participated in any arts-based activities decreased significantly (down from 16% at baseline to 2% at follow up);
- There was no difference between baseline and follow up in the levels of enjoyment young people got from taking part in arts-based activities in the previous 12 months;
- The pattern of response between baseline and follow up in terms of attendance at arts events in the last 12 months, was found to be broadly consistent;
- Young people listed a number of benefits from taking part in the programme, the most common of which were: improved self-confidence; learning new skills; and, becoming more expressive;
- Young people made a range of suggestions on how the programme can be further improved, with the most common suggestion being more time / more weeks.

### Baseline Sample

- Analysis of the baseline sample data found statistically significant differences between projects on a number of key indicators including: quality of life [KIDSCREEN10]; emotional wellbeing [YPBAS]; self-esteem [Rosenberg]; and, knowledge of mental health;
- At baseline, those in the older age group (aged 17+) reported significantly lower (poorer health) mean scores in relation to quality of life [KIDSCREEN10]; and, emotional wellbeing [YPBAS];
- On four out of the five items measuring knowledge of mental health, those in the youngest age group (under 14) recorded significantly lower (poorer knowledge) scores on each knowledge item (note that this age group compared with other age groups were more likely to answer, 'don't know' on the knowledge questions);
- In terms of help-seeking behaviour, there was no difference between projects, age or gender in the proportions of young people saying they would ask for help if they were feeling bad about themselves in some way;
- At baseline, parents (72%) and friends (61%) were found to be the most important sources of help and support among young people saying they would ask for help if they were feeling bad about themselves in some way;
- 77% of young people in the baseline survey said they had participated in arts-based activities in the previous 12 months, with young people most commonly taking part in painting, drawing, sculpture or print making in their free time (42%), playing a musical instrument (31%), photography or film making (30%), or dancing (29%);
- 87% of young people in the baseline survey said they had attended arts-based activities in the previous 12 months, with young people most commonly having been to

see a film at a cinema or other venue, attended a pantomime or musical (25%), gone to see a play or drama at a theatre (23%) or visited a museum (20%);

### Differences between the Baseline and Follow Up Samples

- 81% of young people in the follow up survey reported taking part in all their project sessions;
- The sample of young people in the follow up sample, compared with the baseline sample, recorded a significantly higher mean score on quality of life (KIDSCREEN10);
- The follow up sample, compared with the baseline sample, recorded higher mean scores in relation to emotional wellbeing (YPBAS), self-esteem (Rosenberg) and resilience (Brief Resilience Score). However, these differences were not found to be statistically significant;
- The follow up sample, compared with the baseline sample, recorded significantly improved levels of knowledge across the five knowledge-based measures used in the survey. The largest increase (31 percentage points) was recorded for the statement 'we all have mental health'.
- There was no significant difference between baseline (74%) and follow up (80%) in terms of the proportion of young people indicating they would seek help if they were feeling bad about themselves in some way. The pattern of response in terms of sources of help was broadly similar between baseline and follow up;
- The proportion of young people participating in painting, drawing, sculpture or print making in their free time increased significantly between baseline (44%) and follow up (65%);
- Between baseline and follow up the proportion of young people indicating they had not participated in any arts-based activities in the previous 12 months decreased significantly (down from 22% at baseline to 7% at follow up);
- There was no significant difference between baseline and follow up in the levels of enjoyment young people got from taking part in arts-based activities in the previous 12 months;
- Although the pattern of response between baseline and follow up in terms of attendance at arts events is broadly consistent, the proportion of young people saying they had been to see a film increased significantly (up from 76% at baseline to 88% at follow up);

### Reflection on the approach used in year one evaluation

- This report is based on year one of the ARTiculate programme. Evaluation measures have been built in from the beginning in order to give feedback to the programme as it goes along as well as to identify impacts upon the participants. As such, the evaluation is both formative and summative.
- The evaluation approach itself is formative to the extent that year one was seen as a pilot of some of the evaluation measures. There has been considerable feedback on the approach and the evaluation instruments and this has allowed us to reflect and refine the evaluation for years two and three.
- The year one measures were designed to take two main forms. The quantitative approach was delivered through a survey instrument which collected data from young



people at baseline (when they began the project) and on exit from the programme.

- The qualitative approach deployed focus groups with the young people and interviews with coordinators and artist facilitators. During project visits, and with the help of project staff, individual participants were also identified for a more in-depth interview and these were written up as case studies.
- Application of the evaluation instruments, particularly the quantitative approach, was challenging during year one due, in part, to the drive to use items from validated scales where possible yet still make the items relevant and understandable by a wide range of individuals who presented with a wide range of abilities. A further challenge with the survey element of the evaluation is that not all projects participated, which negatively impacted on the survey response rate.
- Furthermore, it only became evident as the year progressed, that projects did not all fit the predicted model where participants would join on day one, stay the course of the project with limited drop out, and exit at the end as the same set of participants who had started. Some projects had both drop out and drop in and some had different participants at different times.
- The projects also varied more than expected in the type of young person who participated, ranging from vulnerable young people who were at risk, to young people who themselves had no mental health issues, but who wanted to learn more about mental health or to help others.
- Notwithstanding the methodological issues and the variable nature of the projects and their participants, where participants' baseline and exit surveys are able to be matched, there is a very positive story from project beginning to project end. This is evidenced by, for example, the significant improvement in scores on self esteem, resilience, emotional wellbeing and knowledge about mental health. These findings are supported by the findings from the qualitative element of the evaluation.
- The fact that only 51 participant cases could be matched between baseline and exit surveys is partly a product of the drop in and drop out nature of some of the projects, partly due to the difficulties some young people faced in completing the instruments and partly due to the difficulties of focusing young people's attention on the questionnaires during project time.
- Nevertheless, it is encouraging that when participants are able to complete the surveys and when they stick with the projects right through to completion, significant improvements on validated measures of mental health are recorded.
- The qualitative methods were retrospective in their nature, identifying the opinions of participants on the impacts of the projects.
- The focus group members were selected from those who had started and finished the project and mirror the matched survey sample in that regard. The young people who took part in the focus groups and case study interviews clearly identified improvements in their knowledge of mental health.
- The message that it is okay to feel down sometimes or to have issues had clearly got through. There were self reported improvements in confidence and good evidence from case studies that participants were more able to articulate their issues, more confident at participating in groups and school work and much more aware of the kinds of help that are available to young people in support of mental health and wellbeing.

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## 1. Introduction

The Young People & Wellbeing Programme is a 3-year grant / award scheme launched in the autumn of 2016 and running until September 2019. The total cost of the programme is £600,000, comprising contributions from the Arts Council of Northern Ireland (£300,000), the Public Health Agency (£300,000).

The programme will invite annual applications (up to £20,000) from each of the 5 local Strategic Suicide Prevention Implementation Groups (SSPIG) to develop programmes for young people that will focus on empowering, building resilience and providing support which promotes positive mental health and emotional well-being.

Each funded project will engage with vulnerable young people, targeting those at higher risk of suicide or self-harm. A range of risk factors will be used to determine participant suitability. These will include: deprivation, unemployment, drug and alcohol abuse, isolation and loneliness, family relationships and sexual orientation. Participants will be drawn from both rural and urban areas.

Associated programmes of activities will be artist-led and delivered using a range of artforms including music, visual arts, performing arts, literature and digital arts. At the heart of this creative expression will be the voice of young people. Arts base activity will be predicated on a high degree of origination, informed by consultation with young people.

In October 2017, the Arts Council for Northern Ireland commissioned Social Market Research (SMR) to undertake an impact evaluation of the ARTiculate Programme. The programme is being delivered in conjunction with the Public Health Agency and aims to improve the mental health and wellbeing of participants.

The evaluation will run over a three-year period and it is anticipated that the outcomes can demonstrate that participation in the arts by young people can improve their mental health and personal wellbeing. This evaluation does not seek to demonstrate clinical outcomes; instead it seeks to demonstrate 'proof of concept'. In Year 1 of the programme, 14 projects were funded.

### 1.1 ARTiculate Programme Aim and Objectives

The overall aim of the programme is:

*'... to improve the mental health and wellbeing of children and young people by engagement in high quality arts'.*

Within the overall programme aim there are a number of specific objectives:

- Improve emotional, physical and social wellbeing of participants;
- Enable participants express opinions or feeling using arts-based methods;
- Realise an improvement in wider services for young people with mental health issues;
- Empower communities to take a more pro-active role in promoting mental health and wellbeing;
- Reduce stigma associated with mental health and wellbeing through improved education; and,
- Support and promote help seeking behaviour amongst participants

## 1.2 Participant level outcomes

Monitoring and evaluation methods are required capable of measuring the following outcomes:

- Improved personal wellbeing and mental health
- Reduced tension and stress
- Improved resilience
- Increased enjoyment and confidence
- Improved connection to community (social networks)
- Improved arts-based knowledge and skills
- Improved attitude towards mental health
- Improved awareness of supports available
- Increased arts-based knowledge and skills
- Enhanced ability to communicate

## 1.3 Evaluation Methods and Approach

The evaluation seeks to evidence the impact of the programme on young people and in Year 1 employed several data collection elements:

- Focus groups with young people participating in the programme;
- Depth interviews with project coordinators;
- Depth interviews with artist facilitators;
- Case studies with young people; and,
- Pre and post project surveys with young people.

Fieldwork on the Year 1 evaluation began in April 2017 and was completed in December 2017. Based on the learning from the Year 1 evaluation, it is anticipated that elements of the evaluation methodology will change for Years 2 and 3.

## 2. Focus Groups with Young People

### 2.1 Bogside And Brandywell Health Forum

This was a group of young people from two local schools, Saint Cecilia's and Saint Josephs, in the Triax area. The young people were aged 13 and 14. Two of the 4 boys and all 4 of the girls attended the focus group.

None of the group were in formal contact with any mental health support, but individuals had experienced the following; recent family bereavement, history of suicide in the family, lack of confidence, negative feelings about themselves, suicidal thoughts low mood and low self-esteem.

The group spent time in the early stages of the project creating storyboards and deciding on the elements that would make up their "Takeover" of the local community radio station, Drive 105. In this they were supported by creative input from the Foyle Academy of Arts. During the summer break they attended sessions at the Nerve Centre where they created branding materials and videos.

The project culminated in the young people undertaking a live outside broadcast in the Richmond Centre on Drive 105.

#### **Motivation, Prior Expectations and Highlights**

##### **Q. Who did you come to be involved in the project?**

The 4 boys in the group had been assigned to the project by their school having been identified as young people who would benefit from the programme. The 4 girls in the group had responded to an invitation, read out at school assembly, to apply for inclusion in the project. Although some of the participants knew each other, the group had not met together prior to the project.

Most of the young people were unaware prior to their participation that we all have mental health. None were aware of the kinds of support and help that is available.

The group enjoyed their time at the Nerve Centre, where they were able to use video editing software and Garageband.

The main highlight for the all in the group was the Drive 105 session where all of the young people took part. The young people had compiled the music playlist, undertaken interviews and hosted a question and answer panel session on mental health. They also sold their branded goods, the proceeds of which went to a local charity that supports mental health. Although this event was challenging for all the young people, every one of them took an active part.

##### **Q. Did the project follow the specific wishes and needs of the group, enough to say that there was an element of it being group led?**

The end event, outside broadcast with Drive 105, was set in the project from the beginning. The content and the activities that led up to the broadcast were led primarily by the young people in tandem with Bogside and Brandywell Health Forum and the Foyle Academy of Arts. The young people got to choose the songs for the playlist and decided to use upbeat songs with positive messages about mental health. They were able to choose which roles they wanted to play in the broadcast, some on the production side and some speaking during the live show.

The young people also decided what kind of merchandise they were going to create, bags, keychains, T shirts and the message that they wanted these to convey "It's OK not to be OK".

### Barriers to participation / attendance

There were no particular barriers to attendance or participation. Two of the boys live some distance away, but this did not prove to be a hurdle. One of the boys was unable to attend for two weeks, but he was pleased to come back to the project afterwards. The young people gave up their free time during the summer holidays to attend the Nerve Centre and seem to have been willing and committed participants.

The only barriers were in the shyness of some participants and in learning to work together as a team. The sessions clearly overcame these issues.

### Developing expressive skills and creativity

#### **Q. What did you do or make that helped you to say what you feel or think?**

One of the group said that she was keen on drama and music, but none of the others described themselves as particularly creative or artistic. One boy was pleased and somewhat fascinated by the silk screen process that he got to try out. Others enjoyed making the bags and key chains with the "It's OK not to be OK" logo.

All had learned to use Garageband to lay down tracks for the radio show and they had been able to use a 3D printer for the first time. Two of the boys were very keen on the opportunity to learn about the production side of the broadcast and took an active role in selecting shots and camera angles.

#### **Q. How have you been able to express yourself in what you did in the project (to say how you feel or think)? Are you better able to express yourself now than before?**

#### **Q. What kind of creative things can you do now that you couldn't do before?**

Developing confidence within a supportive group setting had enabled some of the participants to offer creative thoughts and suggestions that they would have been too shy or afraid of criticism to contribute before. Others found that talking in front of others, both within the group and during the live broadcast was both stretching and confidence building. The group also began to realise the breadth of activity that is included under the description of art and creativity. Skills learned in Garageband is encouraging some of the group to continue to express themselves through music. Two of the boys had learned basic production skills that they are very keen to follow up on.

### Developing a heightened sense of enjoyment, excitement and fulfilment in their own achievements

#### **Q. What words would you use to describe how you feel when you are here?**

*"Included, everyone was encouraged to be involved, everybody got to put in their ideas and everybody's ideas were listened to."*

*"Accomplishment, we got a great sense of achievement through helping other people and in doing the live broadcast, that was scary, but we felt good afterwards."*

*"Proud, very proud that we pulled it off and proud that we might be helping somebody."*

*"Happy, really happy that we were able to make stuff and sell it to go to a good cause."*

*"Stretched, talking in front of people is so hard, but you feel great when you have done it".*

**Q. What about how well you get on as a group, how has that changed? (better, worse, different, the same)**

The group was drawn from two local schools and the participants did not know each other well at the outset. BBHP worked with the young people in the early stages of the project to build a sense of teamwork and confidence.

*“As we got to know each other better, it felt okay to say what you thought might work or give your ideas”.*

*“We did all the work ourselves and we did it together, we worked as a team, we had to rely on each other.*

**Q. And what do you think of the facilitator(s)? How well did you get on with the facilitators?**

*“They were great, they listened to us and they showed us how to do stuff.”*

*“They didn’t like force us to do things a certain way, we talked and discussed it all together”.*

*“It was great in the Nerve Centre, they were really, really good”.*

**Gain mental stimulation and personal challenge**

**Q. Have you felt stimulated when you were here (encouraged, inspired, motivated)?**

It was clear that the young people were challenged by the project. For example, their suppositions about mental health were challenged as they began to realise that lots of people have mental health issues at some point in their lives. One of the contributors to the group was a local man who had suffered poor mental health at an earlier stage in his life. The young people found that they could relate to him and they seemed fascinated by his journey and his ability to talk about his mental health experiences.

*“Excited, I felt really motivated to keep coming and to do the broadcast.”*

*“We got to hear a lot of real life stories (about mental health) and how it affected people, it was encouraging to hear people talk about themselves like that.”*

*“I learned a lot more about mental health, I didn’t really know what it was before.”*

**Q. Have the activities been challenging and in what way?**

The group seemed to have no difficulty in carrying out the preparation tasks for the radio broadcast. The event itself, however, challenged them out of their comfort zone.

*“Talking in front of other people on the radio, it was hard, it wasn’t something I’d normally do, stand up and speak like that, but it was worth it”.*

Encourage greater awareness of the issues surrounding mental health problems, positive mental health and suicide prevention

**Q. Many of us know someone who has some difficulties with their mental health (maybe they often feel sad or unhappy or in a bad mood), do you think that this project would help people like that?**

The project raised the young people’s awareness of their own mental health and that of others. Their knowledge of mental health was very low or non-existent prior to the project, but



all of the young people in the focus group were able to talk about it and what they had learned.

*"I learned that there all types of mental health, not just depression, but other things too and I learned that it is better to talk to people if you feel like that and not just keep it to yourself."*

*"I know now that it's a big thing, lots of people are affected by it and it's a big thing in some people's lives."*

*"I'd definitely know where to go if I need help, maybe the Samaritans or The Hurt."*

### **Other impacts of the project**

As with other focus groups, at this stage the young people were beginning to run out of things to say or had begun to repeat themselves. In order to vary the pace, this topic was covered in "quick fire" fashion

#### **Q. Better arts skills?**

*"There's things I'd love to try again, like the screen printing."*

*"I learned that you can make stuff easily, we thought up our own designs and made all the merchandise."*

*-Reduced tension? Feeling stronger? More at ease in social situations?*

*"I never thought I could talk in front of people, I didn't think I would be able to do it, but we all did."*

*"I think I'd be more likely to speak up now and not just stay quiet. I'd be more willing to ask people if they are okay."*

#### **Q. School life is better? My approach to schoolwork is better?**

*"I am definitely more confident in school now. I definitely ask questions now if I don't understand something."*

### **Overall reflection and views on improvements to projects**

#### **Q. How would you sum up your experience of the project?**

The young people had enjoyed the project and had achieved a sense of fulfilment. They particularly liked the fact that they had produced merchandise, a tangible output, and were pleased (and a little surprised) that they sold out on the day.

*"We pulled it off, I wasn't sure that we would, but we did it".*

*"I wasn't sure even at the last minute if I would be able to do it (talk in public), but everybody did their bit and I did too."*

*"I was so happy that we made all that stuff and the money went to charity."*

#### **Q. What would you change about the project, if anything?**

The young people had no suggestions for improvement the project itself, but they did have suggestions for things that might be included in future projects.

*"Maybe we could have had a launch event to raise awareness".*

*"I think that getting in a local celebrity from Derry would be good to be an ambassador, somebody who had, maybe depression or something."*

*"We talked about developing an app to help people find out where to go for help, I think we'd still like to do that."*

## 2.2 Hollywood Family Trust Focus Group

This focus group comprised two males and three females. Their ages ranged from 14 through to 21, all from the Hollywood area. The younger participants were all in school, one of the older girls was taking a degree and one of the older boys had just secured a job after a long period of unemployment.

One of the group had suffered from depression and until recently was taking prescribed medication. Two of the girls had a history of self-harming, one had issues relating to gender and two also had body image issues. One of the boys had a history of suicidal thoughts.

Some of the group had attended a series of ARTiculate projects within Hollywood Family Trust which included print making sessions, street circus, the production of a wall Mural and the creation of board games that highlighted mental health. As all of them had taken part in the board game production, the focus group mainly centred on that, though there were references to the other projects as well.

The board game project took two forms. The main aspect was the creation of a game based on Jenga. The young people made the building blocks for the game from wood. On the top of each block was a description of a mental health issue. The sides contained information on where to seek help. Once constructed, the game is played by selecting a block (without destabilising the tower) and reading the issues contained on its top and sides. These are then discussed in the group before the next player selects another block. The game has been played within Hollywood Family Trust and was recently borrowed by BBC NI for use in Children in Need staff training.

### **Motivation, Prior Expectations and Highlights**

#### **Q. Who did you come to be involved in the project?**

This group was aware of mental health issues before joining the project and had personal experience of some of the issues. For some, ARTiculate was a way of engaging with others instead of staying at home on their own. For all of them it was a way of finding out more about mental health.

*"It got me out of the house, but it was interesting, I wanted to know more about mental health."*

*"Mental health isn't spoken about enough, I wanted to get more insight into it."*

None of the group had particular expectations about the project other than wanting to know more about mental health or liking the creative approach to the subject.

*"I like art and stuff, I design tattoos in my spare time and I liked the idea of using art in this way."*

The highlights for the young people lay mostly in the practical and creative skills used in the making of the Jenga game. In other ARTiculate projects within Hollywood Family Trust they had also enjoyed spray painting, sketch and scratch printing, and circus stunts.

**Q. Did the project follow the specific wishes and needs of the group, enough to say that there was an element of it being group led?**

Hollywood Family Trust engaged Wheelworks to deliver the creative parts of the project. The young people were given several broad choices for the project and they chose the idea of a giant board game. This then developed into a more three-dimensional game based on Jenga. This further development was also led by the young people.

*"We started to make a plan of giant games and then, some of us are fans of Big Bang Theory and we kind of moved on to thinking about doing it through a Jenga game."*

In other ARTiculate projects run by Hollywood Family Trust, the young people had similar inputs.

*"We walked around Belfast for a few hours and saw some of the street murals and came up with the idea of doing a mural about mental health."*

### **Barriers to participation / attendance**

Whilst 28 young people took part in some of the Jenga game project, there was a core of 8 to 10 who saw the project right through. For the young people in the focus group there were no barriers to attendance, but they did make some comments about those who dropped out.

*"Some faded away because they decided that they weren't "arty" enough."*

*"Some of the younger ones didn't really get the mental health thing, maybe we should have split into different age groups."*

### **Developing expressive skills and creativity**

**Q. What did you do or make that helped you to say what you feel or think? How have you been able to express yourself in what you did in the project (to say how you feel or think)? Are you better able to express yourself now than before? What kind of creative things can you do now that you couldn't do before?**

The group devised and made the Jenga game consisting of blocks of wood that build into a tower. Each player selects a brick from the tower without making it collapse. To this basic idea the group added mental health issues and sources of help. One of the group found the creation and sanding down of the blocks to be therapeutic.

*"I really enjoyed shaping and sanding the blocks so that they all fitted together properly."*

The idea that these activities were creative was new to some of the group

*"I always thought that art was a narrow thing, I never thought of it as making and creating other things."*

Others found the main challenge was in getting their thoughts on mental health out and onto the blocks. One young person said that the challenge was being able to articulate her feelings and thoughts so that they could be used on the Jenga blocks.

*"When you put something into words like that, well it's hard to begin with, but you get it out eventually and it goes into the game. That was a good feeling."*

*"I have a much broader idea of the arts now. I never thought of it including circus skills before."*

### **Developing a heightened sense of enjoyment, excitement and fulfilment in their own achievements**

#### **Q. What words would you use to describe how you feel when you are here?**

*"Creative but also a bit scared, because you know when you come to these things you never quite know what to expect."*

*"Closeness. We all get on very well now, it brought us together."*

*"Diversion. I'm able to talk about my mental health here. This project has really helped me to divert myself with music or something else creative."*

*"Supportive. We all get great help and support from each other."*

*"Cared for. You know that there are other people going through stuff."*

#### **Q. What about how well you get on as a group, how has that changed? (better, worse, different, the same)**

The group had clearly gelled during the projects and they were supportive of each other during the focus group, making space for everyone to be heard and encouraging each other.

*"We care for each other and the staff here care about us."*

*"I couldn't talk to teachers, but it's a lot easier to talk to friends here and stuff just came out during the project."*

#### **Q. And what do you think of the facilitator(s)? How well did you get on with the facilitators?**

*"The staff here care for us as I already said."*

*"The people from Wheelworks were great and very caring too."*

### **Gain mental stimulation and personal challenge**

#### **Q. Have you felt stimulated when you were here (encouraged, inspired, motivated)?**

The young people in the focus group were the ones who had stuck to the project the whole way through. It was clear that they had got a lot of enjoyment out of the sessions and that it was, at times, a challenge to get their ideas formed into activities and objects.

*"It was really hard to focus on what it was you wanted to say on the Jenga blocks. For me, it wasn't easy to get my feelings down in words."*

*"It took us quite a while to work out how we could make the game fun and tell people about mental health at the same time."*

*"When we did the spray painting I was kind of getting my feelings out just by doing the thing. Afterwards it was hard to put into words what it was I was getting out or getting rid of, but I know I felt better afterwards."*

### Encourage greater awareness of the issues surrounding mental health problems, positive mental health and suicide prevention

**Q. Many of us know someone who has some difficulties with their mental health (maybe they often feel sad or unhappy or in a bad mood), do you think that this project would help people like that?**

- The activities undertaken by this group clearly got them thinking about mental health and created a greater awareness amongst them.
- "I think I learned a lot about mental health and how it can be improved."
- "I didn't really know, well I guess I knew but I never thought of it before, mental health can affect anybody at any time."
- "We were trying to put as many things as we could about mental health onto the blocks so that anybody could take out of it what affected them."
- "I think I could see now if a friend was having mental health problems."
- One young man described an improvement to his mental health which he ascribed to the series of ARTiculate projects that he had been involved with.
- "I suffer from depression. My dad lost his job last year and my girlfriend has moved away to university. I get depressed easily and I was on anti-depressants. But I am getting to know more about mental health through these projects and I'm beginning to feel better. I've just come off the tablets and I'm starting a job in McDonalds next week."

#### Other impacts of the project

As with other focus groups, at this stage the young people were beginning to run out of things to say or had begun to repeat themselves. In order to vary the pace, this topic was covered in "quick fire" fashion

**Q. Better arts skills?**

*"I felt creative, I mean I'm creative anyway, but I learned how to do new things with paint."*

**Q. Reduced tension? Feeling stronger? More at ease in social situations?**

The young people generally felt supported during the project and became closer as a group.

*"I did feel very cared for in the project, the staff were great and so were Wheelworks."*

**Q. School life is better? My approach to schoolwork is better?**

No comments

## Overall reflection and views on improvements to projects

### Q. How would you sum up your experience of the project?

The young people seemed to have a positive experience. They were in an environment that they were comfortable with and with people that they trusted.

*"It was very relaxed and enjoyable."*

*"It made me get out of the house and get down here because I didn't want to miss any of the sessions."*

### Q. What would you change about the project, if anything?

The young people had no suggestions for improvement the project itself, but they did have suggestions for things that might be included in future projects.

The group had an appetite for more creative projects. They have been discussing the possibility of painting murals over wall graffiti in the neighbourhood. They would like any further project to spread over a longer time period so that they could engage more deeply with it.

*"I'd really like to do more spray painting, like, do nice stuff on the walls so that people don't have to see the bad words in the underpass."*

*"Spread it out more, so that we can really get into it."*

## 2.3 Fresh Minds/Saint Pius X Magherafelt. Focus Group

This was a group from year 14 in Saint Pius X school, Magherafelt. This was a self-selecting group. It comprised the senior leadership team in the school. As a team they wished to provide leadership on mental health for the rest of the school and to create bonds between the members of the leadership team.

There were 8 young people present in the focus group, 4 male and 4 female. One was aged 18 and the others were 17. All were members of the school's senior leadership team.

None of the group was in contact with any mental health support, but they acknowledged certain stressors, such as the pressure to achieve, both sporting and academic. One member of the group had experienced the death of a parent within the past year.

The group had spent time over the summer holidays in visual arts, music and design thinking workshops, healthy lives workshops and Community Tribal Drumming. Their goal was to provide leadership for fellow students on issues surrounding mental health by creating artwork including posters and postcards for dissemination around the school. They also hosted school assembly to disseminate their messages about mental health.

### Motivation, Prior Expectations and Highlights

The main highlight for the all group was the presentation to school assembly to mark World Mental Health Day. They had found this personally challenging, but very rewarding. The group had prepared a PowerPoint presentation, speaking notes and postcard hand-outs for the presentation.

None of the young people described themselves as particularly artistic or creative, but they had found the activities both fun and enlightening. As a group, they felt that they had

bonded considerably during the project, through exploring and sharing their views and feelings in relation to mental health.

