



Scottish **Arts** Council

research and evaluation

Evaluation of the Artfull Initiative

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The views expressed in this report are those of the authors and do not necessarily represent those of the Scottish Arts Council.

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Glossary

Pilot projects

Projects funded by Artfull in 2005-06 to pilot the concept of developing specific arts, mental health and wellbeing projects.

Exemplar projects

Projects funded through Artfull's Exemplar Project Fund. These exemplar projects provided new opportunities to explore the link between arts and mental health.

Project stakeholders

External stakeholders and delivery partners including practitioners, officers and support workers from the health service, local authority and voluntary organisations that work with Artfull projects. These stakeholders provided participants and venues for Artfull projects.

Strategic stakeholders

Senior officials from the Scottish Government and strategic managers from the Scottish Arts Council.

Peer Learning Network (PLN)

A network of Artfull exemplar and pilot projects.

Evaluation Support Scotland (ESS)

Evaluation Support Scotland is an organisation that provides practical support and access to resources and tools to help organisations and funders measure the impact of their work.

Executive Summary

1.1 Introduction

1.1.1 There is a growing body of evidence to suggest that the arts can have a positive affect on the care, treatment and support available to those experiencing mental health problems. According to Staricoff's literature review (2004), the use of the arts in mental healthcare can help to:

- increase the communication skills of mental healthcare users;
- improve mental healthcare users' relationships with family and mental healthcare providers;
- provide people experiencing mental health problems with new ways of expressing themselves; and
- stimulate creative skills and enhance the self-esteem of people experiencing mental health problems.

1.1.2 Artfull, a national initiative that recognises the positive impact of the arts on mental health, was established in February 2005 as a joint initiative between the then Scottish Executive's Tourism, Culture and Sport Group, the then Scottish Executive's National Programme for Improving Mental Health and Wellbeing and the Scottish Arts Council.

1.1.3 The Artfull Strategy 2006-2008 was to take forward national work in the field of arts and mental health sets the context and direction for the Artfull initiative. The strategy sets out the following four aims:

- To promote increased access and participation in arts activity, particularly for those experiencing, or at increased risk of experiencing, mental health problems.
- To develop increased mainstream and inter-agency partnership commitment for arts and mental health projects.
- To support, develop and articulate quality artistic practice in the field of arts and mental health work.
- To develop a research/evidence base that helps demonstrate and promote the benefits of the arts in relation to mental health and wellbeing.

1.1.4 To achieve these aims, Artfull undertook the following activities:

- The development of website databases and resources for practitioners in the field of arts and mental health.
- Two regional seminars for practitioners and stakeholders.

- Funding four pilot projects that explored the concept of arts in mental health, supporting two other pilot projects, and funding 11 exemplar projects working in the field of arts and mental health.
 - A Peer Learning Network of Artfull projects, focusing on mutual learning, evaluation and continuing creative and professional development.
 - Development of a rich tapestry of networks with artists and other stakeholders.
- 1.1.5 The Artfull Strategy (Scottish Arts Council, 2006) makes it clear that in order to develop quality artistic practice, artists require support to produce art of a high aesthetic quality, as well as support to develop skills to make this practice accessible to a variety of participants, including those who may be particularly vulnerable.
- 1.1.6 In March 2008, the Scottish Arts Council commissioned Blake Stevenson Ltd to robustly evaluate the Artfull initiative as a whole. This evaluation set out to highlight lessons learned, to identify main outcomes and learning and to recommend approaches to ensure these inform the mainstreaming process.
- 1.1.7 In order to achieve this, we used the following methods to conduct this evaluation:
- Desk-based research to analyse information on funded projects and the wider Artfull initiative.
 - Fieldwork with exemplar projects, including telephone interviews with project coordinators, and interviews with project participants, project staff, artists and project stakeholders (practitioners, officers and support workers from the health service, local authority and voluntary organisations who work with exemplar projects) to gain further insight into the work undertaken by projects as a result of Artfull funding.
 - Telephone interviews with pilot projects to gather details of the work undertaken by these projects.
 - Interviews with strategic stakeholders (senior officials from the Scottish Arts Council and Scottish Government) to provide a clear understanding of the strategic context for Artfull and the wider arts and mental health agenda.
 - Analysis and report writing.
- 1.1.8 This executive summary gives an overview of our approach, findings and recommendations.

2.1 Findings

Did the Artfull strategy achieve what it set out to?

- 2.1.1 We evaluated whether or not the Artfull strategy achieved what was intended by policy makers when it was originally devised.

Aim 1: To promote increased access and participation in arts activity

2.1.2 Overall, we found evidence that Artfull has increased access to and participation in the arts, particularly for people experiencing mental health problems but also for members of the wider community (albeit to a lesser extent).

Aim 2: To develop increased mainstream and inter-agency partnership commitment for arts and mental health projects

2.1.3 The Artfull initiative has had only limited success in influencing mainstream commitment to integrate arts into the mental health agenda, and in developing an evidence base to demonstrate the impact of arts on mental health.