As a group they felt that there was significant stigma attached to mental health and a reluctance for individuals to seek help.

*“Mental health sometimes gets swept under the carpet, people deal with it in a solitary way, it impacts on their school work too.”*

*“Anyone can have mental health issues, but they may not identify it as such”*

An arts-based approach was suggested to the group by the school. This was out of the comfort zone of the group, but they willingly went with it.

*“I thought it was going to be formal and a lot of pressure, but we soon found out that it wasn't at all like that.”*

**Q. Did the project follow the specific wishes and needs of the group, enough to say that there was an element of it being group led?**

Whilst the art approach was suggested by the school, the group felt that they had been able to influence the way they went about the project.

*“We all talked about it in the group and pitched in ideas of what we wanted to do, we all had ideas.”*

*“We discussed all the ways we could go about it and we came up with the idea of basing it around PowerPoint”*

**Barriers to participation / attendance**

All members of the group had attended all four main sessions. Other elements of the project were completed during class time which presented some difficulty in explaining why they needed to leave class. Whilst some found this awkward to do, it did not present a barrier to full participation.

**Developing expressive skills and creativity**

None of the group considered themselves to be creative, even though one was a member of a drama group. They seemed to have a narrow view of art and the arts initially, associating the terms with drawing or producing visual art. It was clear, however, that this view was broadened as a result of the project.

**Q. What did you do or make that helped you to say what you feel or think?**

*“Art was the initial thing, then we decided to do postcards and discovered that arts is not just drawing, it's lots of other things as well.”*

*“You just had to be yourself, you didn't have to be good at drawing.”*

**Q. How have you been able to express yourself in what you did in the project (to say how you feel or think)? Are you better able to express yourself now than before?**

They also began to realise that art is not just about producing exhibition quality outputs, it is also about the process of creative engagement and expression.

*"We were able to put our own twist on things and do it our own way."*

*"I learned that it's okay not to be perfect at art, something creative doesn't have to be perfect."*

**Q. What kind of creative things can you do now that you couldn't do before?**

*"I learned to be open minded, to be stimulated by that type of thing."*

**Developing a heightened sense of enjoyment, excitement and fulfilment in their own achievements**

**Q. What words would you use to describe how you feel when you are here?**

*"It was challenging"*

*"It felt brilliant"*

*"I felt really good after the project"*

*"A lovely change (from formal schoolwork)"*

*"I actually feel more confident, feel something has been achieved"*

*"It was a great experience"*

**Q. What about how well you get on as a group, how has that changed? (better, worse, different, the same)**

Teamwork, teamwork, teamwork was the clear message from the young people in the group.

*"We had real teamwork"*

*"I learned that it is better to work as a team than working just yourself"*

*"Thinking out loud and creating things with other people, working as a creative team."*

**Q. And what do you think of the facilitator(s)? How well did you get on with the facilitators?**

After some initial scepticism about using art as an approach, it was evident that the method and the facilitation style worked well with this group.

*"We had a really good relationship with the facilitators"*

*"They helped us to realise that you could do things freestyle as well as drawing and so on."*

*"We came up with random things and they helped us to see how they went together."*



### Gain mental stimulation and personal challenge

Did you have to or concentrate hard to do the things that you did in the project?

**Q. Have you felt stimulated when you were here (encouraged, inspired, motivated)?**

The group enjoyed the activities, though they were low key in their comments. They seemed to be slightly reluctant converts to an arts-based approach even though they clearly enjoyed the experience.

*"At the beginning I wondered what we were doing there, but it was very different to what I expected. It was a lovely change from just listening to a teacher, it was getting up and doing things."*

*"The bongos were really great and the painting and pastels that we got to do."*

**Q. Have the activities been challenging and in what way?**

*"It was definitely challenging, having to think about mental health and come up with ideas".*

### Encourage greater awareness of the issues surrounding mental health problems, positive mental health and suicide prevention

**Q. Many of us know someone who has some difficulties with their mental health (maybe they often feel sad or unhappy or in a bad mood), do you think that this project would help people like that?**

- The experience of the project had heightened the young people's awareness of their own mental health and that of others. As a group, they thought that a freestyle arts programme could help other young people to feel relaxed and to begin to express their issues.

*"Doing the kind of stuff that we did would definitely be good for anyone who had mental health issues."*

The project also raised their awareness of mental health issues more generally, its prevalence and the help and support that is available.

*"It has made me realise that anyone can have mental health issues, even if they don't call it as such."*

*"I hadn't realised before that so many young people have problems."*

*"I know now that there are good groups out there for mental health."*

### Other impacts of the project

By this stage of the focus group, the young people were beginning to run out of things to say or had begun to repeat themselves. In order to vary the pace, this topic was covered in "quick fire" fashion

**Q. Better arts skills?**

*"Yes, definitely, because I thought of art as just drawing, I didn't realise that I had other skills that kind of fell under the same category."*

**Q Reduced tension? Feeling stronger? More at ease in social situations?**

*"Definitely, helped to take me away from some of the pressures around coming back to school in an important year."*

*"I think I am more confident, definitely, more confident, it gave me a real sense of achievement to get through that and stand up in front of assembly and everything."*

*"Well, I don't know about social situations in general, but it would definitely make me feel more at ease if I was discussing mental health. I would know better how to address it, the right words to use, how to discuss it with someone."*

**Q School life is better? My approach to schoolwork is better?**

*"Not really, it's really hard juggling school work and other things, there's a lot of demands on you, probably having to get out of class to complete the PowerPoint and things didn't help."*

**Overall reflection and views on improvements to projects**

**Q How would you sum up your experience of the project?**

It was clear that the young people had enjoyed the project. It had taken them out of their comfort zone, helped to build them as a leadership team and gave them a sense of achievement.

*"It was a great experience and it helped us to help other students where there isn't much help offered at the minute"*

*"It really helped me personally and it helped us to be a team."*

**Q What would you change about the project, if anything?**

*"It needed to be longer, we really only had four days. We had to do quite a bit of stuff during class time, so that wasn't ideal."*

*"It would be good to open it up to other age groups, to the junior school for example"*

### 3 Case Studies

#### 3.1 Bogside and Brandywell Health Forum: Case study

##### Background

D is 14 years old and is in year 4 at an all-girls school. D lives with her mum and stepdad. Her father lives close by and she describes her home life as happy. She did not know much about mental health before joining the project and does not recognise any symptoms within herself. She describes herself as having been shy and reserved before joining the project, anxious about speaking out because she feared criticism. She was the most reserved of the girls at the beginning of the focus group, though she was happy to speak up when asked a question directly and joined in more fully as the session progressed.

##### Impact

D found that the project gave her a big confidence boost and drew her out of her shyness.

*"I couldn't speak out in front of people before, I just listened and kept to myself. Now I take the opportunity to talk, like every opportunity."*

*"At the start I was very shy, I didn't put myself forward at all. I was afraid that people would laugh at me."*

*"At the radio station, I just wanted to do everything, join in everything, I just wouldn't have done that before."*

As the work of the group progressed, D found more and more of the activities that she could join in. She discovered that the others were willing to listen to her and take her inputs seriously. She enjoyed making the merchandise and also began to realise that she could do things if she tried and she could succeed at them. Previously she would have avoided some situations for fear of failure, particularly if she felt she was "on show" or was being judged. As a consequence of her newfound willingness to participate in the group's activities, her confidence began to grow further.

*"I always used to hold back from doing things, I didn't have the confidence to join in. I was happy just to watch and listen. But people listen to you here, they value what you say, that was new to me and it really helped me a lot."*

*"I just started to speak up and say what I thought about the merchandise and stuff. I thought people would laugh at my ideas, but nobody did so I just kept on making suggestions."*

When asked for one word that summed up her experience of being on the project, without hesitation D said "Included". When asked again about her choice of word she said,

*"Oh, definitely included, everyone was involved...and all ideas were taken into consideration, that's not something that I was used to, feeling included like that."*

As part of the project, D made cardboard cut-out "selfie boards" inscribed with the project logo "It's OK not to be OK". She persuaded some of her school classmates to join in and have their photo taken with the selfie board. This was a big step for her and the beginning of her overcoming some of her shyness.

*"That's something I definitely wouldn't have done before, I wouldn't have dared to ask the ones at school to do that, not before anyway."*

D also took the lead in developing the playlist for the radio broadcast and was clearly boosted by the fact that the others accepted her suggestions. She was influential in ensuring that the songs on the list were lively and upbeat.

Like some of the others in the group, D became very attached to the idea that her participation in the project could help others. She did not acknowledge any mental health issues in herself, but as her limited knowledge improved during the project, she began to see that the issues were serious and that she could help to spread the word to others.

*"Now I know that there are lots of people with mental health issues. I didn't know that before, I didn't really think about it".*

*"We were able to make the bags and things with "It's OK not to be OK" on them and help spread the message that lots of people feel bad sometimes and it's ok and you can talk to other people about it and it's almost like normal if you know what I mean."*

D says that she would feel confident about engaging with a friend or classmate who she thought needed help with their mental health. She feels that she would now know how to talk to them and would be able to signpost them to a responsible adult for help.

D's growing confidence, boosted by being able to create things to sell and by having her ideas taken seriously by the group, has spread to her school work. She now has more confidence in the school setting and feels able to speak up in class without fear of being laughed at or scorned by her classmates.

*"Before, I would just keep quiet in class. I'd try my best, but if I didn't understand something I wouldn't ask. But now I do, I don't feel afraid to ask for help or ask the teachers to go over things again."*

### **The future**

Whilst D still presents as somewhat shy, she has clearly made a lot of progress as a result of the small, but for her significant, steps towards greater confidence. This has had a big impact on her and she kept one significant fact until near the end of the interview. With some pride she said

*"My grades have gone up in school this autumn. I was holding myself back before by not speaking in class and by not asking questions or discussing things. But I can do those things now and I think it was coming here (to the project) that really helped me with that".*

## **3.2 Hollywood Family trust: Case study**

### **Background**

E is 19 years old. She comes from a large family whose members are split across a number of locations. E is in third level education, although she feels that the subject she is studying is not a good fit with her artistic side. E has a history of self-harming. She describes her life as "stressful at times" and has difficulty juggling the different demands that are placed on her time.

*"I'm from a big family, we are spread about the place. One of my sisters just came over from Scotland, it's a big family and lots of things have gone a bit wonky lately with illness and stuff."*

*"I am happy where I am at the minute with college and things but it's very stressful too. There's family stuff at home and then there's things that come from your friend's group"*

*and then my relationship (with partner) and college and it all sort of comes at you at the same time."*

*"I would say that I'm happy a lot of the time, but there are bad days and bad stuff in my head too."*

### **Impact**

E describes herself as having an artistic side and she likes to create tattoo designs. She liked the idea of joining the ARTiculate project because of the creative nature of the activities. She is not able to confide in those that she lives with and found that just being part of a project that was focused on mental health helped her.

*"It's a lot easier to talk to my sisters and mum, but I don't live with them. I live with my grandparents and I can't talk to them about certain things."*

*"it's emotional being here (at the project in Holywood Family Trust). Sometimes, if you're having a bad day it can be really difficult to find the time to talk to someone without feeling you are putting a downer on them. But here, the project was about mental health, so you get to talk about it."*

E had been involved in a number of the ARTiculate projects including the mural painting and the creation of the Jenga game. She found the activities were diversionary and helped her to clear her head of negative thoughts.

*"With friends and things, you don't always want to be that person who has something going wrong, but here you don't even have to talk about it, you can express yourself, you can do it all through artwork."*

*"I was able to clear a lot of the bad stuff out of my head and focus on something new, something creative which is what I like to do."*

E described the mental process that she went through when undertaking the project activities and how she was able to articulate and begin to understand her feelings.

*"It was different doing it through art work. It's being able to visualise my emotions and get them down onto a page or get them spray painted onto a wall. I didn't need to put feelings immediately into words, just get them out through doing the activities."*

*"For me, if I can figure out a way of getting my emotions from my mind onto a page, I can figure out how to cope with it and if I can figure out how to cope with it I know which steps to take."*

### **The future**

E continues to find aspects of her life challenging, but her confidence has grown, and she has found a creative way of getting her emotions out.

*"It has helped me to become a lot more open. It's hard to put into words how it has helped me, but I've definitely grown in confidence."*

*"The creative things we did, I feel more comfortable with doing things now and not making a fool of myself."*

E feels that she has come a long way in becoming more confident around other people and in taking positive steps towards her future.

*“When I first started coming here you wouldn't get a word out of me, I wouldn't talk, I would have had my earphones in. Now I'm studying for a degree and I put it down to the experiences here and the creative things that we have done, not just talking about stuff, but getting my feelings out in creative ways.”*

### 3.3 Fresh Minds/Saint Pius X: Case study

#### Background

B is 17 years old. She feels pressure to attain at a high level academically. Sometimes she has difficulty juggling the competing demands on her time. B recently suffered a bereavement within her immediate family and she says that she has faced “personal difficulties and challenges”. She holds a leadership position amongst the school students.

B described herself as someone who was “definitely not creative” but she wanted to be part of ARTiculate because she wanted to help other young people to understand what it can be like when you face challenges in your life. Although she was a bit sceptical at first about art as an approach to understanding mental health, she quickly realised that there were many ways in which ideas and feelings can be expressed through the different forms of art that the project offered.

#### Impact

Having faced her own challenges, B felt that she had something to say or to share with other people.

*“I really wanted to focus on mental health and I wanted the other members of the group to understand what it was like to walk in someone else's shoes”*

B found the project helpful at a personal level as she was able to express some of her experiences through the sessions and the creation of artwork. The project helped her to realise that she was not alone in facing challenges in mental health.

*“I hadn't realised before that so many young people have problems.”*

B believes that there is “too much stigma” attached to mental health problems and wanted to produce work from the project that helped other people to realise that anyone can face mental health issues in their lives. She also learned that “mental health” does not mean “mental illness” and that feelings and experiences of all kinds make up our mental health.

On a practical level, B discovered that there was help available for people who are experiencing difficulties, help that she did not previously know about and was not able to avail of herself.

*“I had been given leaflets and things, things that were supposed to help, but I didn't know that you could speak to someone over the phone about how you were feeling, I didn't realise that before”.*

B says that not only did the project help her to express some of her experiences and feelings, it has helped to build relationships with other students to the extent that others now feel able to talk to her. Other young people in the group have opened up and discussed some of their own issues with her.

*“Some of the others here, they seem able to talk to me, they share things with me sometimes about their own issues.”*

B was one of the young people who was keen, during the focus group, to emphasise the team building nature of the project and it was clear that she felt less isolated and part of something bigger as a result.

*"It was really good to feel safe enough to open up and speak up. People always seemed to appreciate my comments. They really listened to me. I really felt that they took the things that I said on board"*

Although she has faced her own personal challenges, B's motivation in the project was primarily to help other young people and, in this regard, she thinks that the project has given her new skills. She feels that this is important for her personally so that she knows how to talk about mental health in an appropriate manner. She also feels that it is important for the school to have young people who can interface with other students on issues other than school work.

*"It has definitely helped me to know what to say to people and what not to say, if they open up to you about things in their lives"*

*"If younger students come to me, I know how to point them in the right direction"*

### **The future**

On a more general level, and beyond feeling that it gave her a voice to express some of her own issues, B enjoyed the experience of the project. It broadened her ideas about art and made her realise that it could be a useful lens through which to see mental health.

*"It was one of the best things, one of the best experiences. I wasn't sure at the start, but, in fact, it was great to use art in looking at a serious issue."*

On her thoughts for the future, B said,

*"I know now that I can use my own experiences and learning to help others. I can really make a difference."*

## 4 Interviews with Coordinators and Artist Facilitators

### 4.1 Bogside and Brandywell Health Forum

*Interview with Coordinator Aileen Mcguinness and Artist Facilitator Emmett Doherty (Foyle Academy of Performing Arts).*

#### **What was the background to you running this particular ARTiculate project?**

Aileen and Emmett discussed a number of possibilities on working together once they became aware of the ARTiculate programme.

They decided to build on existing relationships based on a previous programme which was running in two local schools

#### **Q. To what extent is this project aimed at particular known local issues or is it focused on broader issues to do with young people generally?**

From having worked previously with the two schools, both Emmett and Aileen knew that mental health was an issue for the young people. The main areas of concern were lack of confidence, stress and anxiety with suicidal thoughts. Suicidal thoughts were most prevalent amongst the boys. Misuse of prescription and non-prescription drugs is also an issue in the area.

#### **Q. In what ways did you see the opportunity to work through an artist as different or potentially effective?**

Having worked with arts interventions previously, BBHF were convinced that a creative approach would work well with this particular age group.

#### **Q. How do you include young people in developing the project/content?**

Aileen visited the two schools, Saint Cecilia's and Saint Joseph's in the Triax area. She gave a presentation on the ARTiculate programme and its association with mental health. Young people knew from the very start that any project would be connected to mental health issues.

The young men who were known to have problems were selected by the schools. The young women self-selected by volunteering to join the programme.

The project began with educational elements on mental health. There were peer speakers who, themselves, had problems with mental health.

The young people decided how they wanted to approach the project, the final output of which was to be participation in an outside broadcast with a local radio station

#### **Q. Did you give them a say in the things that they did or the way that they did them? How did they get a say?**

The young people used story boards to decide what would be included in the radio programme. The elements included a music playlist with songs relevant to positive mental health. There were also quizzes, games and interviews. There was a question and answer panel session of mental health experts - "13 reasons why"



**What were the barriers to young people's participation and how did you overcome them?**

**Q. Attendance barriers**

There were no barriers to attendance.

**Q. Barriers to participation in any or all of the activities?**

None

**Q. What proportion of the young people in the project had mental health issues?**

All of the young people had issues themselves or a family member had problems. Issues included recent family bereavement, history of suicide in the family, lack of confidence, negative feelings about themselves, suicidal thoughts low mood and low self-esteem.

**Q. What concerns did you have in dealing with a group that had MH issues and how did you overcome these? What did you pre-plan any signposting to counseling or MH organizations in case these should be needed?**

Both BBHF and Foyle Academy work regularly with young people who have mental health problems. The young people were provided with a list of services in the area and of people that they could contact.

**In what ways did the project impact upon the young people's mental health?**

**Q. In encouraging greater awareness of the issues surrounding mental health problems, positive mental health and suicide prevention? In providing a voice for young people with mental health issues?**

At the beginning of the project the girls were not able to define mental health or any services that were available.

The educational element at the beginning of the programme was very important and the young people were able to articulate issues as they went along. The boys were only able to identify mental health issues within their own families after they had seen presentations on the subject.

All the young people related very strongly to, and got a great deal from, the real-life stories from peer speakers and realised that mental health problems can happen to anyone. They developed the ability to look out for the signs in themselves and in others.

**How did the project develop the young people's expressive skills and creativity?**

**Q. Willingness to engage? Development of skills? Development of ability to express themselves**

Some of the young people were interested in the marketing and merchandising part of the project whilst others were interested in the technical side of radio production.

One girl who was very quiet and wouldn't speak in front of others eventually was able to speak out and speak well.

One boy who was very shy before and during the project went on to gain enough confidence to speak on the radio.

**Q. Was there an end product (performance or exhibition) and, if so, what impact did the performance or exhibition component have on the young people?**

The project culminated in an outside broadcast with U105. The group prepared carefully for the radio broadcast and all performed their parts as agreed, though some of them had to overcome their lack of confidence to do so.

**Purely from an artist facilitator point of view, what changes have you seen in the behaviours / attitudes of the young people.**

**Q. Did their artistic ability improve?**

Two of the boys who were directly involved in the production of the radio programme now want to develop their skills in this area.

Some girls have gone on to develop logos and branding in the Nerve Centre.

**Q. How easy were they to engage?**

Some young people engaged much better than was expected. Some of the boys, for example, were known to the project workers and their willingness to engage came as a surprise.

As the environment was a completely different one from school some shone in a way that they couldn't in school.

**Q. Did their confidence, attention span improve over the duration of the project?**

They had 3 team building days which were extra to the programme and these very valuable both in building the group and in developing confidence.

**How appropriate was the venue for the project?**

The artist facilitator was happy with the venue

**What influence has the project had on you as an artist or as an artist facilitator?**

Everyone appears to have worked well together on the project; the young people, the schools, the Nerve Centre and the Drive 105. The artist facilitator took particular satisfaction that some of the boys who participated in the technical side of things now want to develop their skills further in production.

*"We love working with young people especially when it's project based."*

*"Getting young people to write the jingles was rewarding."*

*"It's about giving young people opportunities."*

### **What are the main differences between running a project with an artist compared to other projects?**

*"I have a psychology background and I'm flexible and open. I have no artistic ability and it's been fantastic to be able to access artistic expertise from the facilitator."*

*"We provide alternatives to classroom learning and we want to expand skills for young people. It's education other than school."*

### **How can we refine things for the future?**

At the application stage of the ARTiculate project it was apparent that staff needed to be trained and educated about the subject. However, funding was refused, and staff had to be taken out of work to educate them.

Only the arts side of the project was funded - this was the only negative issue in the project.

For future applications there needs to be some funding for core staff. The educational side is essential for the successful implementation of the project. The arts on its own would not be enough for the whole project to be effective.

## **4.2 Hollywood Family Trust**

*Interview with Coordinator Liam Mccusker And Artist Facilitator Helen Di Duca (Wheelworks)*

### **What was the background to you running this particular ARTiculate project?**

In total, around 82 young people attend the centre on a regular basis. This particular programme, creating the Jenga game, was run over a 4-week period but there had been previous programmes run under ARTiculate. The young people were not new to working together.

#### **Q. To what extent is this project aimed at particular known local issues or is it focused on broader issues to do with young people generally?**

Within the group there was a high number of young people who self-harm, whilst others had suicidal thoughts and a history of suicide attempts. Some were on anti-depressants and others had gender issues, self-esteem and body image issues.

Some young people were invited by HFT to participate whilst others self-selected. 26 young people were involved in the board game at different stages with varying levels of commitment.

#### **Q. In what ways did you see the opportunity to work through an artist as different or potentially effective?**

The Hollywood Family Trust met with the co-ordinator from Wheelworks to inform her about the various issues that the young people faced, and Wheelworks shared what they had done with other groups. It was clear to HFT, that a creative approach would work well with the young people they were targeting.

**Q. How do you include young people in developing the project/content?**

As part of the taster session young people met the artist and learned about the protocols around the project.

The young people had completed a games project previously and played about with various games, so they were keen to develop a game around mental health issues.

*"It was totally led by the young people themselves - at the end of each session we checked that any changes implemented were agreed and that the project was going the way that they wanted."*

**Q. Did you give them a say in the things that they did or the way that they did them? How did they get a say?**

There was ongoing discussion with and amongst the group about how they would set about making the giant board game. As ideas began to develop further, the young people began to think that a Jenga game would work better than a board game.

Finally, they settled on making a Jenga game such that mental health issues and advice were written on the blocks that made up the game.

**What were the barriers to young people's participation and how did you overcome them?****Q. Attendance barriers**

People dropped both in and out of the project along the way. The group grew throughout the project from 15 to 21 as word got around that it was a good project, but at the same time others dropped out. A core of around 12 young people attended from start to finish.

The main reason for drop out was to do with competing demands from school or sports.

Some young people dropped out because they were getting help with anxiety issues at the times when the project was running. Others just lost interest.

**Q. Barriers to participation in any or all of the activities?**

There were no barriers to participation in the activities themselves. As it was an intensive 4-week project it was easier to keep the young people's attention than it is when projects run over a longer period.

**Q. What proportion of the young people in the project had mental health issues?**

Around 80% of the young people had mental health issues.

The issues included smoking, alcohol, drugs, poor self-image directly linked to their relationships on social media, poor health and poor eating habits. All of these impacted on their mental health.

*"There are a lot of drugs available in Hollywood at the moment. There is also more paramilitary activity than previously with more young people being recruited."*

***In what ways did the project impact upon the young people's mental health?***

***Q. In encouraging greater awareness of the issues surrounding mental health problems, positive mental health and suicide prevention? In providing a voice for young people with mental health issues?***

The social aspect of the project was very important in making the young people relaxed enough to talk about mental health issues. Awareness of mental health issues grew as they went through the programme.

***Q. In providing a voice for young people with mental health issues?***

The young people found that participation in the programme made it okay to talk about mental health issues.

As a piece of the Jenga was removed from the tower, they discussed the issue written on the block that was removed and the advice that was given about it.

As they were relaxed and worked well together, they talked about issues that were written on the blocks.

***Q. In supporting help seeking behavior?***

Whilst none of the young people sought specific help during the project, the Jenga game produced by them contained advice on issues and where to seek help.

***How did the project develop the young people's expressive skills and creativity?***

***Q. Willingness to engage?***

The facilitators assessed the overall skills of the group and then identified each individual's strengths to use those to advantage in the project.

***Development of skills? Development of ability to express themselves?***

The young people developed throughout the project. Some were artistic and creative whilst others liked the practical aspect of the project like sanding down the blocks and spray painting.

The sessions were enriching in terms of other creative outlets. For example, one girl who had been very silent developed confidence to share with others her skill of origami. The sessions opened them up to new opportunities that they wouldn't normally have been able to access.

***Q. Was there an end product (performance or exhibition) and, if so, what impact did the performance or exhibition component have on the young people?***

The end product was the Jenga game which has been used within Holywood Family Trust and has been borrowed by BBC Children in Need for training purposes.

**Purely from an artist facilitator point of view, what changes have you seen in the behaviours / attitudes of the young people.**

**Q. Did their artistic ability improve?**

The girl who was unable to speak in front of other people or express herself openly can now do so through her experience of passing on her skill of origami to the others in the group. There was a big boost to her confidence levels.

**Q. How easy were they to engage?**

*“Once the young people realised that the project was centered around them and their skills, they became more and more committed.”*

**Q. Did their confidence, attention span improve over the duration of the project?**

Many of the young people didn't think that they could achieve things and finish the project. However, they did complete it and gained a big sense of satisfaction.

**How appropriate was the venue for the project?**

There were no issues with the venue.

**What influence has the project had on you as an artist or as an artist facilitator?**

The project was a positive experience for the artist facilitator and she is looking forward to working further with HFT. They have already done repeat work with Holywood Trust in summer schemes and are excited about doing the mural in the underpass in Holywood.

*“The project was very enjoyable I really liked the idea of all the pieces coming together. It has been a very positive experience in working with Liam and we are making plans for more collaborative work.”*

Working on the project has given Wheelworks ideas for the future.

*“It would be good to perhaps, for example, bring in a therapist during a project or a yoga teacher to give variety and interest and also pass on messages on health and well-being to any future project.”*

**What are the main differences between running a project with an artist compared to other projects?**

*“The difference is that there's an output. We have the games that we keep and use with other young people. It keeps young people engaged. We also have a mural that is seen all the time.”*

**How can we refine things for the future?**

The baseline survey was long but not complicated. However, it was probably too much for younger children and those with literacy difficulties.

*“We would develop any project in future with a community focus and perhaps put on a show for the community.”*

*“We already have a future project in mind. We’d like to paint a mural in the underpass to include mental health messages.”*

### 4.3 Fresh Minds / Saint Pius X

Interview with Coordinator Aine Wallace And Artist Facilitator Adam Wallace (FABLAB).

#### **What was the background to you running this particular ARTiculate project?**

Fresh Minds has an ongoing relationship with Saint Pius X and has been working on different projects in the school to build students’ resilience and support their mental health. Through ongoing conversations with the school, it was proposed to use ARTiculate to support the student senior leadership team.

#### **Q. To what extent is this project aimed at particular known local issues or is it focused on broader issues to do with young people generally?**

The project was aimed at supporting the student leadership team to provide leadership to the school population on mental health issues. It was not focused on any particular issue or problem within the school or its students.

#### **Q. In what ways did you see the opportunity to work through an artist as different or potentially effective?**

Using arts as a medium is Fresh Minds preferred approach. A skeleton programme was already in existence using arts to help young people to discuss what they mean by mental health and to build resilience.

#### **Q. How do you include young people in developing the project/content?**

Although the programme lasted just four days, the facilitators took time at the outset to chat broadly with the students about what they wanted to do. Whilst these students already knew each other, this was the first time they had come together as a leadership team, so time was also taken to break the ice with each other.

*“We spent quite a lot of time with them at the very beginning to agree the ground rules for participation and to get to know each other.”*

#### **Q. Did you give them a say in the things that they did or the way that they did them? How did they get a say?**

The facilitator appears to have worked quite interactively with the students. Ideas were discussed, and the students were able to make suggestions that were then explored. The students had the final say in the mediums that they wished to use and in deciding to address the whole school through assembly.

*“We created the content together in four days. The students decided that they wanted to create postcards as one of the main outputs”.*

*"The idea of doing a presentation to assembly came early on, so we were then into developing a performance piece and using audio visual."*

**What were the barriers to young people's participation and how did you overcome them?**

**Q. Attendance barriers**

There were no barriers to attendance. All the students attended for all of the 4 days.

**Q. Barriers to participation in any or all of the activities?**

The students were a little uncertain about how an arts approach could help them in their task of providing leadership for the school on mental health. They did have a chance to try out different things and their comfort levels grew as they did so.

Other elements of the project were completed during class time but did not present a barrier to full participation.

**Q. What proportion of the young people in the project had mental health issues?**

None of the young people had a diagnosed mental illness, but they did experience pressures similar to many young people of their age.

*"No one has a diagnosed mental illness, but at different times they admitted to having difficulties"*

**Q. What kinds of MH issues did they have?**

One participant had suffered a recent family bereavement. There was no specific disclosure of a mental health issue, but at times throughout the project the team discussed the way that they felt. In these discussions some of their pressures were revealed.

*"How to deal with not winning. The pressures of achieving academically, self-esteem issues."*

**Q. What concerns did you have in dealing with a group that had MH issues and how did you overcome these? What did you pre-plan any signposting to counseling or MH organizations in case these should be needed?**

Fresh Minds is funded by PHA and has specific policies and procedures in place for dealing with disclosure and for containing and signposting.

**In what ways did the project impact upon the young people's mental health?**

**Q. In encouraging greater awareness of the issues surrounding mental health problems, positive mental health and suicide prevention? In providing a voice for young people with mental health issues?**

The project drew a distinction between mental health and mental illness. This distinction was new to the participants who had previously associated mental health with clinical illness. The participants also explored their own mental health through discussion and reflection.

*"We discussed mental health a lot in the context of self-care and wellbeing"*



*“The young people had a element of knowledge already, but the project allowed for personal reflection in a non-judgemental environment”*

*“They certainly developed awareness of their own vulnerability and the level of resilience in their own mental health”*

**Q. In providing a voice for young people with mental health issues?**

None of the young people had a diagnosed mental illness. They were able to explore their own mental health through participation in the creative activities.

*“They were allowed to play and participate without an agenda”*

*“We focused a lot on practical activity through which they were able to voice their ideas and, to some extent, their feelings”*

**Q. In supporting help seeking behavior?**

None of the participants sought help or disclosed a mental health issue during the project

**How did the project develop the young people’s expressive skills and creativity?**

**Q. Willingness to engage**

The young people were curious as to how an arts-based approach could be used. They were not unwilling to engage, but they were sceptical at first. As the young people began to develop their own ideas for what they wanted to do and as they engaged in the activities, music, relaxation, yoga, artwork, this scepticism lessened.

**Q. Development of skills? Development of ability to express themselves**

The group produced artwork for postcards, carrying messages about mental health. They had creative input into the way they wanted to phrase the messages and in the creation of the postcards themselves.

*“We encouraged this group to work with each other and to develop trust with each other. I think this helped to build their creativity and confidence”*

**Q. Was there an end product (performance or exhibition) and, if so, what impact did the performance or exhibition component have on the young people?**

The group developed a presentation which they gave to school assembly. This was based on a PowerPoint presentation, film extracts and voice presentation from each of the participants. The presentation helped to develop participants’ confidence and to give them a sense of achievement.

**Purely from an artist facilitator point of view, what changes have you seen in the behaviours / attitudes of the young people.**

**Q. Did their artistic ability improve?**

The group did not describe themselves as creative, but all found creative ways of expressing the messages about mental illness.

*“Very few of them reckoned at the outset that they had any creative tendencies, but we all do, and they discovered them through the variety of activities.”*

**Q. How easy were they to engage?**

Once they recovered from their initial scepticism about an arts-based approach, the whole group engaged willingly.

*“Some of them may not have liked everything that we did, but they had the opportunity to feed back at each stage. Participation in these activities was new to them, but they threw themselves into it.”*

**Q. Did their confidence, attention span improve over the duration of the project?**

Engagement and attention span was never an issue with this group. Their self-confidence did improve as the project progressed.

*“It definitely built their creativity and confidence and gave them the freedom to express themselves”*

**How appropriate was the venue for the project?**

The activities took place in the art and design facility of Saint Pius X school. The artist facilitator was happy with the venue

**What influence has the project had on you as an artist or as an artist facilitator?**

The artist facilitator was experienced in this type of work and did not mention any specific influence from the project.

*“Of course, you learn with everything that you do. We realised that this was a group that we could trust to work together and support each other, so the challenge for us was to provide space and support to let them develop their ideas”*

The artist facilitator has worked with Fresh Minds on a number of projects and has a good working relationship with them. The artist and Fresh Mind staff worked jointly on the project.

**What are the main differences between running a project with an artist compared to other projects?**

Although they use a variety of approaches to mental illness, Arts based approaches preferred by Fresh Minds.

*"It allows the young people the freedom to express themselves outside the usual boundaries of language and so on"*

*"It is transformational learning. The benefit of working with an artist is the emphasis on process rather than product"*

*"The medicalization of mental illness is one thing and it has a place, but mental health is best explored in other, more creative ways"*

### **How can we refine things for the future?**

The artist facilitator felt that the project was well set up and well run. He did not think he would change anything if running the project again with a similar group of young people. He also felt well supported by other team members.

The coordinator was happy with the flexibility and support shown by ACNI. She did think that budgets are sometimes very small for this kind of work.

This was a project of short duration, but that encouraged an intensity of learning that project staff though suited the participants.

In terms of longevity, the leadership team will continue to disseminate the messages about mental health and will be supporting their fellow students throughout the current school year.

## 5. Surveys of Young People

### 5.1 Aim of the Survey

This section of the report presents the findings from surveys of young people participating in the projects. The surveys aimed to measure change among young people across a number of indicators relating to health and wellbeing as well as participation and attendance at creative arts-based activities. Young people were surveyed at the start of their projects and again at the end. Questionnaires were developed and agreed with the Arts Council and the Public Health Agency and are included in the Appendix.

### 5.2 Survey Objectives

The surveys had several attendant objectives including measuring changes in:

- Emotional wellbeing (using the KIDSCREEN10<sup>1</sup> questionnaire and questions from the Northern Ireland Young Persons Behaviour and Attitudes Survey<sup>2</sup>);
- Self-esteem (using the Rosenberg Self-Esteem Scale<sup>3</sup>);
- Resilience (using the Brief Resilience Scale<sup>4</sup>);
- Awareness and knowledge of mental health issues;
- Help-seeking behavior;
- Participation in creative arts-based activities; and,
- Attendance at arts-based activities.

### 5.3 Survey Method

Prior to the launch of the survey, all projects were invited to attend a briefing session setting out the overall approach to the evaluation, including the conduct of the surveys. The surveys were conducted on a pre and post project basis, with young people surveyed at the start of their project and again at the end of their project. The survey was available electronically or via hardcopy. The baseline survey was piloted using a focus group, with young people making positive suggestions on how survey questions could be refined to improve understanding among young people.

<sup>1</sup> Ravens-Sieberer U, the European KIDSCREEN Group. The KIDSCREEN questionnaires—Quality of life questionnaires for children and adolescents—Handbook. Lengerich: Pabst Science Publisher; 2006.

<sup>2</sup> <https://www.nisra.gov.uk/young-persons-behaviour-attitudes-survey>

<sup>3</sup> Rosenberg, M. (1965). Society and the adolescent self-image. Princeton, NJ: Princeton University Press.

<sup>4</sup> Smith, B. W., Dalen, J., Wiggins, K., Tooley, E., Christopher, P., & Bernard, J. (2008). The brief resilience scale: assessing the ability to bounce back. *International journal of behavioral medicine*, 15(3), 194-200.

### 5.3.1 Sample Profile

Of the 14 projects participating in the programme, eight (57%) took part in the baseline survey. Among these eight projects, 191 young people completed the baseline survey. Five of the 14 (36%) projects participated in the exit survey, with 75 young people completing the survey. Table 5.1 presents a profile of both samples.

		Baseline (n=191)		Exit (n=75)	
		%	n	%	n
Project	Bogside and Brandywell Health Form	14	27	-	-
	Dare to Stretch	26	50	53	40
	Dove House	16	30	13	10
	Dunlewey Addiction Services	15	28	7	5
	Hollywood Family Trust	17	33	25	19
	Lisburn YMCA	4	8	-	-
	Youth Action NI	4	8	1	1
	Magnet Youth Adult Centre	4	7	-	-
Gender	Male	50	96	44	33
	Female	49	93	56	42
	Missing	1	2	-	-
Age	12 or younger	15	28	21	16
	13	15	28	13	10
	14	12	23	13	10
	15	15	29	7	5
	16	5	10	13	10
	17	14	27	11	8
	18+	15	29	17	13
	Missing	9	17	4	3
Sexual Orientation	Heterosexual	83	154	91	68
	Gay or Lesbian	2	3	1	1
	Bisexual	2	4	1	1
	Other	1	2	5	4
	Refused	12	23	1	1

### 5.3.2 Response Rates

A total of 492 young people took part in projects during the evaluation period (note that projects run by Extern [n=88] started and finished prior to the evaluation starting with projects by Start 360 [n=10] and Ashton Community Trust [n=10] not having started within the evaluation period). Using 492 as a base a total of 191 (39%) young people took part in the baseline survey, with 75 (15%) taking part in the follow up survey).

## 5.4 Analysis

The analysis is presented at three levels:

- **Level 1 Analysis** - The baseline data have been analysed at an overall level as well as to identify differences by project as well as differences among young people in terms of age and gender (sample size, n=191);

- **Level 2 Analysis** - The overall baseline and follow up samples have been analysed to identify changes in the range of indicators between baseline and follow up. This analysis has been restricted to those projects providing both baseline and follow up data (sample size, n=75); and,
- 
- **Level 3 Analysis** The final level of analysis has been restricted to only those young people who participated in both the baseline and follow up surveys and who we were able to match using date of birth and the last three digits of their mobile telephone (collected in both surveys) [sample size, n=51].

## 5.5 Level 1 Analysis (Review of the Baseline Data)

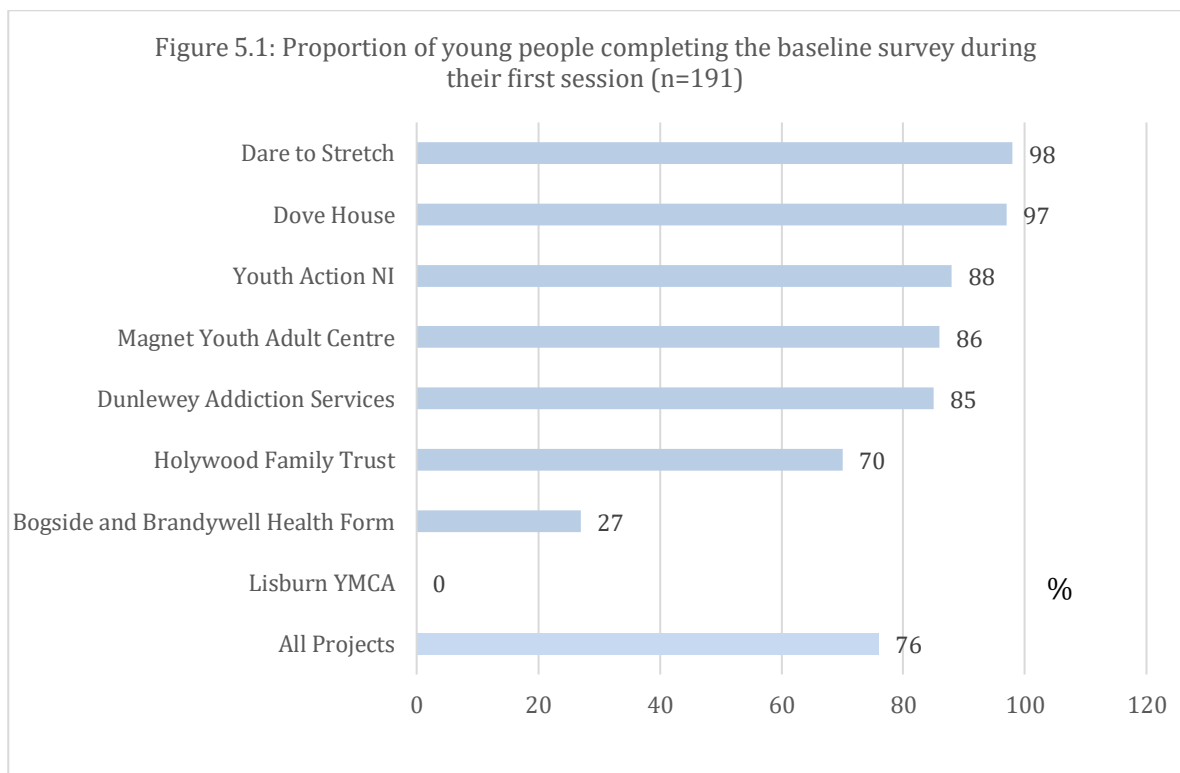
In this section of the report we conduct an analysis of the baseline data. This provides an opportunity to identify differences between projects, as well as differences among young people in terms of age and gender. Although there are 191 young people in the baseline sample, it should be noted that base numbers change as not every young person completed every question in the baseline survey.

### 5.5.1 Completing the Baseline Survey during the First Session of Project

The baseline survey started by asking young people to list the name of their project, and if they were completing the questionnaire during their first project session.

Figure 5.1 shows that approximately three out of four (76%) young people indicated completing the baseline survey during their first project session.

Almost all young people attending the Dare to Stretch (98%), and Dove House (97%) projects, completed the baseline survey during their first project session. In contrast none of the young people attending the Lisburn YMCA project completed the baseline survey during their first session (please note that some projects were initiated prior to the evaluation phase beginning).



### 5.5.2 Measuring Emotional Wellbeing using KIDSCREEN10

KIDSCREEN10<sup>5</sup> is a standardized screening instrument used to measure quality of life in children and adolescents. The KIDSCREEN-10 Mental Health Index assesses the child's perspective on his or her physical, mental and social well-being. The index is a non-clinical measure of quality of life and positive mental health status and enables the assessment of school-aged children's general well-being within the last week. The index measures 10 dimensions of health, scored on a scale from 1 to 5:

- Form - Have you felt fit and well?
- Energy - Have you felt full of energy?
- Low mood - Have you felt sad?
- Loneliness - Have you felt lonely?
- Personal time - Have you had enough time for yourself?
- Leisure time - Have you been able to do the things that you want to in your free time?
- Family - Have your parent(s) or guardian(s) treated you fairly?
- Friends - Have you had fun with your friends?
- School - Have you got on well at school?
- Education - Have you been able to pay attention?

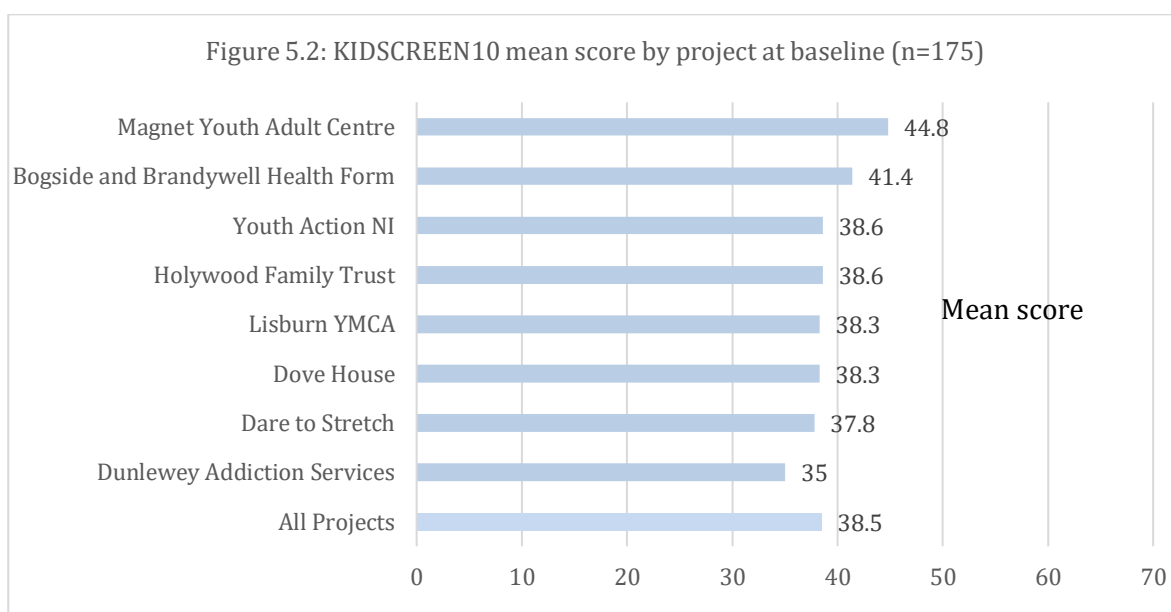
Based on the pilot survey with young people, both the baseline and follow up surveys included a modified version of KIDSCREEN 10. Based on the 10 items in the survey a mean score was calculated for each young person, with a higher mean score equating to more positive mental health.

#### Overall KIDSCREEN Score at Baseline

The mean score for all young people at baseline was 38.5, with a minimum of 20 and a maximum of 50 (Figure 5.2).

At baseline the analysis found a statistically significant difference ( $p \leq 0.01$ ) between projects, with young people in the Magnet Youth Adult Centre recording the highest mean score (44.8) and young people attending the project run by Dunlewey Addiction Services (35.0) recording the lowest mean score.

<sup>5</sup> Ravens-Sieberer U, the European KIDSCREEN Group. The KIDSCREEN questionnaires—Quality of life questionnaires for children and adolescents—Handbook. Lengerich: Pabst Science Publisher; 2006.



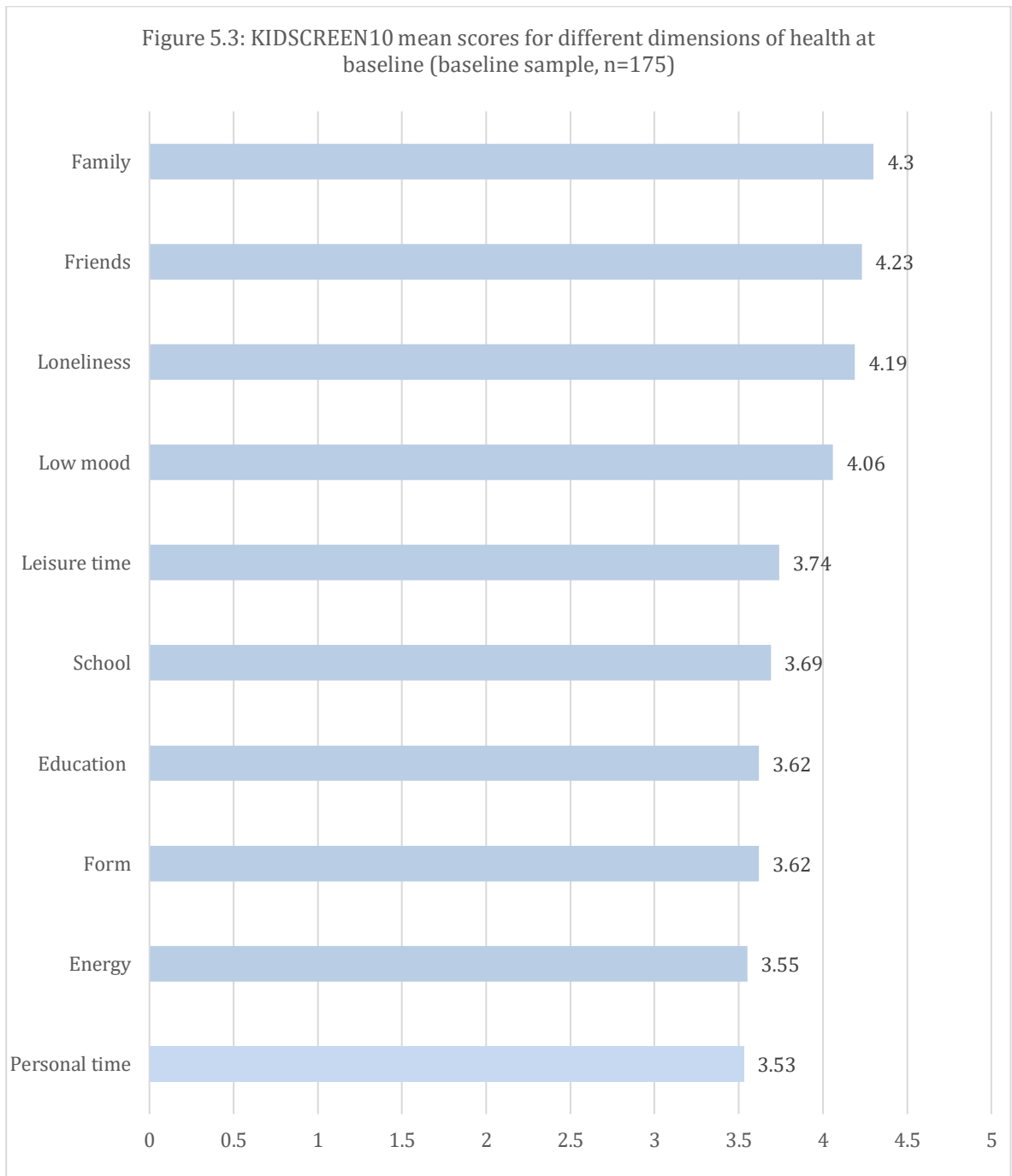
There was no significant difference between the mean scores recorded by boys (38.3) and girls (38.8). However, there was a significant difference ( $p \leq 0.05$ ) by age, with young people aged 17+ scoring significantly lower compared with other age groups (under 14, 40.3; 14-16, 39.2; 17+, 36.8).

### Dimensions of Health Using KIDSCREEN

As noted previously, the KIDSCREEN10 index measures 10 different aspects of health and emotional wellbeing.

Figure 5.3 shows that relative to other items the baseline sample recorded higher mean scores for family, friends, loneliness and low mood, and relatively lower scores for personal time, energy, form, education and school.





### 5.5.3 Measuring Emotional Wellbeing using YPBAS

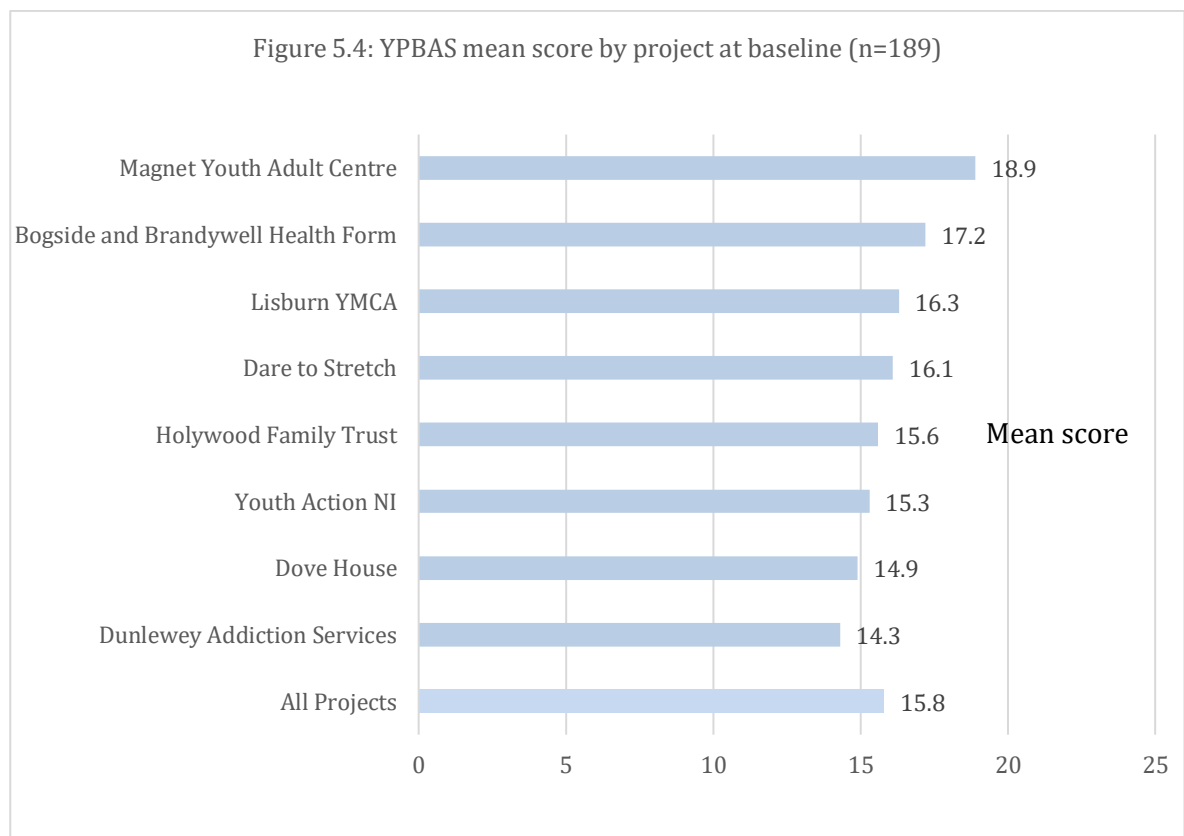
A modified four- item questionnaire from the Young Persons Behaviour and Attitude Survey<sup>6</sup> was also used to measure emotional wellbeing in the week prior to being surveyed. The YPBAS is based on 4 items with responses scored from 1 to 5. A higher score indicates more positive mental health:

- Have you been in a good mood?
- Have you had fun?
- Have you felt so bad that you didn't feel motivated to do anything?
- Have you been happy with the way you are?

#### Overall YPBAS Score at Baseline

The mean score for all young people at baseline was 15.8, with a minimum score of 8 and a maximum score of 20 (Table 5.4).

Analysis between projects found a statistically significant difference ( $p < 0.001$ ), with young people attending the Magnet Youth Adult Centre recording the highest mean score (18.9) and young people attending the project run by Dunlewey Addiction Services (14.3), recording the lowest mean score.



There was no significant difference between the mean scores recorded by boys (15.7) and girls (15.9).

However, there was a significant difference ( $p \leq 0.001$ ) by age group, with those aged 17+ scoring significantly lower compared with other age groups (under 14, 17.0; 14-16, 15.8; 17+, 14.9).

<sup>6</sup> <https://www.nisra.gov.uk/young-persons-behaviour-attitudes-survey>

### 5.5.4 Measuring Self-Esteem using the Rosenberg Self-Esteem Scale

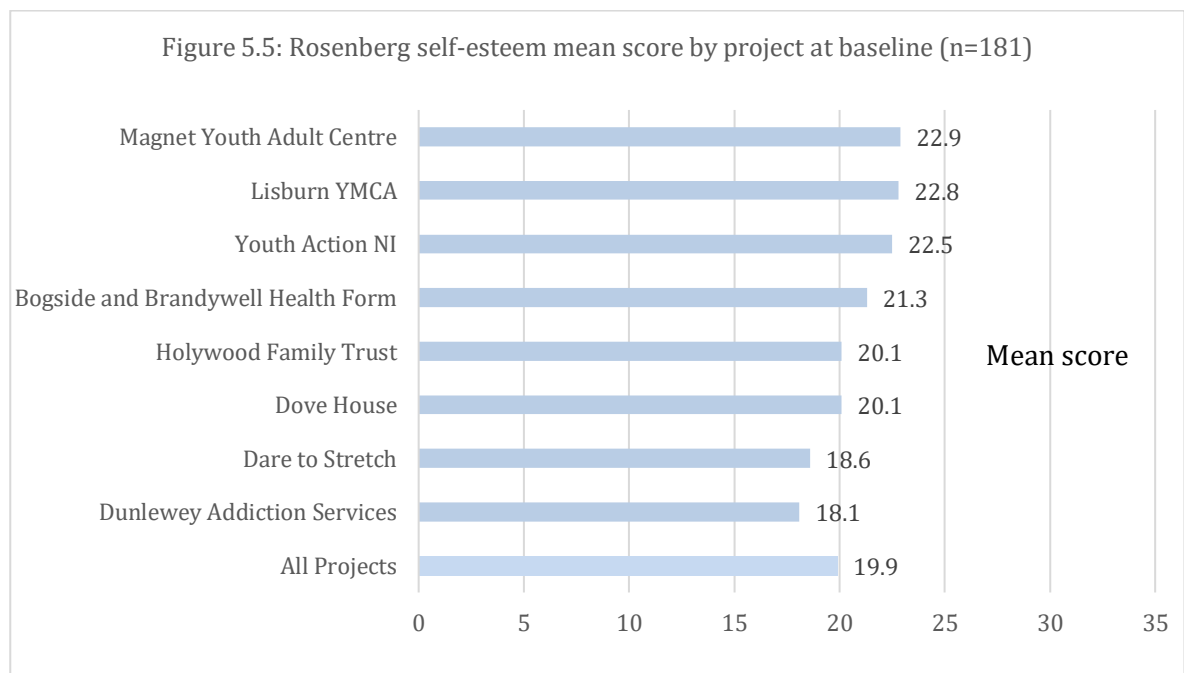
The surveys also measured self-esteem using a modified version of the Rosenberg Self-Esteem Scale<sup>7</sup>. The scale is based on 10 items, with each item scored on a four-point scale from 0 to 3. Higher scores represent high levels of self-esteem:

- On the whole, I am satisfied with myself.
- At times, I think I am no good at all.
- I have some good qualities.
- I am able to do things as well as most other people.
- I do not have much to be proud of.
- I feel useless at times.
- I feel that I am equal to or better than others
- I wish I could have more respect for myself.
- I think maybe I am a failure.
- I feel positive about myself.

#### Overall Self-Esteem Score at Baseline

The mean score for all young people at baseline was 19.9, with a minimum score of 8 and a maximum score of 30 (Table 5.5).

Analysis between projects found a statistically significant difference ( $p < 0.05$ ), with young people attending the Magnet Youth Adult Centre recording the highest mean score (22.9) whereas young people attending the project run by Dunlewey Addiction Services (18.1) recording the lowest mean score.



There were no significant differences between boys (20.4) and girls (19.3), or between young people in different age groups (under 14, 19.9; 14-16, 20.3; 17+, 19.5).

<sup>7</sup> Rosenberg, M. (1965). Society and the adolescent self-image. Princeton, NJ: Princeton University Press.

### 5.5.5 Measuring Resilience using the Brief Resilience Scale

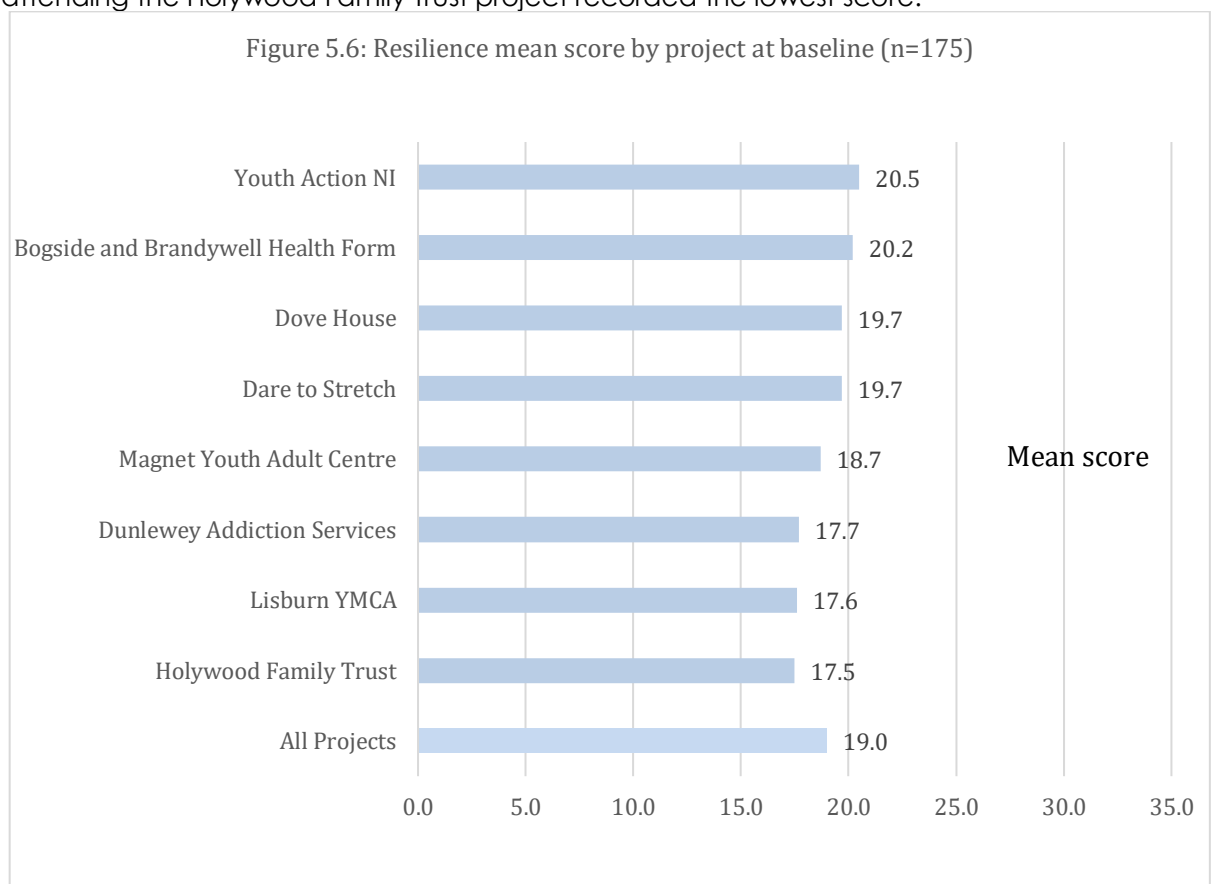
The surveys also measured resilience using a modified version of the Brief Resilience Scale<sup>8</sup>. The scale is based on 6 items, with each item scored on a five-point scale from 1 to 5. A higher score indicates a greater ability to bounce back or recover from stress:

- I bounce back quickly after disappointments or hard times.
- I find it hard to get through stressful things.
- It does not take me long to recover if something has stressed me out.
- It is hard for me to feel okay again after something bad happens.
- I usually find it easy to get through difficult times.
- I take a long time to get over set-backs in my life.

#### Overall Resilience Score at Baseline

The mean score for all young people at baseline was 19.0, with a minimum score of 8 and a maximum score of 30 (Table 5.6).

Analysis between projects found no statistically significant difference, although young people attending the Youth Action NI project recorded the highest score whereas young people attending the Hollywood Family Trust project recorded the lowest score.



There was no significant difference between the mean scores recorded by boys (19.3) and girls (18.7), or between young people in different age groups (under 14, 18.9; 14-16, 19.7; 17+, 18.6).

<sup>8</sup> Smith, B. W., Dalen, J., Wiggins, K., Tooley, E., Christopher, P., & Bernard, J. (2008). The brief resilience scale: assessing the ability to bounce back. *International journal of behavioral medicine*, 15(3), 194-200.

5.5.6 Awareness and Knowledge of Mental Health (using PHA Questions)

Questions were included to measure knowledge and awareness of mental health, with young people asked if they agreed or disagreed with five statements:

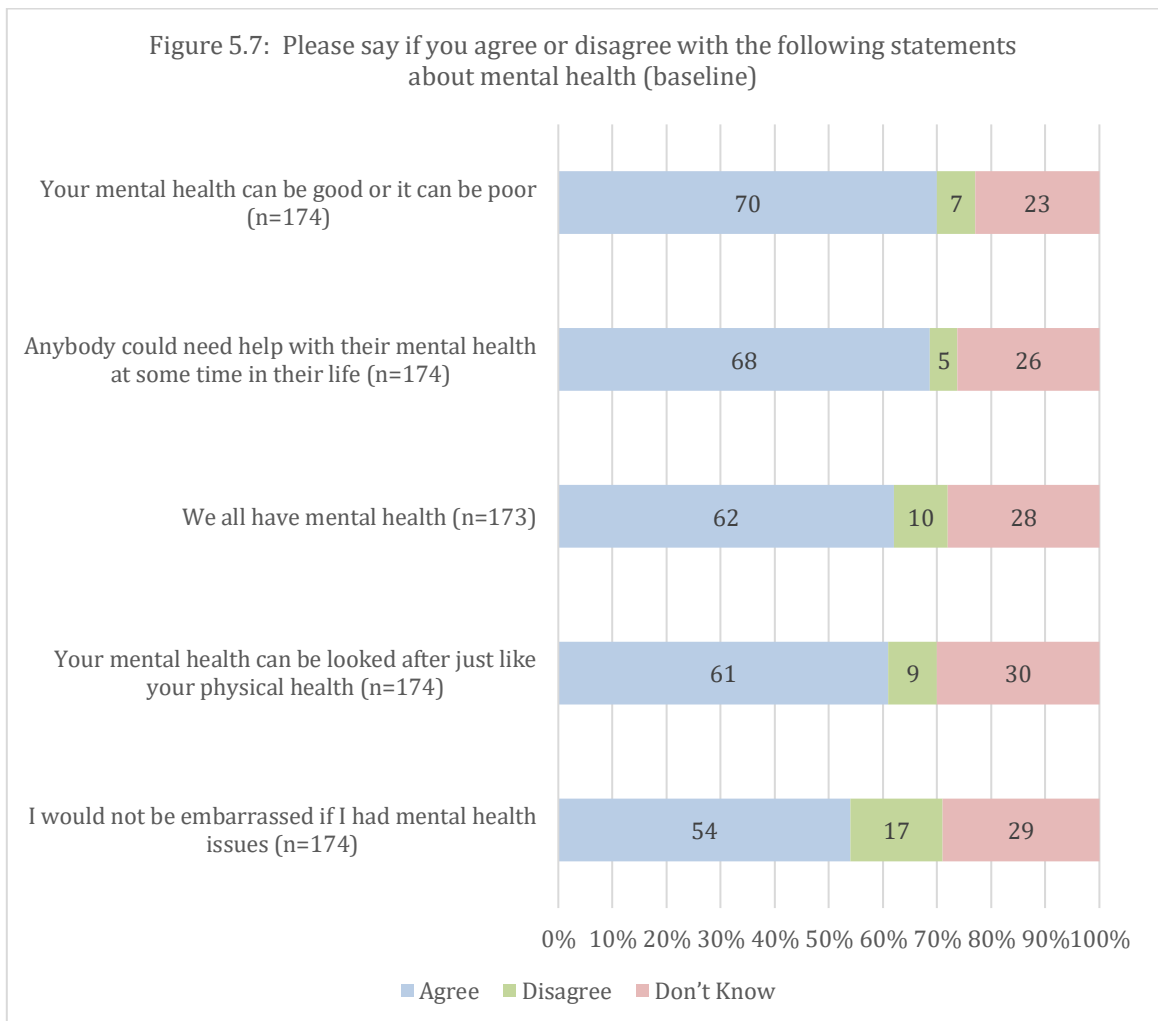
- Having good mental health is important to me
- Anybody could need help with their mental health at some time in their life
- I would not be embarrassed if I had mental health issues
- I would recognise if I needed to get help with mental health issues
- I am confident enough to talk to someone about mental health problems
- I would know who to talk to about mental health problems

Overall Knowledge Levels at Baseline

At baseline, a majority of young people agreed with all of the statements listed in Figure 5.7, with the highest level of agreement recorded for the statement ‘your mental health can be good, or it can be poor’ (70%).

The lowest level of agreement recorded for the statement ‘I would not be embarrassed if I had mental health issues’ (54%).

One point of note is that across all statements there was a significant minority of young people recording ‘don’t know’ for each item.



There were a number of statistically significant differences in response to the statements:

**Statement: 'Anybody could need help with their mental health at some time in their life'**

- All young people attending the Youth Action NI project agreed with this statement compared with 35% of young people attending the Dare to Stretch project (Bogside and Brandywell, 91%; Dare to Stretch, 35%; Dove House, 82%; Dunlewey, 80%; Hollywood Family Trust, 70%, Lisburn YMCA, 86%; Youth Action, 100%; Magnet, 86%);
- The youngest age group recorded the lowest level of agreement with this statement (under 14, 46%; 14-16, 78%; 17+, 89%);

**Statement: 'I would not be embarrassed if I had mental health issues'**

- The highest level of agreement was recorded by young people attending the Lisburn YMCA project (71%) with the lowest level of agreement recorded by young people attending the Dare to Stretch project (33%) [Bogside and Brandywell, 67%; Dare to Stretch, 33%; Dove House, 67%; Dunlewey, 56%; Hollywood Family Trust, 63%, Lisburn YMCA, 71%; Youth Action, 63%; Magnet, 43%];
- The youngest age group recorded the lowest level of agreement with this statement (under 14, 41%; 14-16, 54%; 17+, 74%);

**Statement: 'We all have mental health'**

- The highest level of agreement was recorded by young people attending the Youth Action NI project (88%) with the lowest level of agreement recorded by young people attending the Dare to Stretch project (33%) [Bogside and Brandywell, 86%; Dare to Stretch, 33%; Dove House, 67%; Dunlewey, 72%; Hollywood Family Trust, 77%, Lisburn YMCA, 57%; Youth Action, 88%; Magnet, 57%];
- The youngest age group recorded the lowest level of agreement with this statement (under 14, 39%; 14-16, 72%; 17+, 83%);

**Statement: 'Your mental health can be good, or it can be poor'**

- The highest level of agreement was recorded by young people attending the Youth Action NI project (100%) with the lowest level of agreement recorded by young people attending the Dare to Stretch project (39%) [Bogside and Brandywell, 86%; Dare to Stretch, 39%; Dove House, 92%; Dunlewey, 68%; Hollywood Family Trust, 83%, Lisburn YMCA, 71%; Youth Action, 100%; Magnet, 71%];
- Boys (76%) were more likely to agree than girls (64%);
- The youngest age group recorded the lowest level of agreement with this statement (under 14, 54%; 14-16, 79%; 17+, 85%);

**Statement: 'Your mental health can be looked after just like your physical health'**

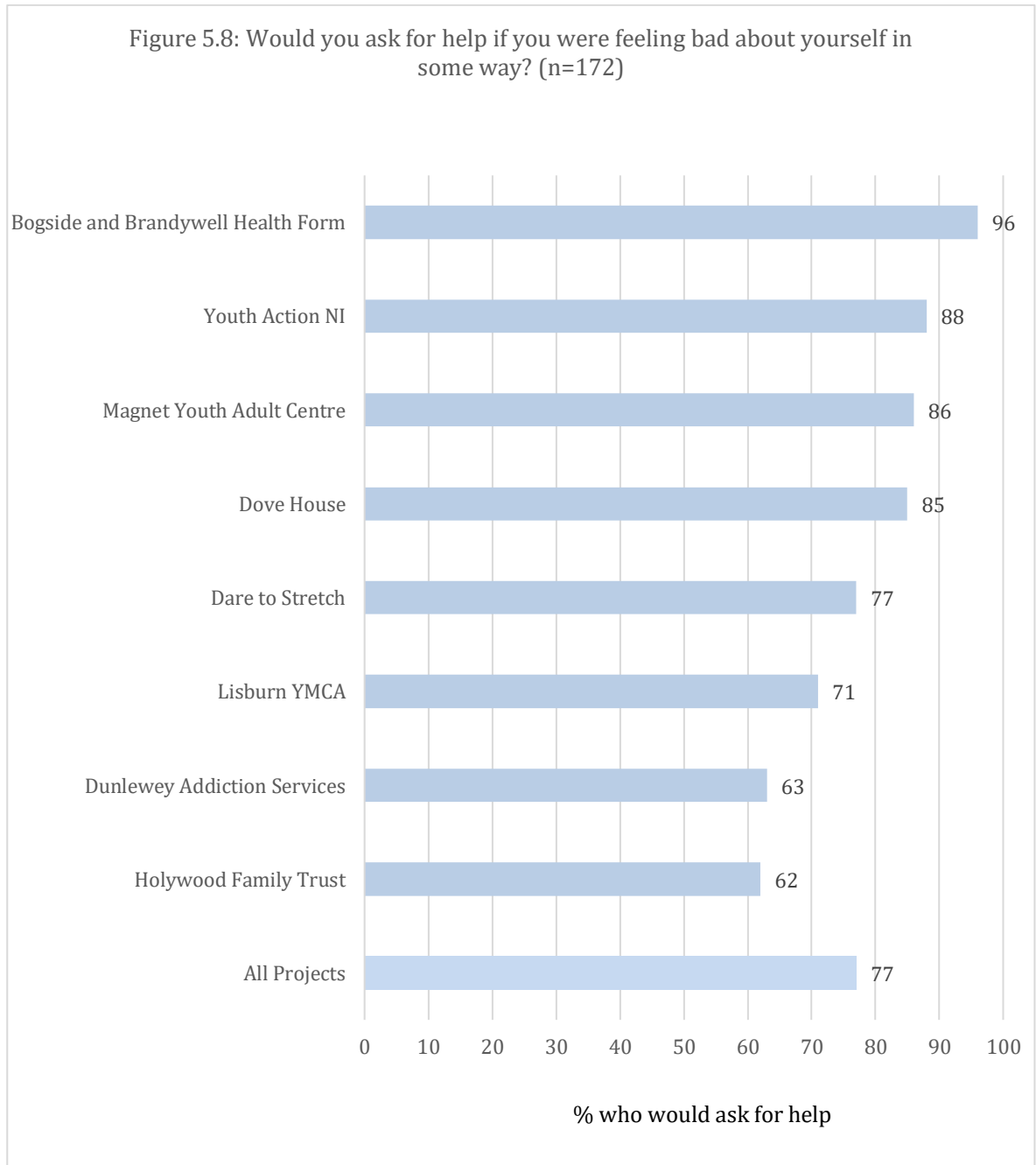
- The highest level of agreement was recorded by young people attending the Youth Action NI project (88%) with the lowest level of agreement recorded by young people attending the Dare to Stretch project (39%) [Bogside and Brandywell, 76%; Dare to Stretch, 39%; Dove House, 63%; Dunlewey, 60%; Hollywood Family Trust, 67%, Lisburn YMCA, 86%; Youth Action, 88%; Magnet, 86%];

### 5.5.7 Help Seeking Behaviour

The surveys also presented an opportunity to measure help seeking behavior among young people.

At baseline, approximately three out of four (77%) young people said they would ask for help if they were feeling bad about themselves in some way.

There was no statistically significant difference in response by project, although the Bogside and Brandywell project had the greatest proportion of young people saying they would ask for help (96%), with the Hollywood Family Trust having the lowest proportion (62%).

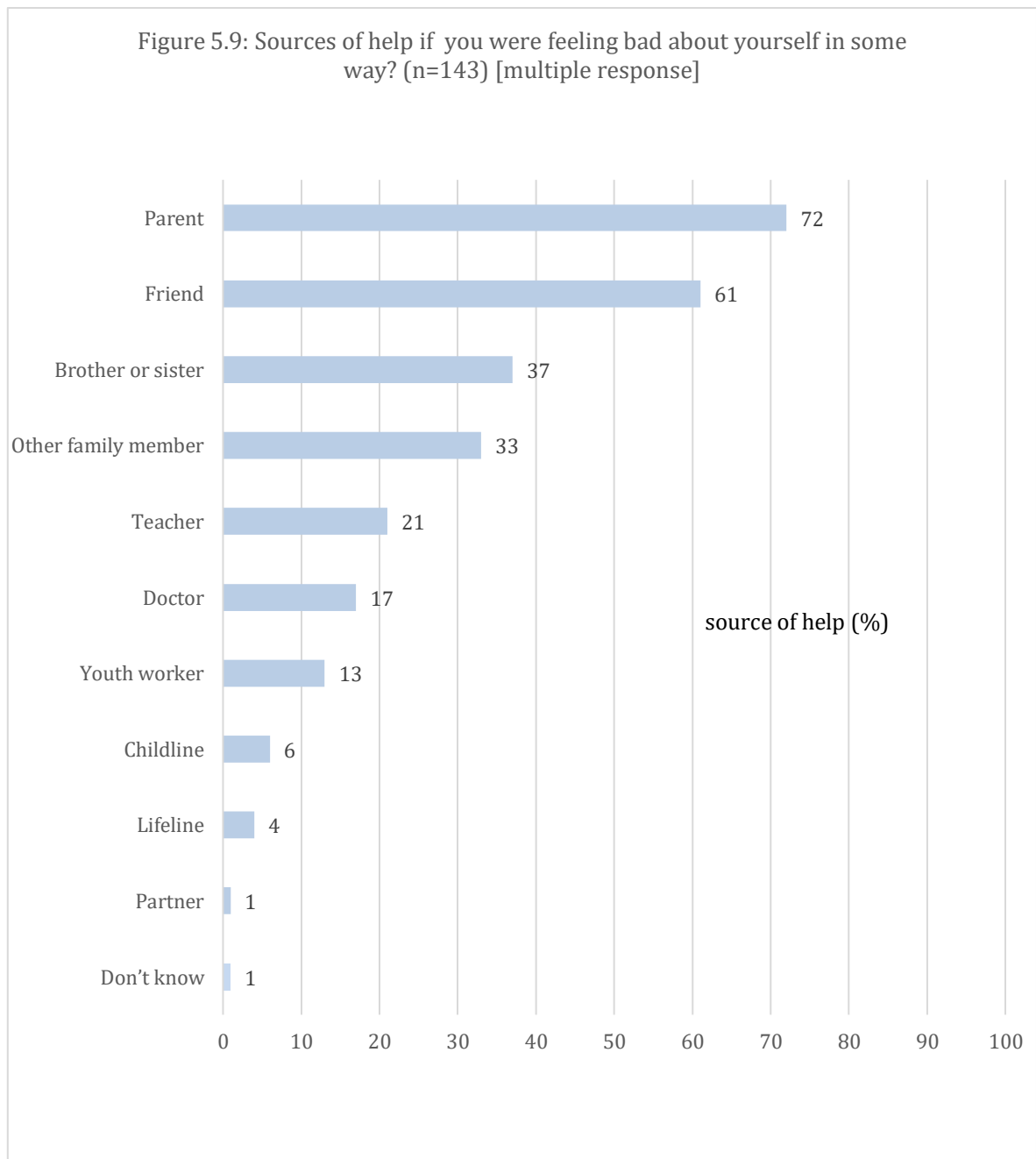


There was no significant difference in response between boys (76%) and girls (77%), or between young people across different age groups (under 14, 76%; 14-16, 83%; 17+, 79%).

## Sources of Help

Young people who indicated that they would ask for help if they were feeling bad about themselves in some way were then asked who they would seek help from.

Among all young people at baseline, the most common sources of help were parents (72%), friends (61%) and siblings (37%).



There were a number of statistically significant differences:

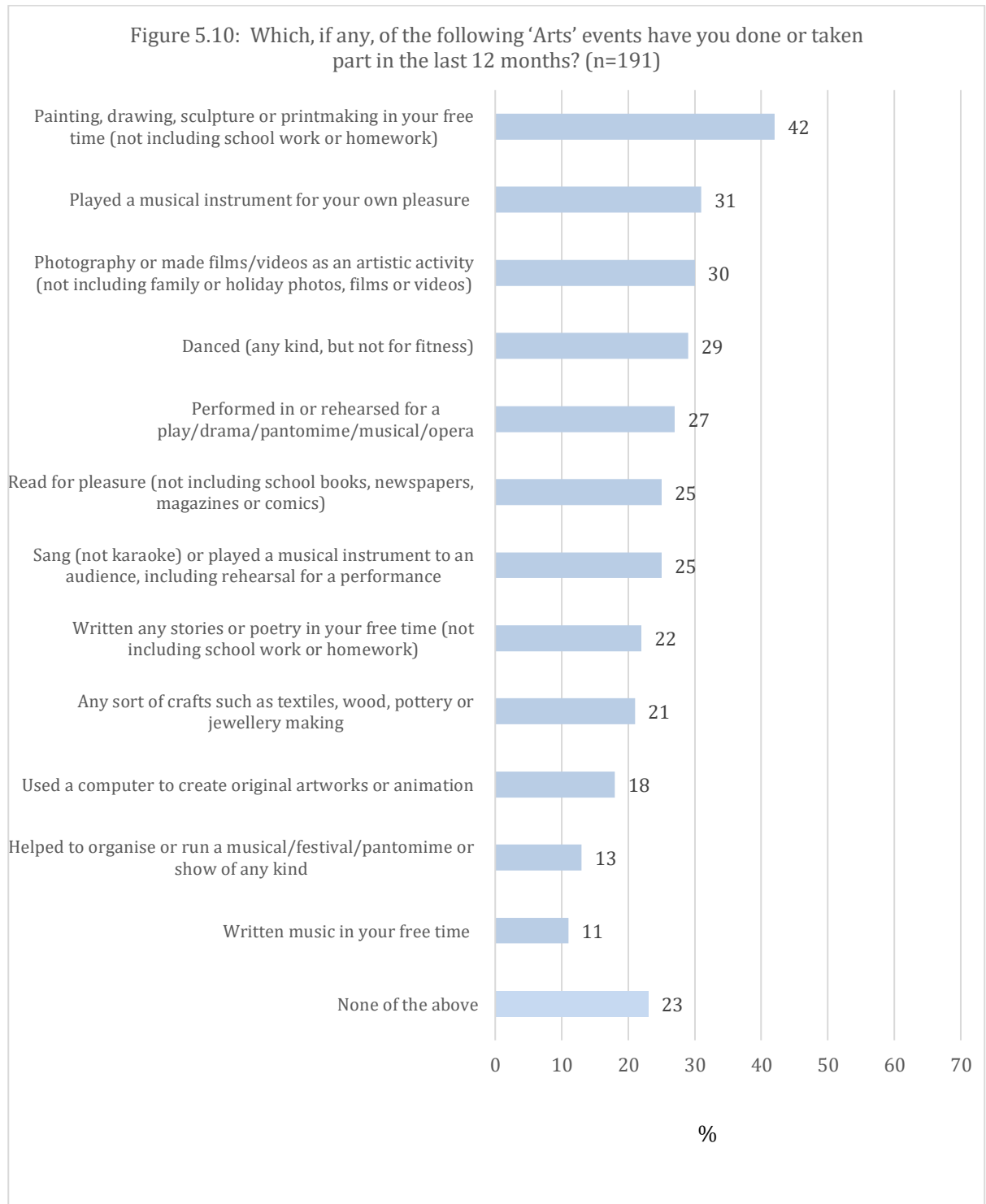
- Those in the oldest age group (17+) were more likely to say they would seek help from a friend (under 14, 42%; 14-16, 60%; 17+, 83%).
- Those in the oldest age group (17+) were more likely to say they would seek help from a doctor (under 14, 10%; 14-16, 9%; 17+, 36%).



### 5.5.8 Participation in Arts Based Activities in the Last 12 Months

Young people were asked to say which 'Arts' activities they had taken part in the last 12 months.

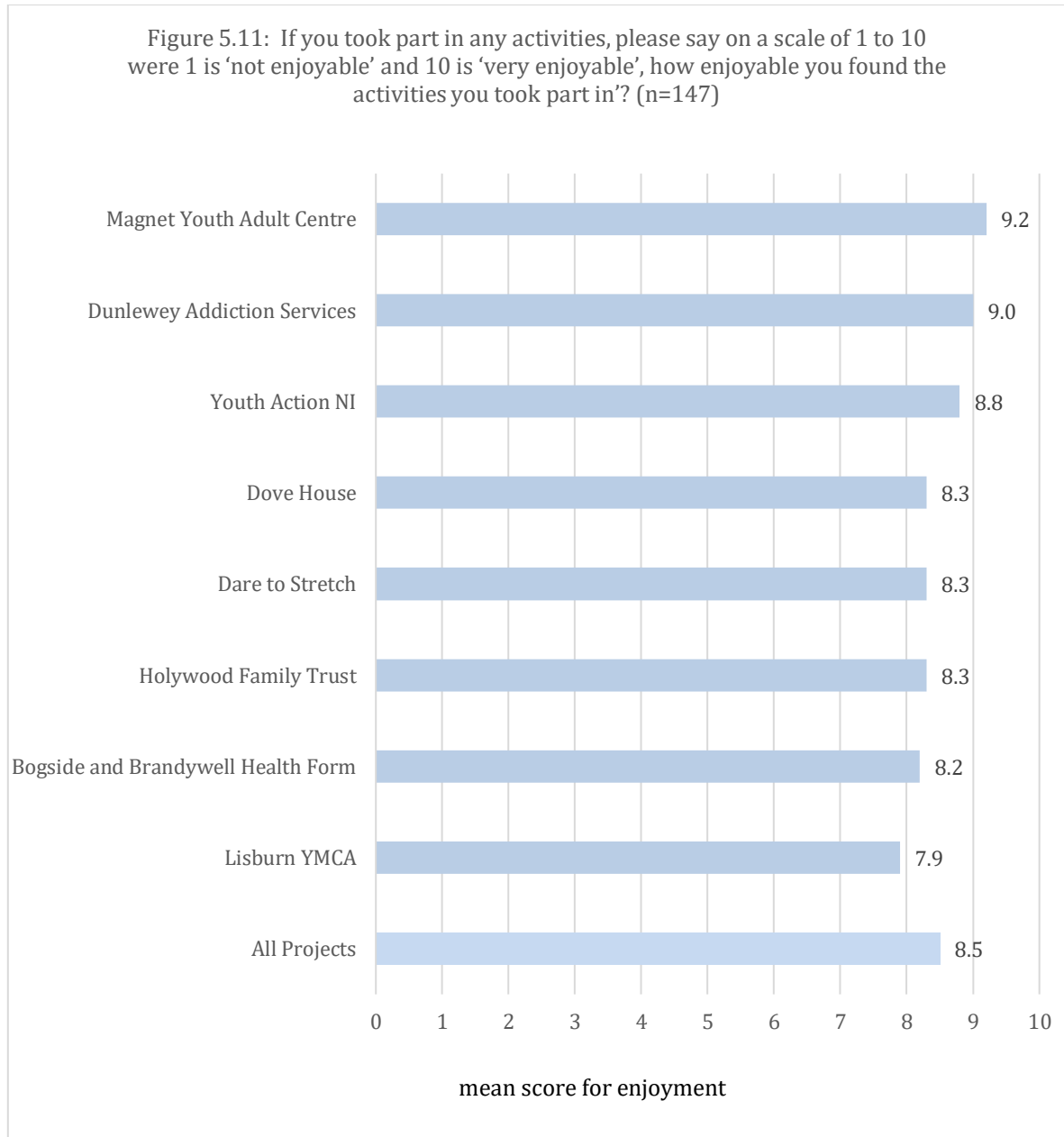
Figure 5.10 shows that the most common activities that young people had participated in included: painting drawing, sculpture or print making in their free time (42%), played a musical instrument (31%), photography or film making (30%) and dancing (29%).



### 5.5.9 Enjoyment from Participating in the Projects

Young people were asked to rate their level of enjoyment (0=not at all: 10=fully) of the arts-based activities they took part in during the last 12 months.

Across the baseline sample the overall mean was recorded at 8.5 out of 10. There were no statistically significant differences by project, gender or age.

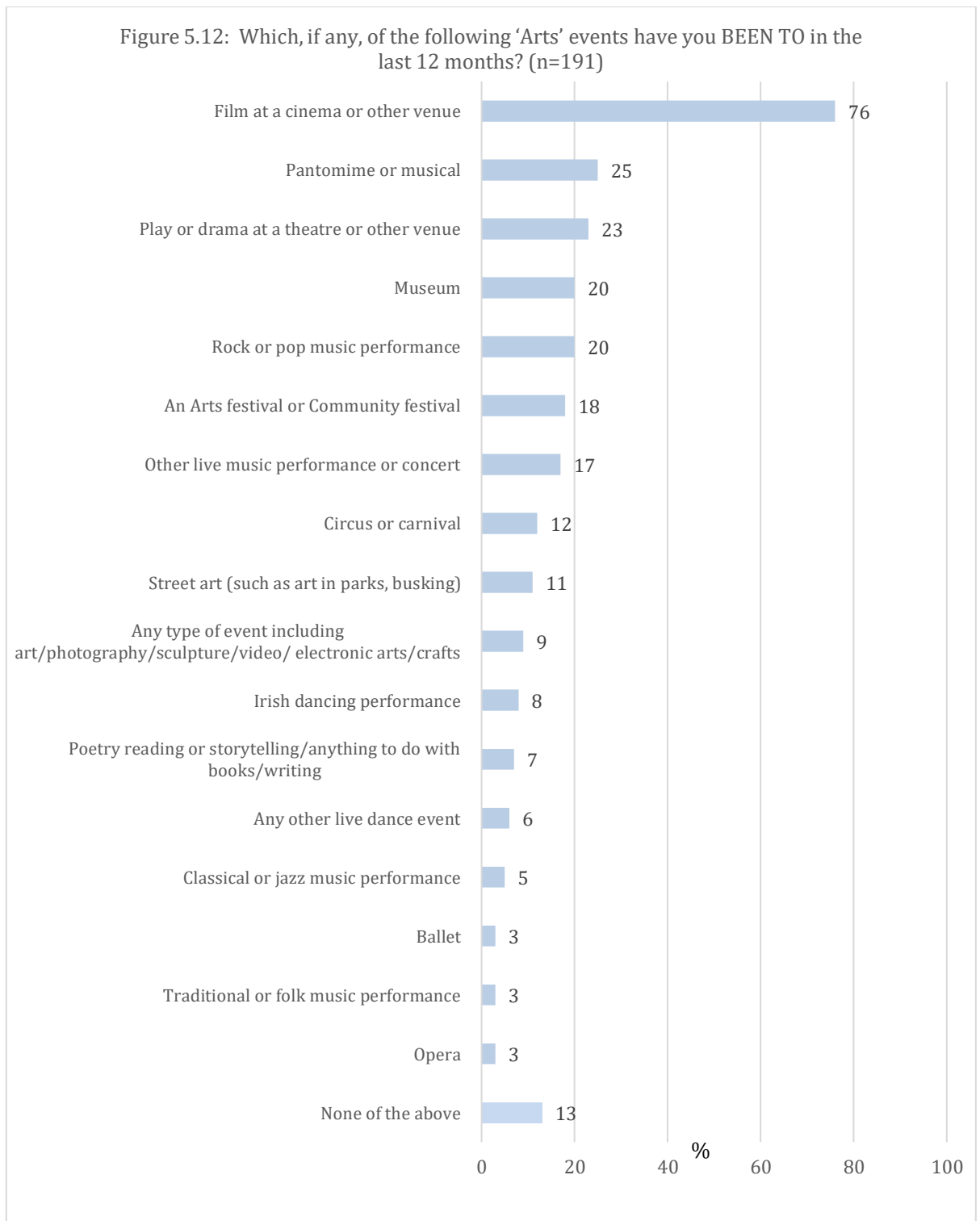


There was no significant difference between the mean scores recorded by boys (8.5) and girls (8.6), or between young people in different age groups (under 14, 9.0; 14-16, 8.3; 17+, 8.4).

### 5.5.10 Attendance at Arts Events

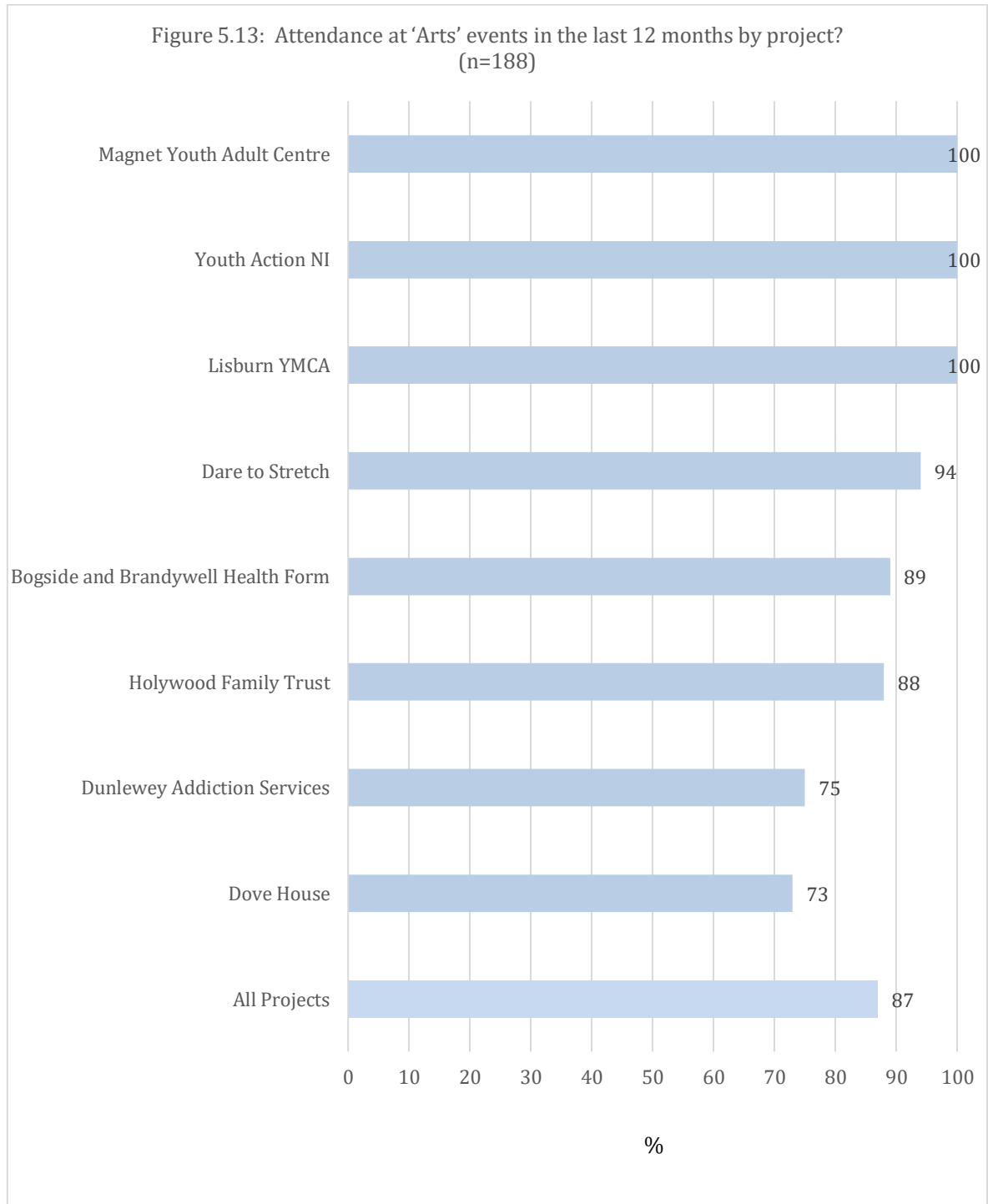
Young people were asked to say if they had attended 'Arts' events in the last 12 months.

In the 12 months prior to taking part in the baseline survey, 76% of young people said they had been to see a film at a cinema or other venue, with 25% saying they had attended a pantomime or musical, 23% a play or drama at a theatre and 20% a museum.



Analysis by project found that all young people attending the Magnet Youth Adult Centre, Youth Action NI and Lisburn YMCA projects said they had attended arts events in the previous 12 months. Young people attending the Dove House (73%) project, were least likely to say they had attended arts events in this period ( $p < 0.05$ ).

Analysis by gender found that girls (93%), compared with boys (83%), were significantly ( $p < 0.05$ ) more likely to say they had attended arts events in the 12 months prior to the baseline survey, with no difference by age group (under 14, 93%; 14-16, 87%; 17+, 84%).



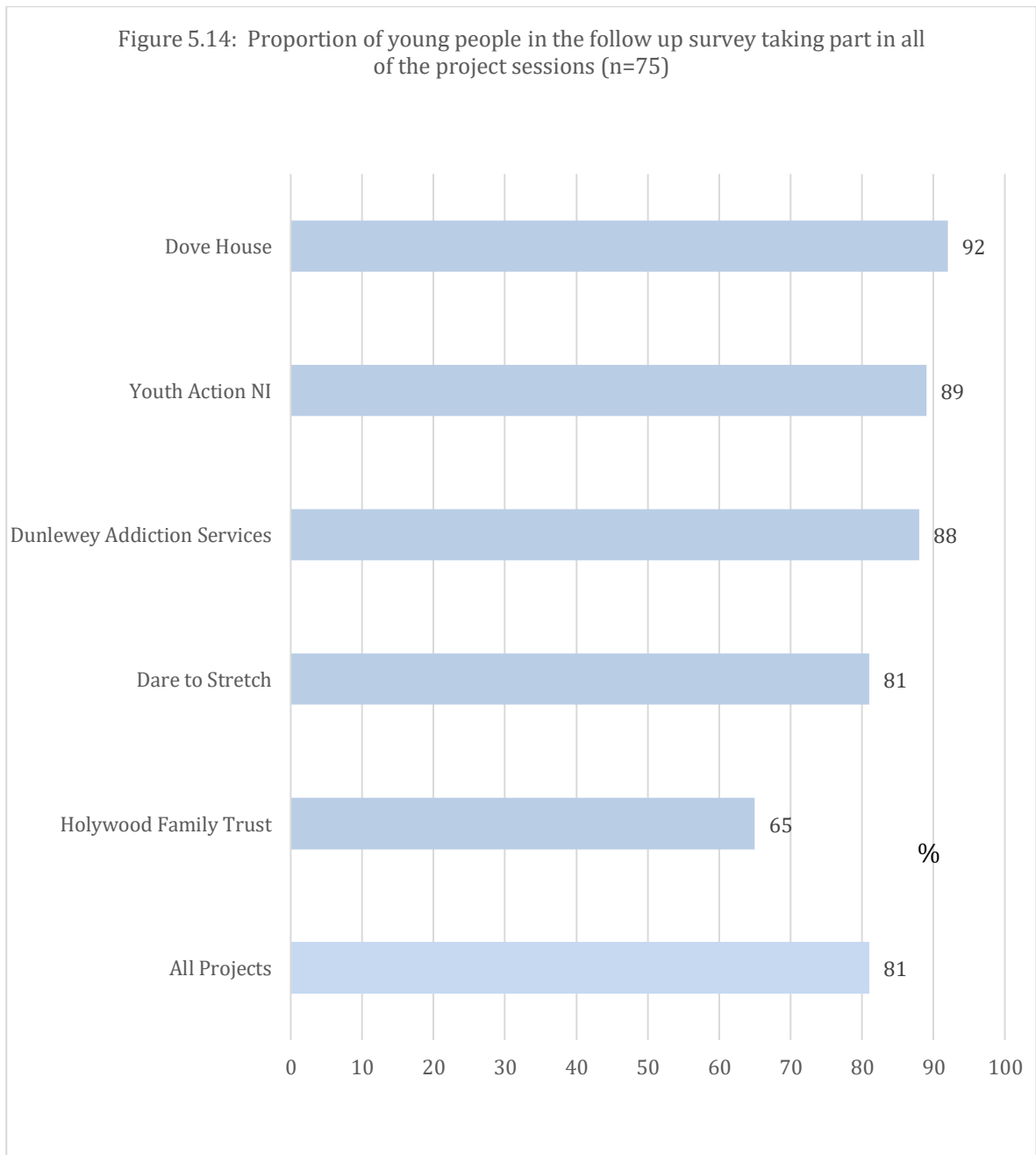
**5.6 Level 2 Analysis (Comparison of Baseline and Follow Up Data)**

The analysis in this section of the report focuses on those projects who supplied data from both baseline and follow up surveys. In total five projects supplied data from both surveys and the analysis is based on 149 young people at baseline and 75 at follow up.

**5.6.1 Participation in the Project Sessions**

In the follow up survey, young people were asked if they had taken part in all of the project sessions, or only some.

Figure 5.14 shows that 81% of young people said they took part in all the project sessions, with 19% saying they took part in only some of the sessions.

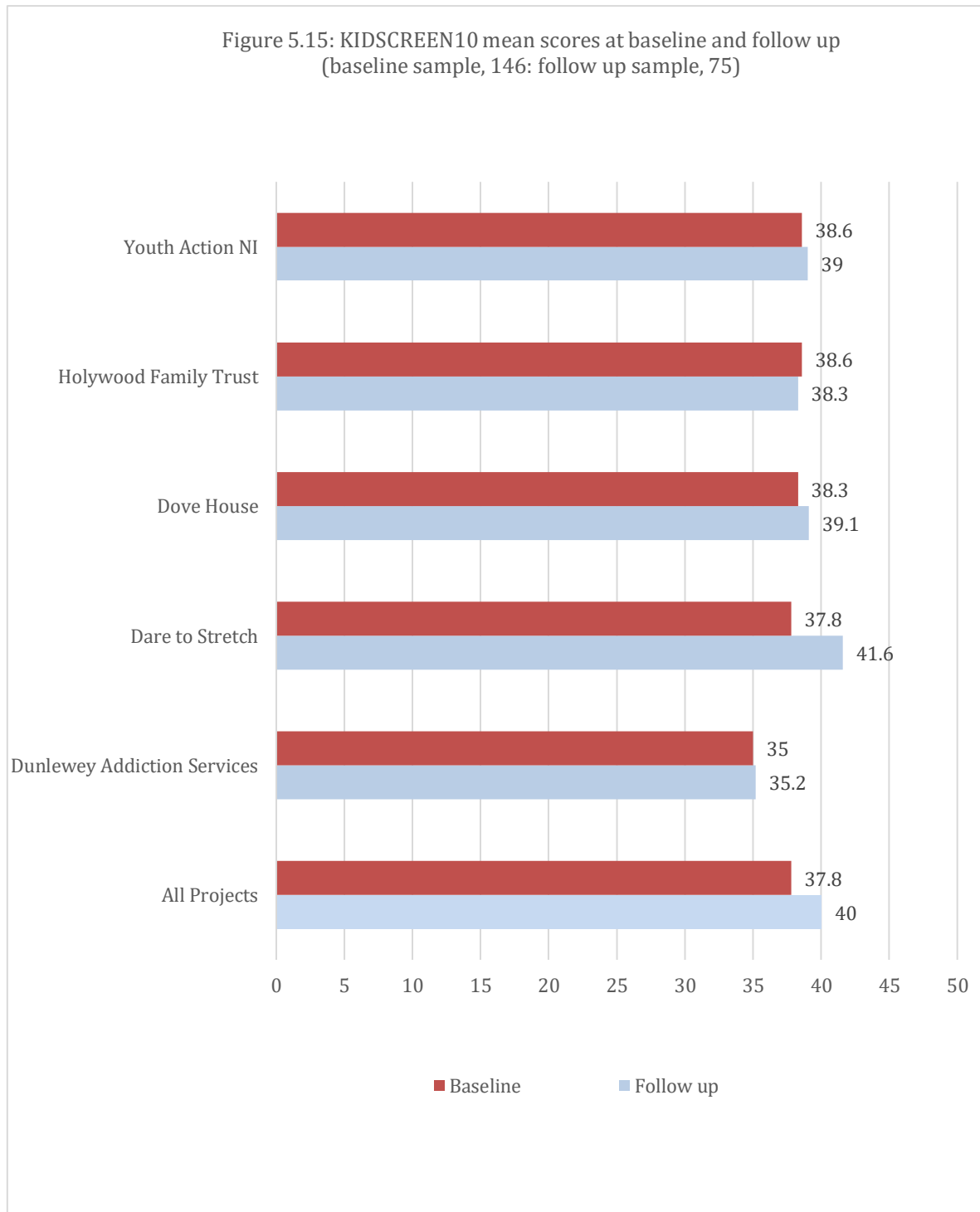


## 5.6.2 Measuring Emotional Wellbeing using KIDSCREEN10

### KIDSCREEN Score – Comparing Baseline and Follow Up

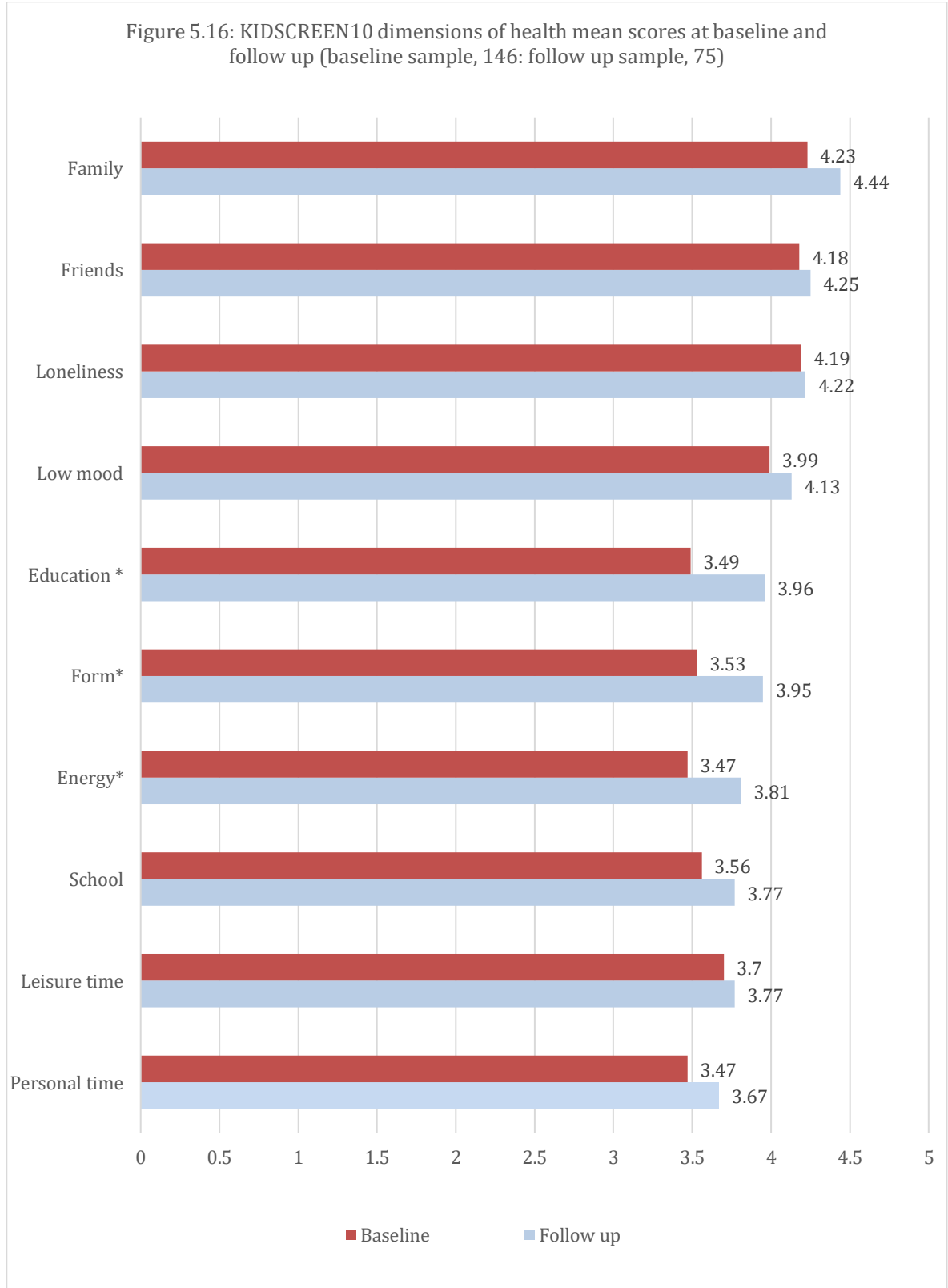
Figure 5.15 shows that the follow up (40.0) sample recorded a significantly higher KIDSCREEN10 score compared to the baseline sample (37.8) [ $p \leq 0.05$ ].

Analysis by individual projects found that the increase recorded by the Dare to Stretch project is statistically significant (37.8 at baseline to 41.6 at follow up). None of the other differences by project are statistically significant.



### Dimensions of Health Using KIDSCREEN between Baseline and Follow Up

Comparison of the samples between baseline and follow up shows that young people recorded increases on all health-related quality of life dimensions included in the KIDSCREEN10 questionnaire, with three of these increases statistically significant (education [ $p \leq 0.01$ ], form [ $p \leq 0.001$ ] and energy [ $p \leq 0.05$ ]).

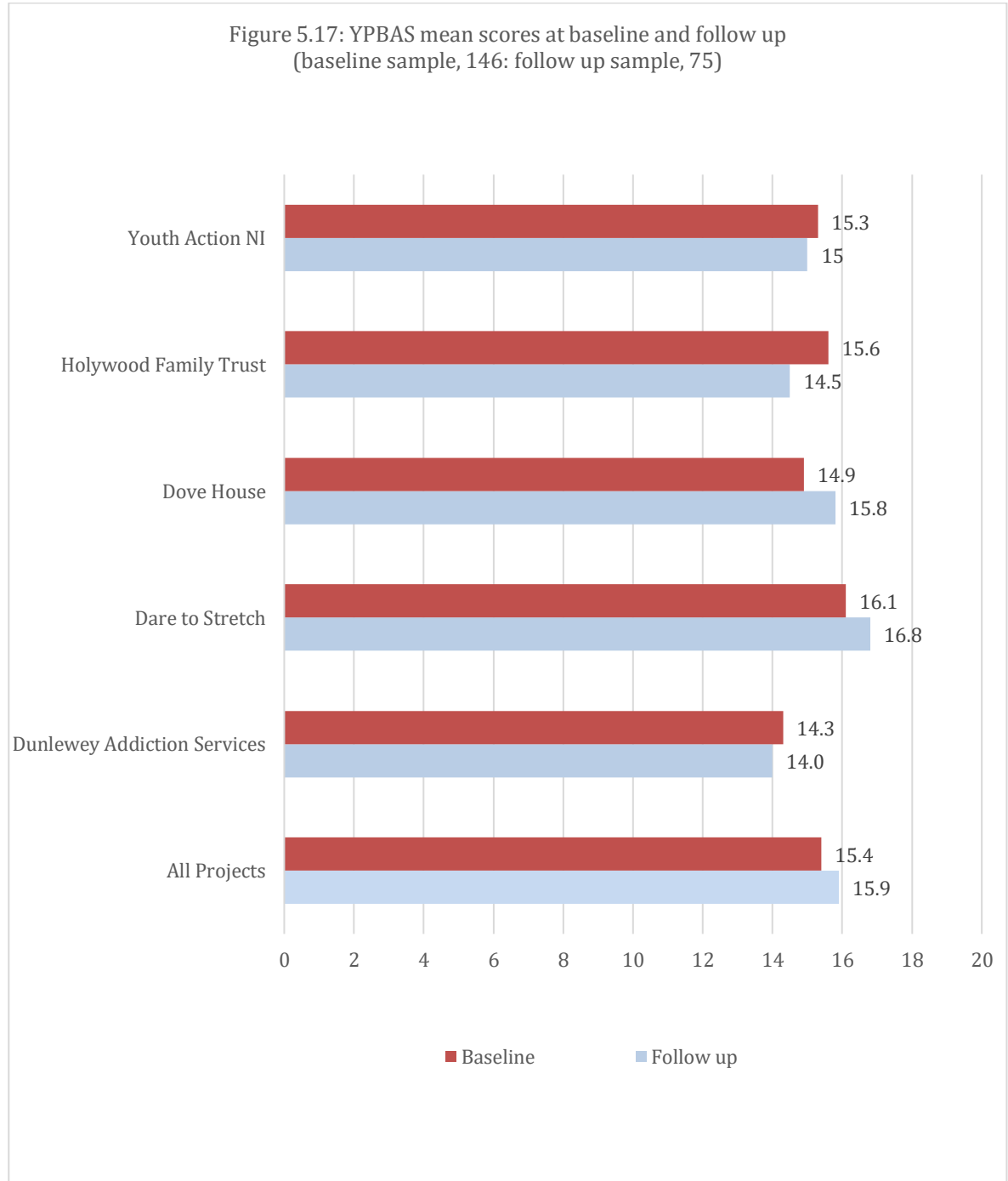


### 5.6.3 Measuring Emotional Wellbeing using YPBAS

#### Overall YPBAS Scores - Comparing Baseline and Follow Up

Figure 5.17 shows that the follow up (15.9) sample recorded a higher YPBAS score compared to the baseline sample (15.4). However, this difference is not statistically significant.

Analysis by individual projects also found no significant differences between baseline and follow up using the YPBAS measure.



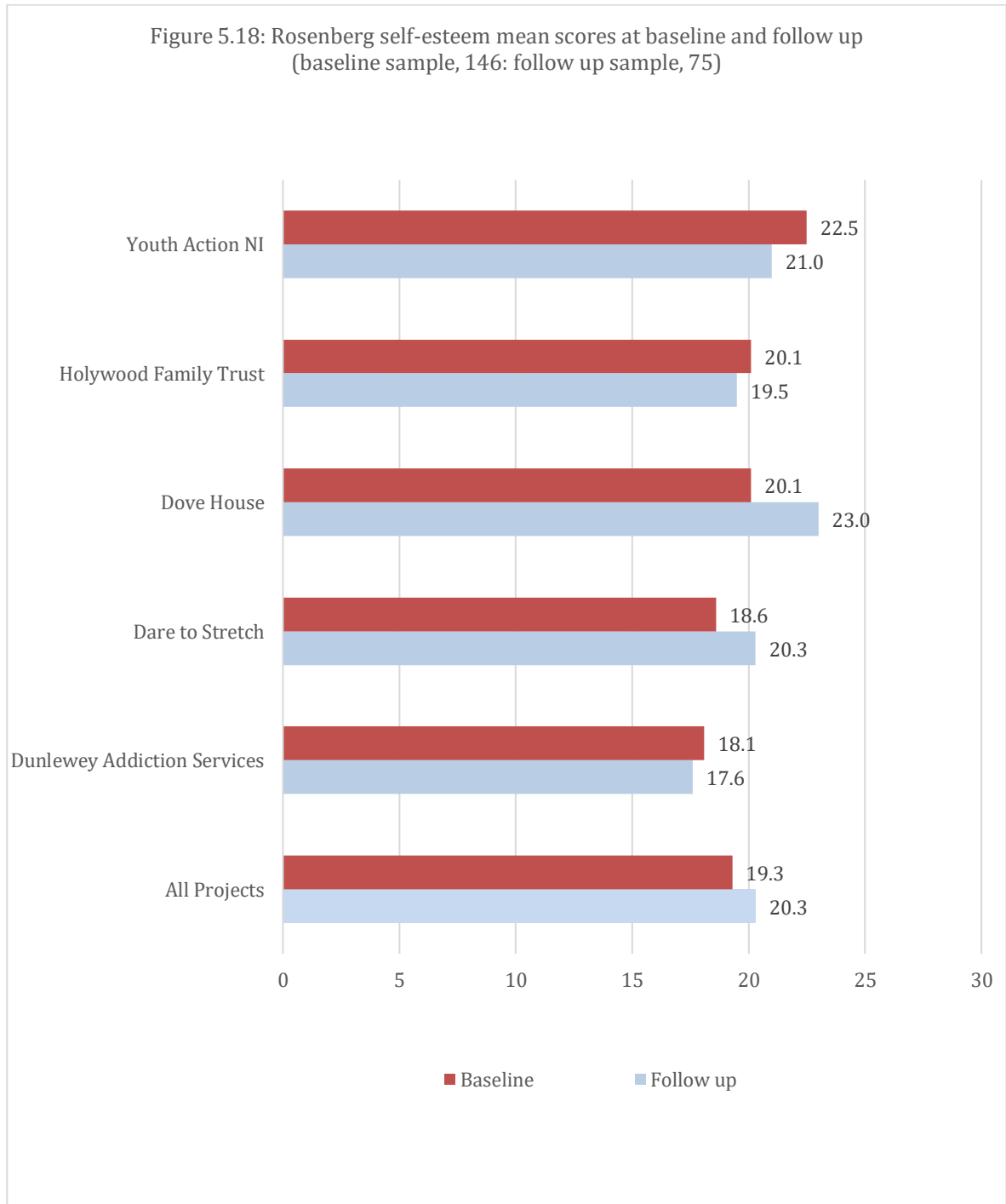


5.6.4 Measuring Self-Esteem using the Rosenberg Self-Esteem Scale

Overall Self-Esteem Scores - Comparing Baseline and Follow Up

Figure 5.18 shows that the follow up (20.3) sample recorded a higher Rosenberg score compared to the baseline sample (19.3). However, this difference is not statistically significant.

Analysis by individual projects found that young people attending the Dare to Stretch (up from 18.6 at baseline to 20.3 at follow up) reported a significantly ( $p \leq 0.05$ ) higher score on the Rosenberg scale at follow up. Among the other projects there were no statistically significant differences recorded.

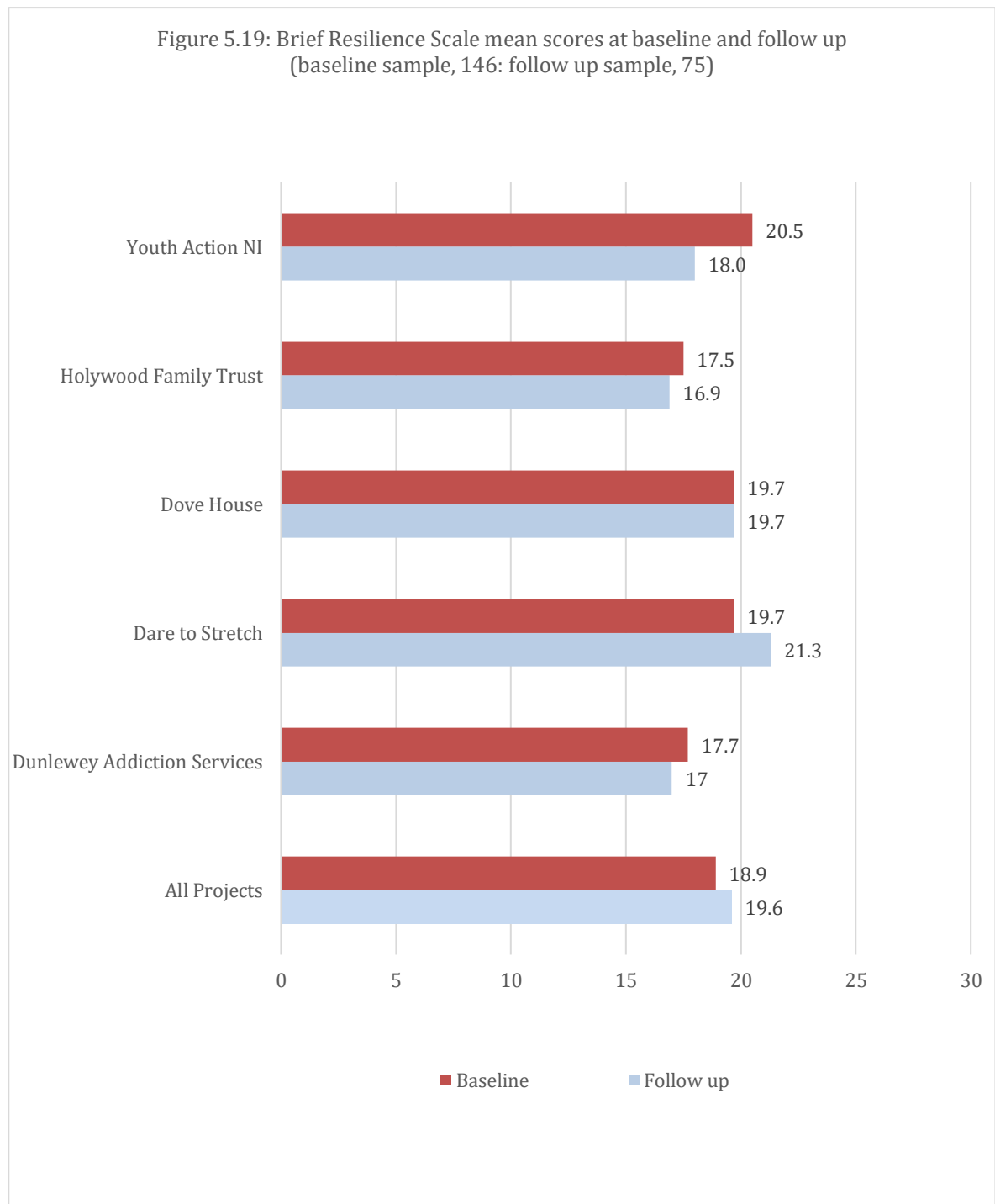


### 5.6.5 Measuring Resilience using the Brief Resilience Scale

#### Overall Resilience Scores - Comparing Baseline and Follow Up

Figure 5.19 shows that the follow up (19.6) sample recorded a higher resilience score compared to the baseline sample (18.9). However, this difference is not statistically significant.

Analysis by individual projects found no statistically significant differences between baseline and follow up.

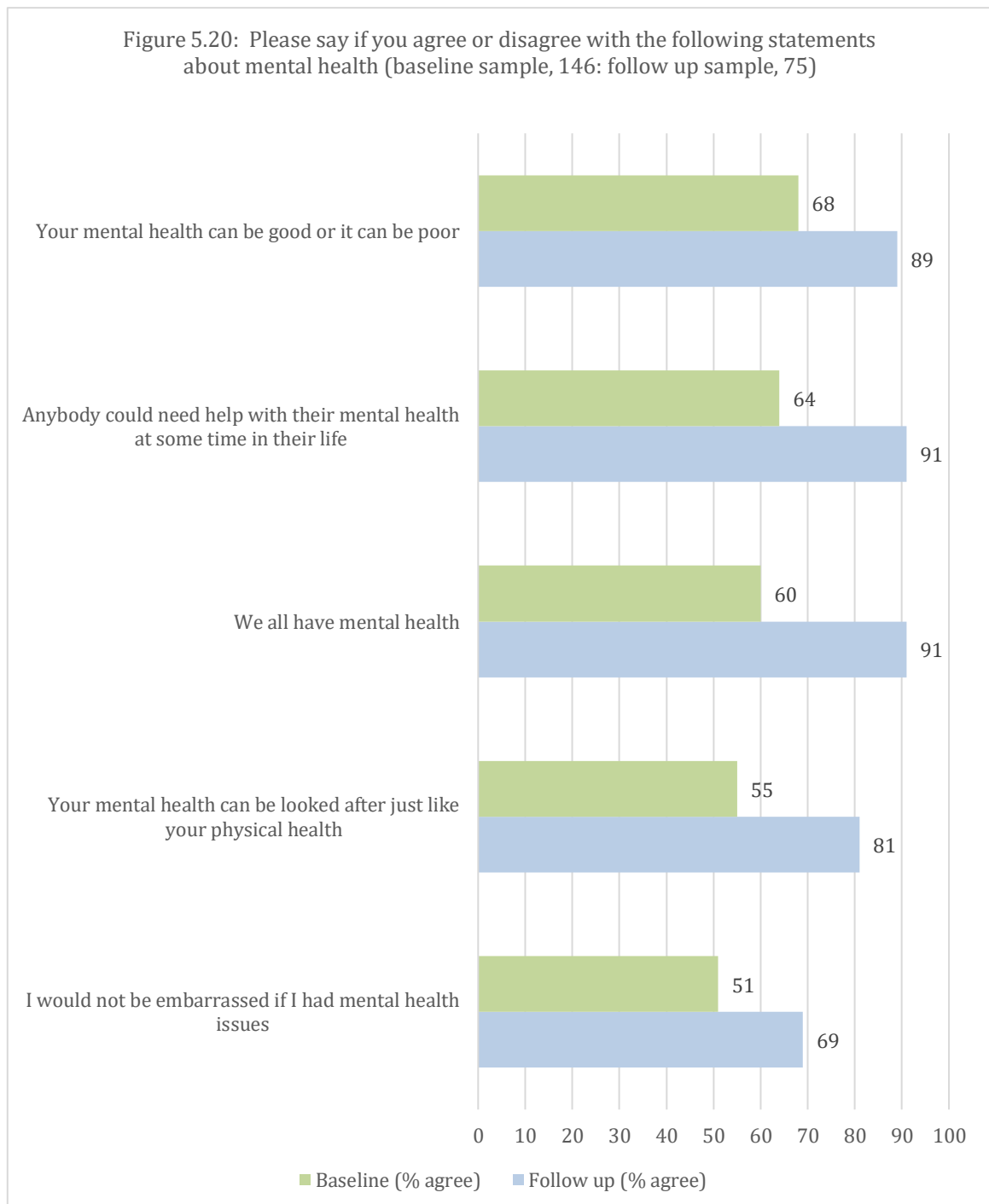


### 5.6.6 Awareness and Knowledge of Mental Health (using PHA Questions)

#### Overall Knowledge Levels - Comparing Baseline and Follow Up

Figure 5.20 shows that among young people who took part in the baseline and follow up surveys, all reported statistically significant [ $p \leq 0.01$ ] improvements in knowledge and understanding using the indicators listed.

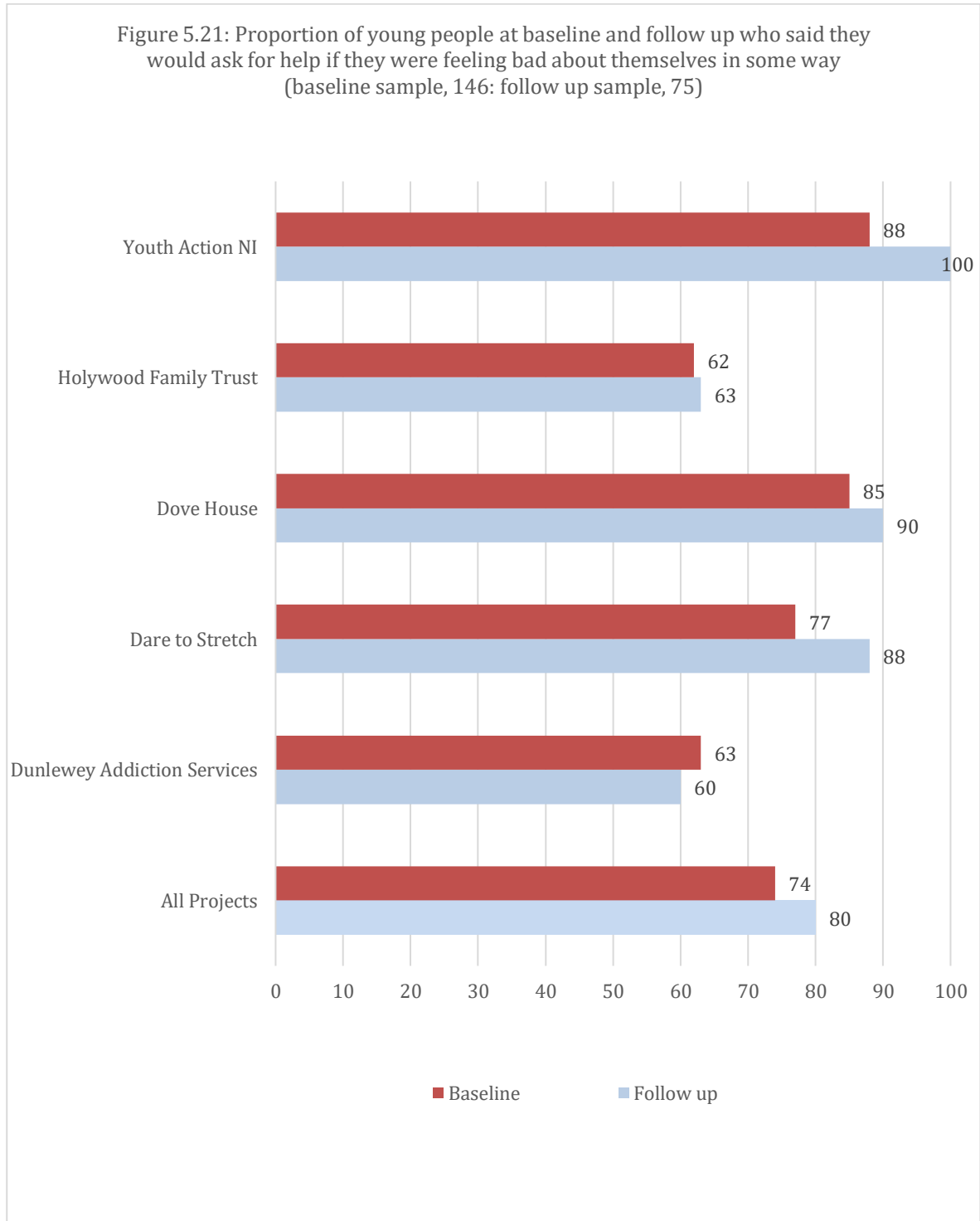
The largest increase (31 percentage points) was recorded for the statement 'we all have mental health'.



5.6.7 Help Seeking Behaviour

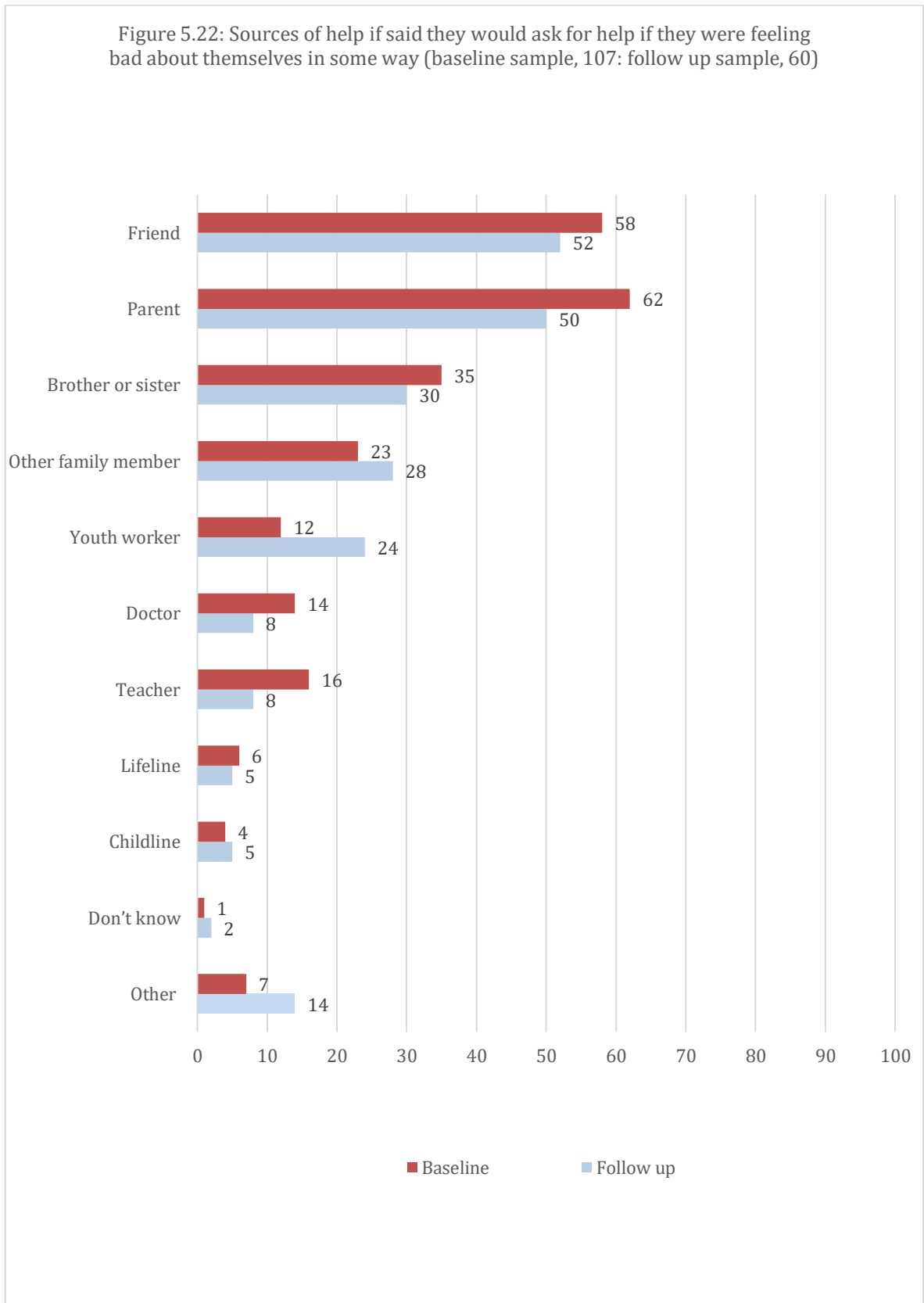
Help Seeking Behaviour - Comparing Baseline and Follow Up

Although the proportion of young people indicating they would seek help if they were feeling bad about themselves in some way increased between baseline (74%) and follow up (80%), this difference is not statistically significant. Moreover, differences between baseline and follow up for individual projects were also found not to be statistically significant.



Sources of Help - Comparing Baseline and Follow Up

In terms of whom young people would turn to for help if they were feeling bad about themselves, the pattern of response was consistent between baseline and follow up with no significant differences.

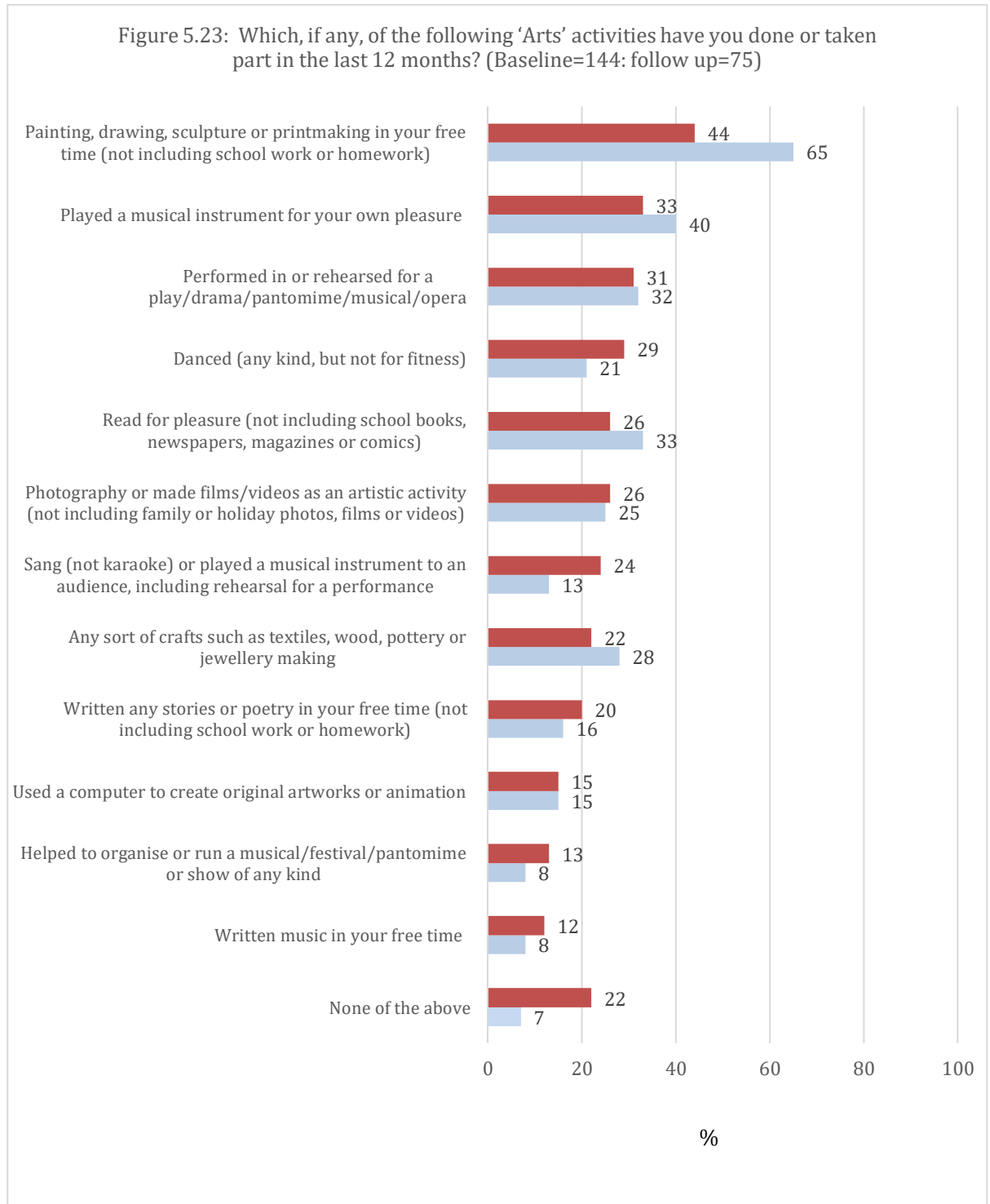


## 5.6.8 Participation in Arts Based Activities in the Last 12 Months

### Participation - Comparing Baseline and Follow Up

Analysis of the data from the baseline and follow up surveys shows that the pattern of activities participated in is similar. However, in the follow up survey the number of young people participating in painting, drawing etc. increased significantly [ $p \leq 0.001$ ] from 44% at baseline to 65% at follow up.

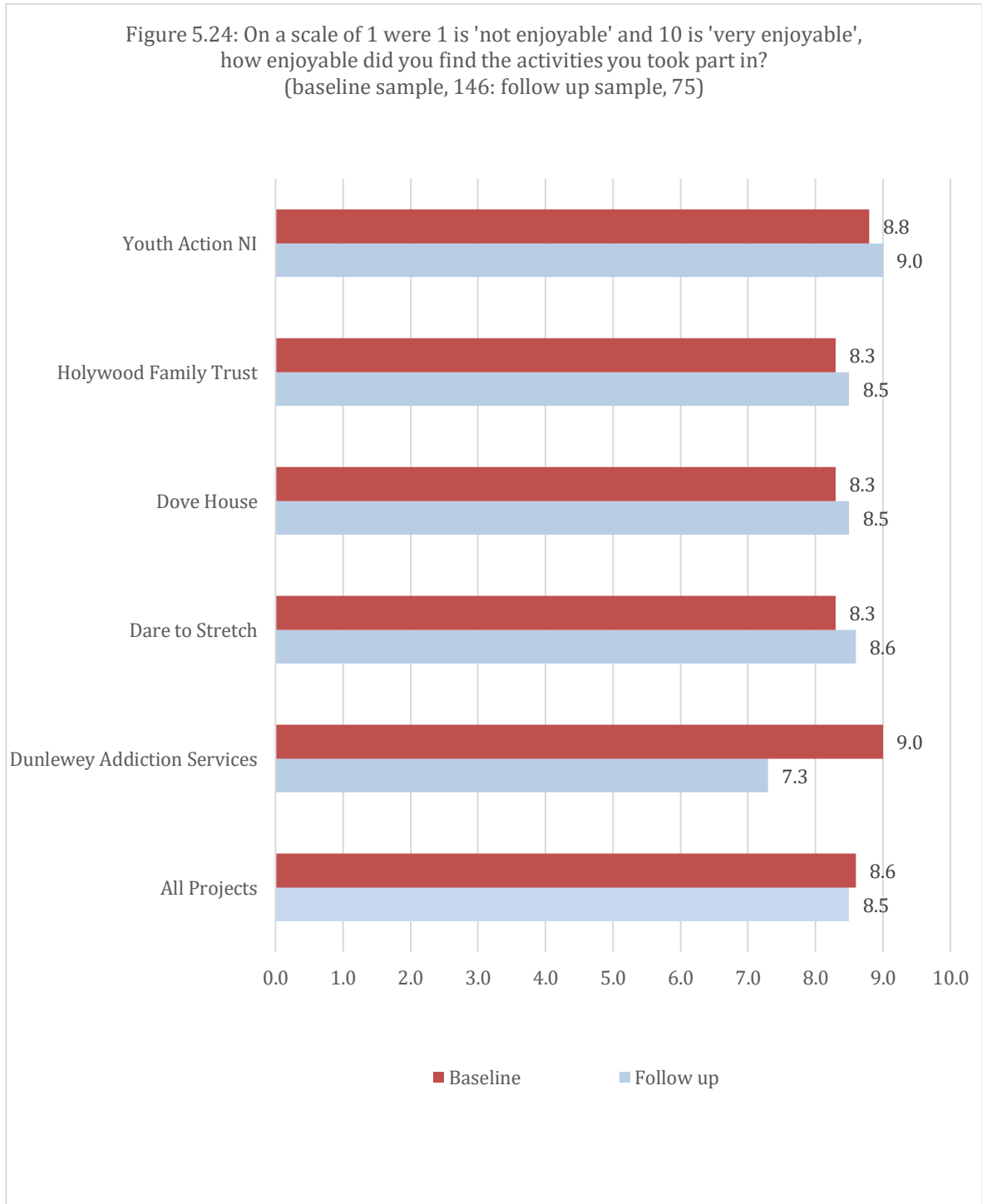
Likewise, the proportion of young people indicating they had not participated in any activities decreased significantly between baseline (22%) and follow up (7%) [ $p \leq 0.01$ ].



5.6.9 Enjoyment from Participating in the Projects

Enjoyment - Comparing Baseline and Follow Up

There was no significant difference in the level of enjoyment young people recorded in the arts-based activities they took part in the 12 months before the baseline survey and the 12 months before the follow up survey. Note also that the differences between baseline and follow up for individual projects were not found to be statistically significant.

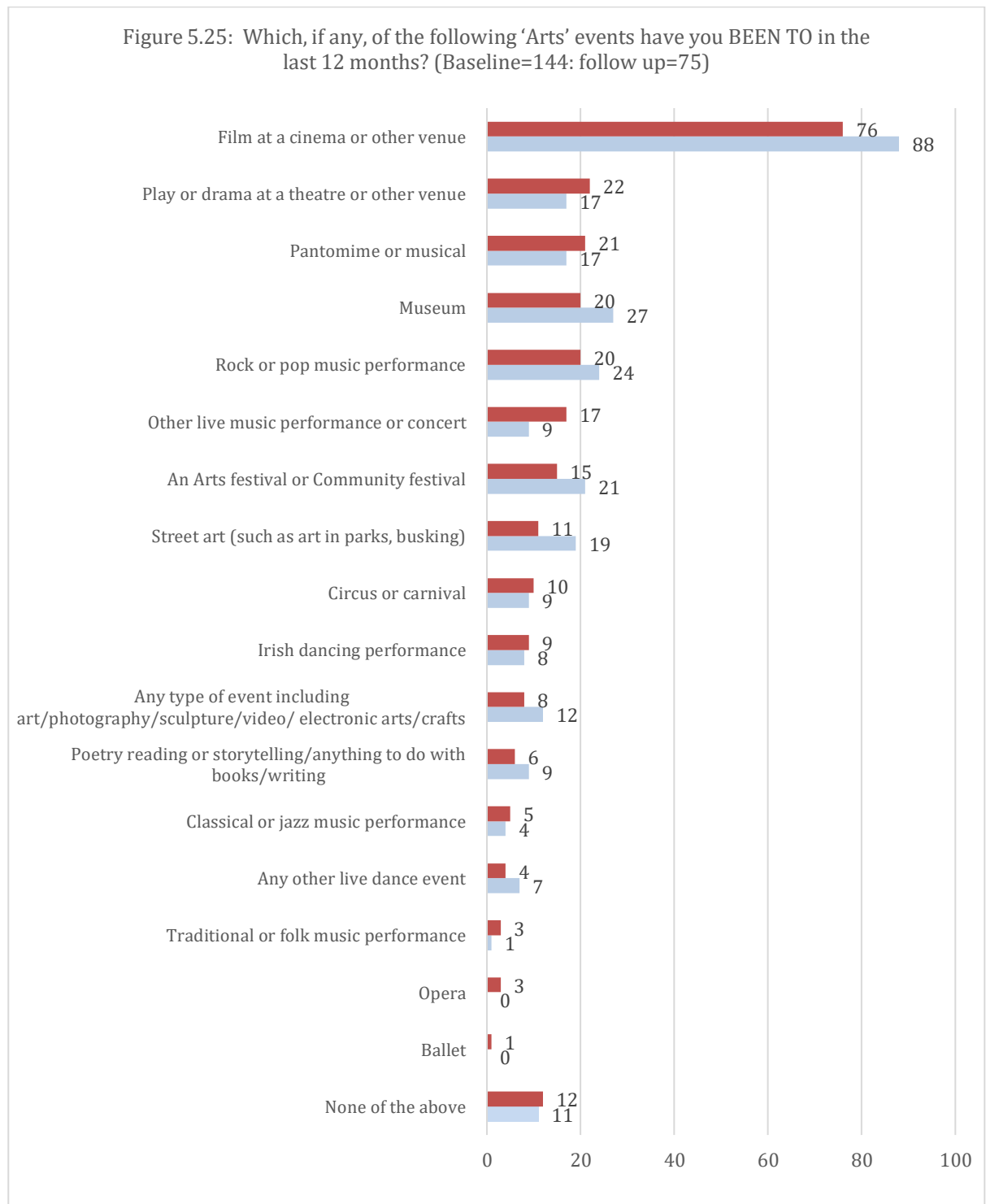


## 5.6.10 Attendance at Arts Events

### Attendance - Comparing Baseline and Follow Up

Analysis of the data from the baseline and follow up surveys shows that the pattern of attendance at arts events is broadly similar.

However, in the follow up survey the number of young people saying they had been to see a film increased significantly from 76% at baseline to 88% at follow up ( $p \leq 0.05$ ).



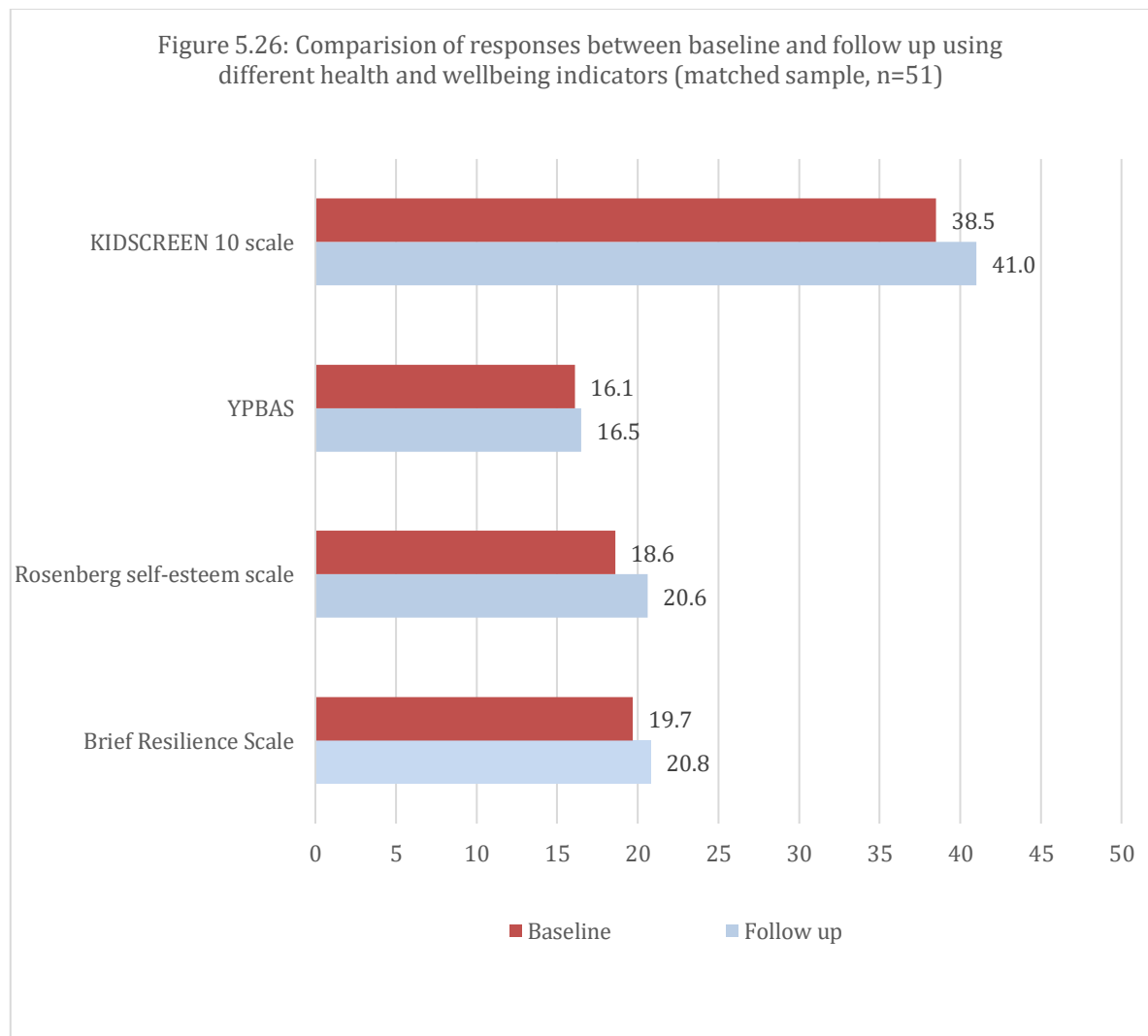


## 5.7 Level 3 Analysis (Review of Matched Samples)

This section of the report presents an analysis of the data for young people whose baseline responses have been matched to their follow up responses. Using the last 3 digits of mobile telephone numbers and date of birth, a total of 51 young people had their baseline and follow up responses matched.

### 5.7.1 Validated Scales - Comparing Baseline and Follow Up

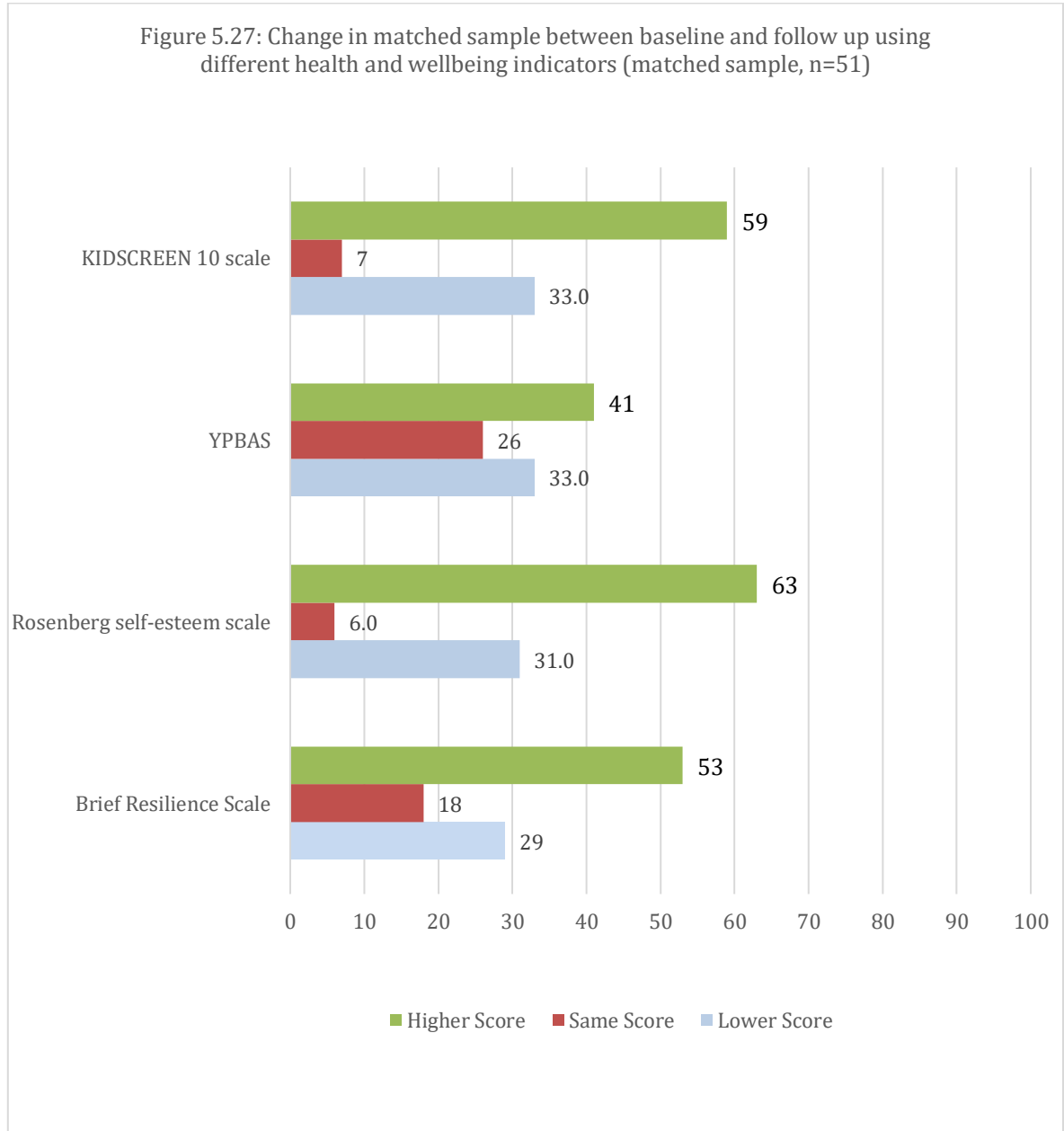
At follow up, the analysis shows that young people in the matched sample recorded significantly higher mean scores on: the KIDSCREEN10 scale (up from 38.5 to 41.0,  $p \leq 0.01$ ); the Rosenberg self-esteem scale (up from 18.6 to 20.6,  $p \leq 0.01$ ); and, the Brief Resilience Scale (up from 19.7 to 20.8,  $p \leq 0.05$ ). The difference on the YPBAS scale was not statistically significant.



### 5.7.2 Proportion of Young People Reporting Change

Figure 5.27 shows the proportion of young people in the matched sample reporting an increase, no change or a decrease on each of their scale scores.

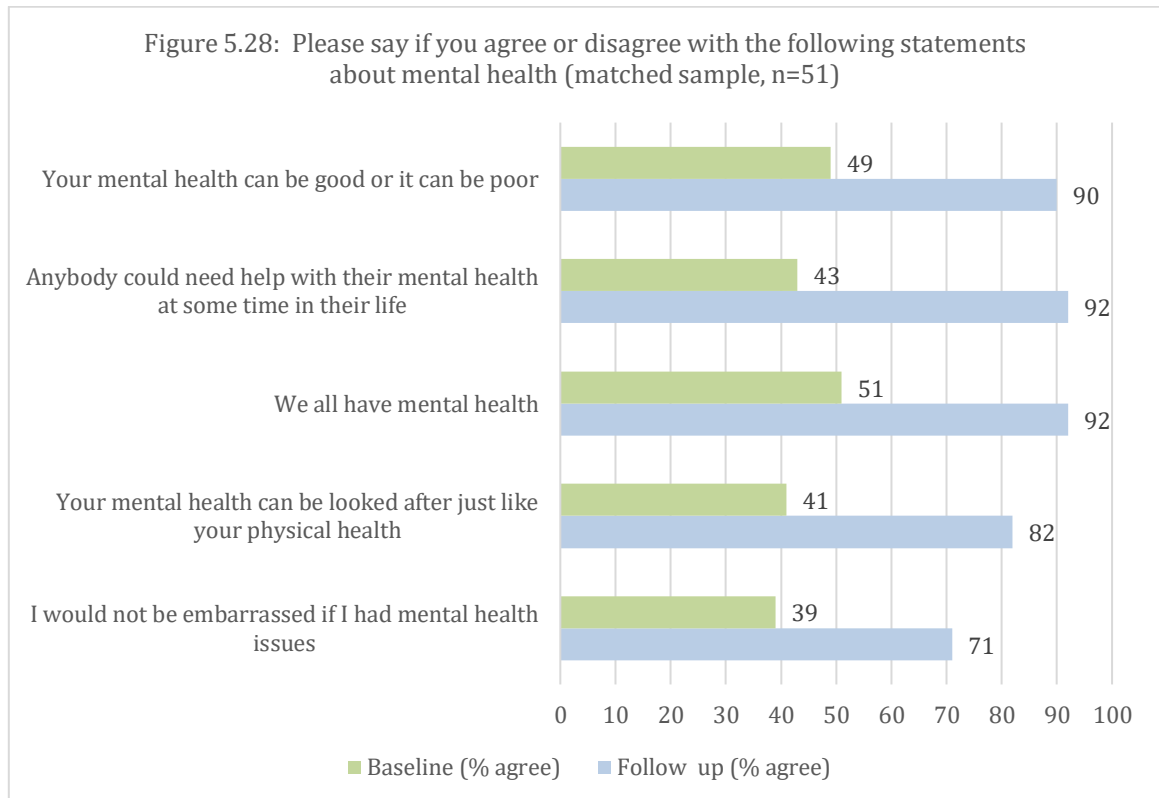
In relation to KIDSCREEN 10, 59% of young people recorded a higher score (i.e. health improvement), 7% no change and 33% a lower score. The largest increase was recorded on the Rosenberg self-esteem scale, with 63% of young people recording an improvement. The lowest level of improvement was recorded on the YPBAS scale (41%).



### 5.7.3 Overall Knowledge Levels - Comparing Baseline and Follow Up

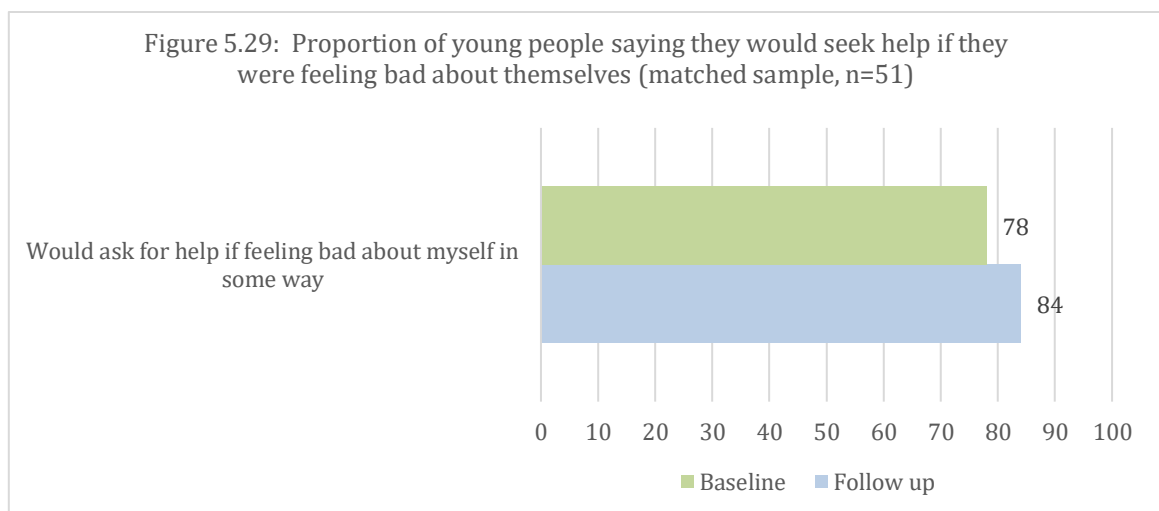
Figure 5.28 shows that among young people in the matched sample, there was an increase in knowledge on each of the measures used, with these differences statistically significant ( $p < 0.01$ ).

The largest increase (up 49 percentage points from 43% to 92%) was recorded for the statement 'anybody could need help with their mental health at some point in their life'.



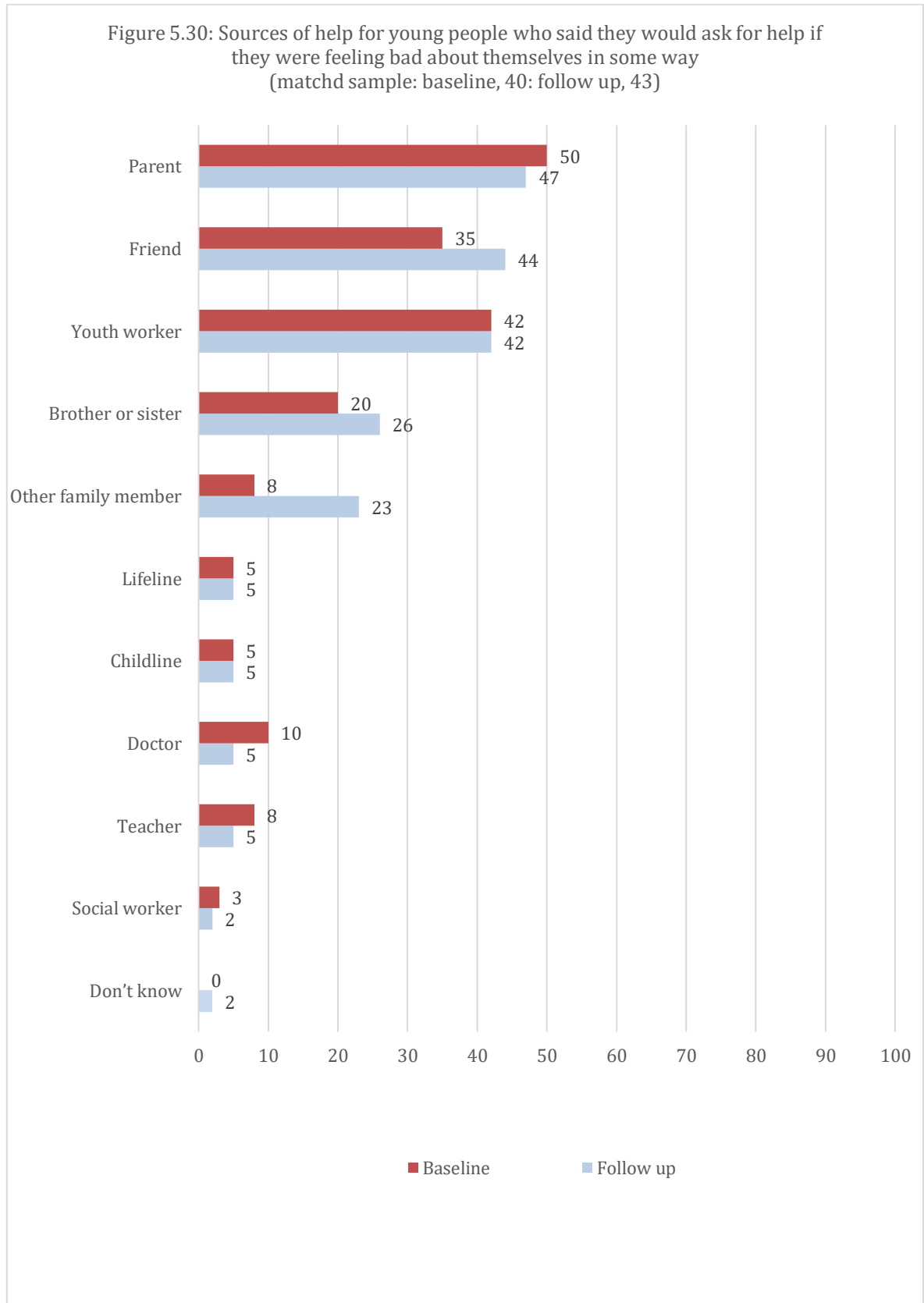
### 5.7.4 Help Seeking Behaviour - Comparing Baseline and Follow Up

In relation to help seeking behavior, the proportion of young people in the matched sample saying they would seek help if they were feeling bad about themselves increased from 78% to 84% between baseline and follow up. This difference was not statistically significant.



5.7.5 Sources of Help - Comparing Baseline and Follow Up

In terms of whom young people would turn to for help if they were feeling bad about themselves, the pattern of response was consistent between baseline and follow up with no significant differences.

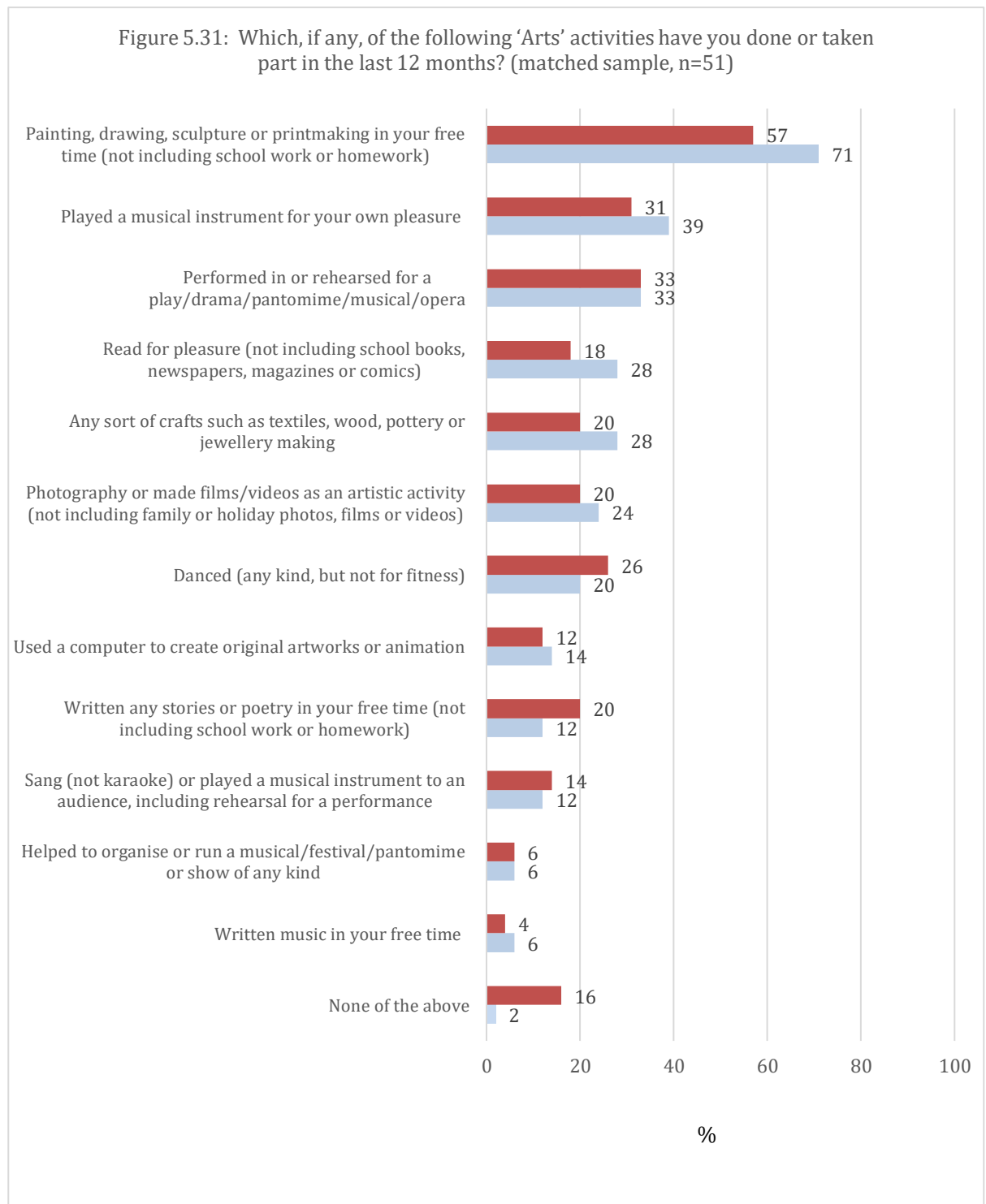


### 5.7.6 Participation - Comparing Baseline and Follow Up

Analysis of the data from the matched baseline and follow up surveys shows that the pattern of activities participated in is similar.

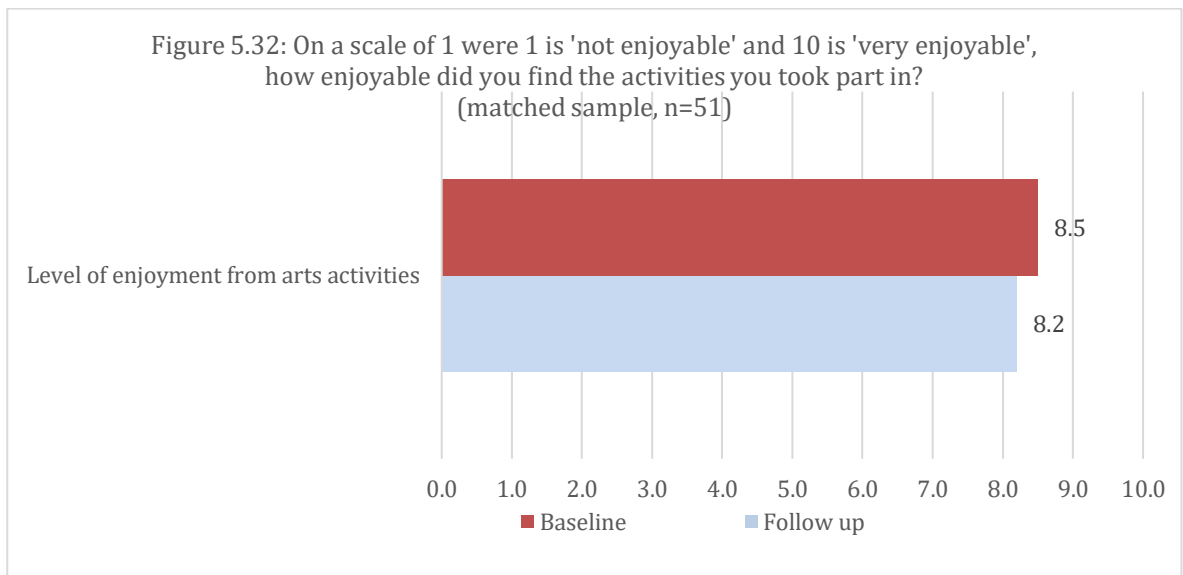
However, in the follow up survey the number of young people participating in painting, drawing etc. increased significantly [ $p \leq 0.05$ ] from 57% at baseline to 71% at follow up.

Likewise, the proportion of young people indicating they had not participated in any activities decreased significantly between baseline (16%) and follow up (2%) [ $p \leq 0.01$ ].



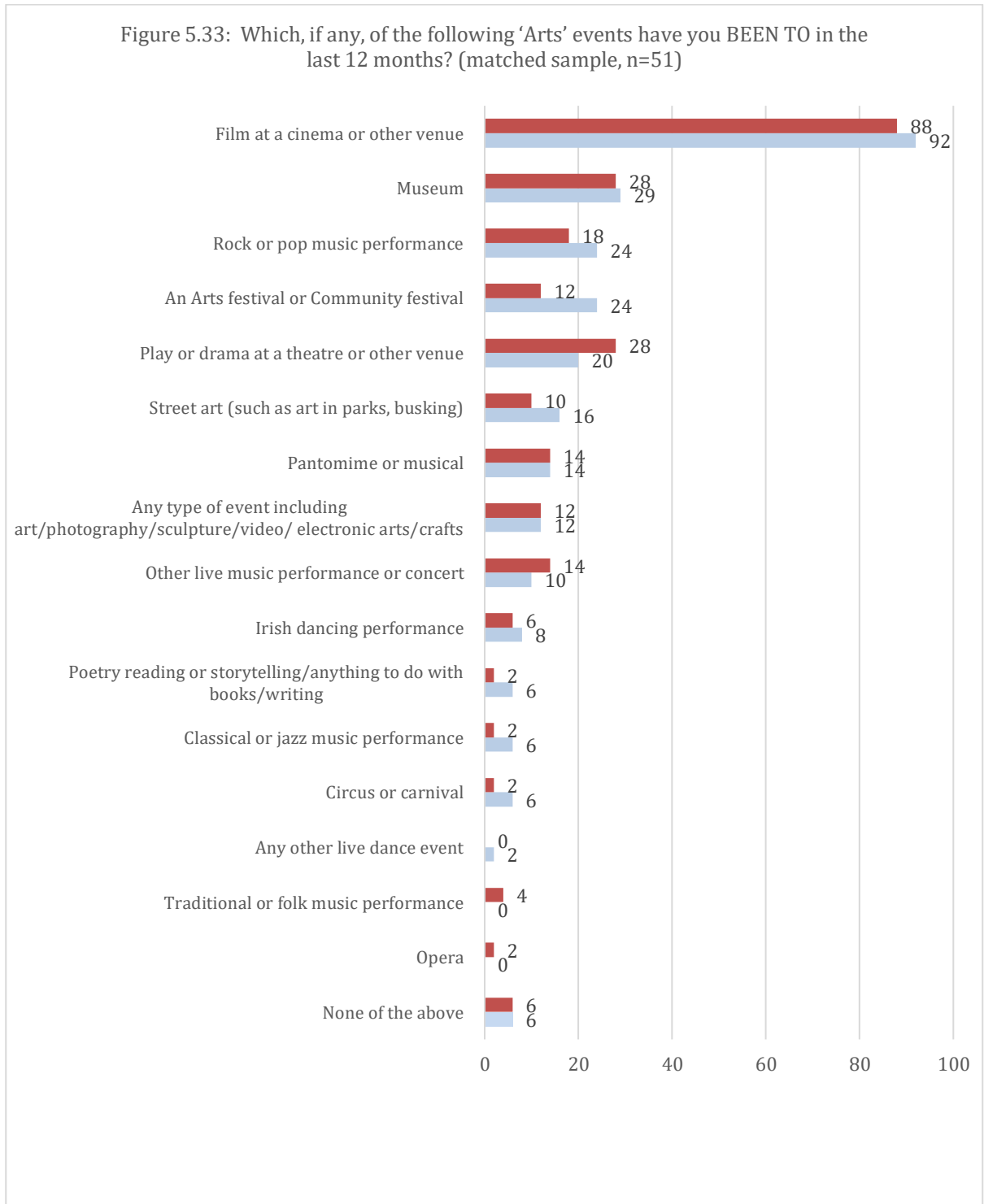
### 5.7.7 Enjoyment - Comparing Baseline and Follow Up

There was no significant difference in the level of enjoyment young people recorded in the arts-based activities they took part in the 12 months before the baseline survey and the 12 months before the follow up survey.



5.7.8 Attendance at Arts Events - Comparing Baseline and Follow Up

Analysis of the data from the baseline and follow up surveys shows that the pattern of attendance at arts events is broadly similar for the matched sample at baseline and follow up.



## 5.8 Most Important Benefit of Taking Part in the Articulate Programme

Young people were asked to say what they felt was the most important benefit of the Articulate Programme to them. Listed below, on a verbatim basis, are young people's perception of benefits:

*'Becoming more expressive in art'.*

*'Being able to learn piano to expand my musical knowledge'.*

*'Best time ever. I loved Fresh Young Artist and all the artists. Show and tell was cool and our garden pots look special'.*

*'Better people skills'.*

*'Building self-confidence'.*

*'Confidence in my ideas'.*

*'Doing something new with other people'.*

*'Found different ways of expressing different things'.*

*'Friends'.*

*'Game changer'.*

*'Getting out of the house'.*

*'Having fun'.*

*'I gained some confidence in myself'.*

*'I have benefited as I now know street art has more meaning than you think'.*

*'I have learned that art has a meaning behind it'.*

*'I have learnt to spray paint'.*

*'I have started to do art better and I have stated to do it at home. I am also sleeping better'.*

*'I liked to draw my stories and listen to music and meet everyone'.*

*'I was able to express my ideas for mental health how we could develop games around the subject'.*

*'I've learned how to spray paint better than before'.*

*'Interacted with friends'.*

*'It allows me to express'.*

*'It helps me communicate'.*

*'It was really fun, learned to walk on stilts and improved my confidence'.*

*'It will help you learn new things and meet different people'.*



- 'Learning about mental health'.*
- 'Learning how to play the guitar'.*
- 'Learning how to use a spray can correctly and using it in a wall'.*
- 'Learning new skills'.*
- 'Learnt music'.*
- 'Making art was relaxing and our room was cool. Talking at the art table was good'.*
- 'Meeting different people from the estate who like art'.*
- 'Met new people'.*
- 'New things to do'.*
- 'Participating in something different'.*
- 'Showing my art to artists and drawing for fun'.*
- 'Showing my art to others was the most scary, and most rewarding part'.*
- 'Sitting around talking and making our art and compare our dreams'.*
- 'Skill building'.*
- 'Spending time with my friend and being allowed to listen to music when I am drawing. Talking about mental health, dreams and then making our cards'.*
- 'Team work'. (2 young people made this comment)*
- 'This is the only thing I have ever done in my life and I love it. I also got more ideas for art. I also made friends'.*
- 'To be able to work together as a group and discuss idea to make a mural and all contribute to painting it'.*
- 'To express different artistic ideas'.*
- 'Working with artists and show and tell helped my confidence. I loved to paint, talk, relax and make'.*

## **5.9 Further Improving the Articulate Programme**

Finally, young people were asked to list one thing that could have further improved the Articulate Programme, with their responses listed on a verbatim basis below:

- 'More sessions'*
- 'More spray paint'*
- 'More things to draw, I can't concentrate to make things'*
- 'More time' (5 young people made this comment)*
- 'More time to complete the mural'*

*'More time to work on different projects'*

*'More weeks'*

*'No'*

*'None'*

*'Not really but an illustrator would be cool too'.*

*'Not sure'*

*'Nothing' (5 young people made this comment)*

*'Nothing it was amazing'.*

*'Some more projects'*

*'Split the group and learn more about rhythm and pitch'*

*'The amount of time in and outside of school hours it has taken has been really awkward while trying to balance a levels'*

*'To do it more often/ have it for a longer period of time'*

*'To have went to all activities'*

*'Wider variety of activities'*

## Appendices

## Appendix A (Baseline Questionnaire)



**ARTiculate Young People and Wellbeing Arts Programme**

**BASELINE SURVEY FINAL**

**May 2017**



### Why are we doing this survey?

We are doing this survey to help evaluate the impact of the ARTiculate Programme and to ensure that the programme is meeting the needs of young people who are taking part.

This is not a test or an exam. There are no right or wrong answers. It is simply whatever you think or feel. There are young people taking part in the ARTiculate Programme across Northern Ireland and everyone is being asked the same questions.

### How do I complete the survey?

For each question, please select your response or write in your answer in the text box.

### Confidentiality

Your answers are private and confidential and you cannot be identified in any way. Please be as honest as possible in your answers as the results will be used to try and make sure the ARTiculate Programme becomes even better at helping and supporting you and other young people in Northern Ireland.

**A big 'thank you' for taking part in the survey!**

X1. Please list the name of your organisation?

X2. What is the name of the project you are taking part in?

X3. Is this the first session you have attended as part of the ARTiculate Programme?

Yes	1
No	2

Q1. Thinking about the last week... (Please circle a number in each row)

	Not at all	Slightly	Moderately	Very	Extremely
Have you felt fit and well?	1	2	3	4	5
Have you felt full of energy?	1	2	3	4	5
Have you felt sad?	1	2	3	4	5
Have you felt lonely?	1	2	3	4	5
Have you had enough time for yourself?	1	2	3	4	5
Have you been able to do the things that you want to in your free time?	1	2	3	4	5
Have your parent(s) or guardian(s) treated you fairly?	1	2	3	4	5
Have you had fun with your friends?	1	2	3	4	5
Have you got on well at school?	1	2	3	4	5
Have you been able to pay attention?	1	2	3	4	5

Q2. Thinking about the last week... (Please circle a number in each row)

	Never	Seldom	Quite often	Very often	Always
Have you been in a good mood?	1	2	3	4	5
Have you had fun?	1	2	3	4	5
Have you felt so bad that you didn't want to do anything?	1	2	3	4	5
Have you been happy with the way you are?	1	2	3	4	5

**Q3. Please say if you agree or disagree with the each of the following? (Please circle a number in each row)**

	Never	Hardly ever	Sometimes	Almost always
Do you feel satisfied with yourself?	1	2	3	4
Do you feel like you are <b>no</b> good?	1	2	3	4
Do you feel you have a number of good qualities?	1	2	3	4
Are you able to do things as well as other people?	1	2	3	4
Do you ever <b>not</b> feel proud of yourself?	1	2	3	4
Do you feel useless?	1	2	3	4
Do you feel just as good as other people your age?	1	2	3	4
Do you wish you had <b>more</b> respect for yourself?	1	2	3	4
Do you feel a failure?	1	2	3	4
Do you feel sure of yourself?	1	2	3	4

**Q4. Please respond to each item by circling a number per row.**

	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
I bounce back quickly after disappointments or hard times	1	2	3	4	5
I find it hard to get through stressful things	1	2	3	4	5
It does not take me long to recover if something has stressed me out	1	2	3	4	5
It is hard for me to feel okay again after something bad happens.	1	2	3	4	5
I usually find it easy to get through difficult times	1	2	3	4	5
I take a long time to get over set-backs in my life.	1	2	3	4	5

**Q5. Please say if you agree or disagree with the following statements about mental health. (Please circle a number in each row)**

	Agree	Disagree	Don't Know
Anybody could need help with their mental health at some time in their life	1	2	3
I would not be embarrassed if I had mental health issues	1	2	3
We all have mental health	1	2	3
Your mental health can be good or it can be poor	1	2	3
Your mental health can be looked after just like your physical health	1	2	3



Q6. Would you ask for help if you were feeling bad about yourself in some way? (Circle one number)

YES	1	If yes go to Q7
NO	2	If no go to Q8

Q7. Who would you ask for help if you were feeling bad about yourself in some way? (Circle all that apply)

Parent	1
Brother or sister	2
Other family member	3
Friend	4
Teacher	5
Doctor	6
Childline	7
Lifeline	8
Don't know	9
Other (please write in)	10

Q8. Which, if any, of the following 'Arts' activities have you DONE or TAKEN PART in the last 12 months? (Circle as many boxes as you need)

<b>Danced</b> (any kind, but not for fitness)	1
<b>Sang</b> (not karaoke) or played a musical instrument to an audience, including rehearsal for a performance	2
<b>Played a musical instrument</b> for your own pleasure	3
<b>Written music</b> in your free time	4
<b>Written any stories or poetry</b> in your free time (not including school work or homework)	5
<b>Performed</b> in or rehearsed for a <b>play/drama/pantomime/musical/opera</b>	6
<b>Painting, drawing, sculpture or printmaking</b> in your free time (not including school work or homework)	7
<b>Photography or made films/videos</b> as an artistic activity (not including family or holiday photos, films or videos)	8
Any sort of <b>crafts such as textiles, wood, pottery or jewellery making</b>	9
<b>Read for pleasure</b> (not including school books, newspapers, magazines or comics)	10
Helped to <b>organise or run a musical/festival/pantomime</b> or show of any kind	11
Used a <b>computer to create original artworks or animation</b>	12
<b>Something else</b> [please specify] [pop up]	13
None of the above	14

Q9. If you took part in any activities, please say on a scale of 1 to 10 were 1 is 'not enjoyable' and 10 is 'very enjoyable', how enjoyable you found the activities you took part in? (Write in a number between 1 and 10)

Q10. Which, if any, of the following 'Arts' events have you BEEN TO in the last 12 months? (Circle all that apply)

Film at a cinema or other venue	1
Circus or carnival	2
Pantomime or musical	3
An Arts festival or Community festival	4
Play or drama at a theatre or other venue	5
Opera	6
Rock or pop music performance	7
Traditional or folk music performance	8
Classical or jazz music performance	9
Other live music performance or concert	10
Ballet	11
Irish dancing performance	12
Any other live dance event	13
Poetry reading or storytelling/anything to do with books/writing	14
Any type of event including art/photography/sculpture/video/ electronic arts/crafts	15
Street art (such as art in parks, busking)	16
Museum	17
None of the above	18

Q11. Are you...?

Male	1
Female	2
Other	3

Q12. What is your date of birth? DD/MM/YY

Q13. Do you have a disability?

Yes	1
No	2

Q14. Which of the following options best describes how you think of yourself?

Heterosexual or Straight	1
Gay or Lesbian	2
Bisexual	3
Other	4
Prefer not to say	5

Q15. What is your full postcode? (e.g. BT7 3GZ)

Q16. What are the last 3 digits of your mobile phone number?

Many thanks for completing this survey!

## Appendices (Follow Up Questionnaire)



**ARTiculate Young People and Wellbeing Arts Programme**

**EXIT SURVEY**

**18 May 2017**



### Why are we doing this survey?

We are doing this survey to help evaluate the impact of the ARTiculate Programme and to ensure that the programme is meeting the needs of young people who are taking part.

This is not a test or an exam. There are no right or wrong answers. It is simply whatever you think or feel. There are young people taking part in the ARTiculate Programme across Northern Ireland and everyone is being asked the same questions.

### How do I complete the survey?

For each question, please select your response or type your answer in the text box.

### Confidentiality

Your answers are private and confidential and you cannot be identified in any way. Please be as honest as possible in your answers as the results will be used to try and make sure the ARTiculate Programme becomes even better at helping and supporting you and other young people in Northern Ireland.

**A big 'thank you' for taking part in the survey!**

X1. What is the name of your organisation?

--

X2. What is the name of the project you are taking part in?

--

X3. Did you take part in all the sessions on the project or just some of them?  
(Please tick)

<input type="checkbox"/> Took part in the all the sessions	<input type="checkbox"/>
<input type="checkbox"/> Took part in some	<input type="checkbox"/>

Q1. Thinking about the last week... (Tick one box for each row)

	Not at all	Slightly	Moderately	Very	Extremely
Have you felt fit and well?					
Have you felt full of energy?					
Have you felt sad?					
Have you felt lonely?					
Have you had enough time for yourself?					
Have you been able to do the things that you want to in your free time?					
Have your parent(s) or guardian(s) treated you fairly?					
Have you had fun with your friends?					
Have you got on well at school?					
Have you been able to pay attention?					

Q2. Thinking about the last week... (Tick one box for each row)

	Never	Seldom	Quite often	Very often	Always
Have you been in a good mood?					
Have you had fun?					
Have you felt so bad that you didn't want to do anything?					
Have you been happy with the way you are?					

**Q3. Please say if you agree or disagree with the each of the following? (Tick one box for each row)**

	Never	Hardly ever	Sometimes	Almost always
Do you feel satisfied with yourself?				
Do you feel like you are <b>no</b> good?				
Do you feel you have a number of good qualities?				
Are you able to do things as well as other people?				
Do you ever <b>not</b> feel proud of yourself?				
Do you feel useless?				
Do you feel just as good as other people your age?				
Do you wish you had <b>more</b> respect for yourself?				
Do you feel a failure?				
Do you feel sure of yourself?				

**Q4. Please say if you agree or disagree with each statement (Tick one box for each row)**

	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
I bounce back quickly after disappointments or hard times					
I find it hard to get through stressful things					
It does not take me long to recover if something has stressed me out					
It is hard for me to feel okay again after something bad happens.					
I usually find it easy to get through difficult times					
I take a long time to get over set-backs in my life.					

**Q5. Please say if you agree or disagree with the following statements about mental health (Tick one box for each row)**

	Agree	Disagree	Don't Know
Anybody could need help with their mental health at some time in their life			
I would not be embarrassed if I had mental health issues			
We all have mental health			
Your mental health can be good or it can be poor			
Your mental health can be looked after just like your physical health			

Q6. Would you ask for help if you were feeling bad about yourself in some way? (Please tick)

YES		If yes go to Q7
NO		If no go to Q8

Q7. Who would you ask for help if you were feeling bad about yourself in some way? (Tick all that apply)

Parent	1
Brother or sister	2
Other family member	3
Friend	4
Teacher	5
Doctor	6
Childline	7
Lifeline	8
Don't know	9
Other (please write in)	10

Q8. Which, if any, of the following 'Arts' activities have you DONE or TAKEN PART in the last 12 months? (Tick as many boxes as you need)

<b>Danced</b> (any kind, but not for fitness)	
<b>Sang</b> (not karaoke) or played a musical instrument to an audience, including rehearsal for a performance	
<b>Played a musical instrument</b> for your own pleasure	
<b>Written music</b> in your free time	
<b>Written any stories or poetry</b> in your free time (not including school work or homework)	
<b>Performed</b> in or rehearsed for a <b>play/drama/pantomime/musical/opera</b>	
<b>Painting, drawing, sculpture or printmaking</b> in your free time (not including school work or homework)	
<b>Photography or made films/videos</b> as an artistic activity (not including family or holiday photos, films or videos)	
Any sort of <b>crafts such as textiles, wood, pottery or jewellery making</b>	
<b>Read for pleasure</b> (not including school books, newspapers, magazines or comics)	
Helped to <b>organise or run a musical/festival/pantomime</b> or show of any kind	
Used a <b>computer to create original artworks or animation</b>	
<b>Something else</b> [please specify] [pop up]	
None of the above	

Q9. On scale of 1 to 10 were 1 is 'not enjoyable' and 10 is 'very enjoyable', how enjoyable did you find the activities you took part in? (Please write in a number from 1 to 10)



Q10. Which, if any, of the following 'Arts' events have you BEEN TO in the last 12 months? (Tick as many boxes as you need)

Film at a cinema or other venue	
Circus or carnival	
Pantomime or musical	
An Arts festival or Community festival	
Play or drama at a theatre or other venue	
Opera	
Rock or pop music performance	
Traditional or folk music performance	
Classical or jazz music performance	
Other live music performance or concert	
Ballet	
Irish dancing performance	
Any other live dance event	
Poetry reading or storytelling/anything to do with books/writing	
Any type of event including art/photography/sculpture/video/ electronic arts/crafts	
Street art (such as art in parks, busking)	
Museum	
None of the above	

Q11. What do you feel has been the most important benefit to you from taking part in the ARTiculate programme?

Q12. If there was one thing that could have further improved the ARTiculate Programme, what would this be?

Q13. Are you...? (Please tick)

Male	
Female	
Other	

Q14. What is your date of birth? DD/MM/YY

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Q15. Do you have a disability? (Please tick)

Yes	
No	

**Q16. Which of the following options best describes how you think of yourself? (Please tick)**

Heterosexual or Straight	
Gay or Lesbian	
Bisexual	
Other	
Prefer not to say	

**Q17. What is your full postcode? (e.g. BT7 3GZ)**

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**Q18. What are the last 3 digits of your mobile phone number?**

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**Many thanks for completing this survey!**