2.1.4 Partnership working has been a vehicle for delivering most of the projects – partners were involved to varying degrees. Some projects were more successful than others in influencing the way partners work, or may work in the future.

Aim 3: To support, develop and articulate quality artistic practice in the field of arts and mental health work

2.1.5 We found that Artfull has supported the development of quality artistic practice amongst exemplar projects - for both artists and participants - despite concerns on the part of some strategic stakeholders that this might be compromised.

2.1.6 Both project participants and artists involved in delivering the projects reported opportunities to develop their artistic practice through Artfull.

Aim 4: To develop a research/evidence base that helps demonstrate and promote the benefits of the arts in relation to mental health and wellbeing

2.1.7 Developing a research and evidence base for this area of work has been more limited than was originally intended. This has been affected by the degree to which projects undertook self-evaluation of the activities they were delivering, leading to a lack of evidence of the outcomes being achieved. Much of the information available is anecdotal and in only limited cases has the impact on participants been effectively measured.

Legacy of Artfull

2.1.8 The legacy of Artfull for those organisations that delivered exemplar projects and project stakeholders includes the following:

- Increased awareness of and support for the arts as a means of addressing mental health and wellbeing amongst project stakeholders and policy makers.
- The creation of new, mutually beneficial partnerships as a result of Artfull.
- The piloting of new approaches which could be applied in other settings (although a lack of self-evaluation has limited the amount of information available on this).

2.1.9 According to project staff, project participants and project stakeholders we consulted during this research, the legacy of Artfull for project participants includes the following:

- Enhanced mental health and wellbeing.
- Improved aural, verbal and written communication skills.
- Increased self-confidence.
- Enhanced sense of self-worth.
- Increased access to the arts and understanding of artistic practices.
- Increased access to opportunities to develop artistic practice.
- Reduced levels of stress and anxiety.
- Improved social and life skills.
- Improved employability skills.

2.1.10 Participants valued the projects greatly and gained notable benefits, but at the point we consulted with them, the majority did not feel able to comment on the longer-term impact of the project on them. Without more robust, long-term evaluation being undertaken, it is difficult to determine the lasting impact of exemplar projects on participants, beyond these positive short-term impacts.

Key achievements and good practice

2.1.11 The initiative made some key achievements and we have identified a number of examples of good practice including:

- Training participants to deliver arts and drama sessions for other organisations, enabling them to develop skills and move on from projects towards mainstream voluntary opportunities or employment, which can be an important stage for some in the process of recovery from mental health problems.
- Treating participants as arts professionals, rather than people experiencing mental health problems, which is different to the approach taken by clinical-based projects and helps to address the stigma associated with mental health problems.
- Projects' use of professional artists to support project participants which ensured artistic quality (that is, the quality of work produced by the artists and their ability to develop their craft whilst participating in Artfull) was maintained.
- A number of good examples of projects successfully developing effective partnerships with local partners such as local authorities, the NHS and other voluntary organisations and influencing the way they will work in the future.
- Partners from a local authority, the voluntary sector and the NHS working together to deliver a project of a scale that would not otherwise have been possible in the rural area in which they are based.

Management of the initiative and support mechanisms

2.1.12 The Scottish Arts Council put in place various mechanisms to support exemplar and pilot projects. They included a Peer Learning Network, Regional Seminars and a website. Through this evaluation we have found these to be mixed in their effectiveness.

Peer Learning Network (PLN)

2.1.13 The PLN brought together staff from exemplar and pilot projects for learning events, training and networking opportunities. Projects felt that the PLN was useful for networking, but there was little evidence of any lasting impact on projects.

Regional seminars

2.1.14 Artfull held two regional seminars that sought to raise the profile of arts and mental health work among policy makers, funders and stakeholders. Participants provided feedback immediately after the seminars that indicated these were a useful resource.

Artfull website

2.1.15 The Artfull website provided information on each exemplar and pilot project, and about the wider Artfull initiative. Many project staff felt the website was quite useful in providing information about Artfull, but that it could have done more. One interviewee commented that the opportunity to use the website as a medium for communicating learning emerging from Artfull to a wider audience “*was never fully utilised*”.

Organisational culture

2.1.16 Artfull directly impacted on the organisational culture of some of the projects it funded, for example by increasing the extent to which they work in partnership with other local organisations such as the NHS and local authorities.

2.1.17 Artfull also had an impact on the organisational culture of project stakeholders (local partners involved with exemplar projects). NHS and local authority staff involved with a number of projects told us that involvement in Artfull increased their awareness of the benefits of the arts in addressing mental wellbeing issues. Consequently, they feel they are now more likely to commission arts projects or to consider them as part of an NHS or local authority service user’s treatment and/or support.

Self-evaluation

2.1.18 Although the Scottish Arts Council offered self-evaluation support to exemplar projects through Evaluation Support Scotland, there has been a lack of rigorous self-evaluation data collected by exemplar projects to demonstrate their impact on participants. This has directly impacted on the initiative’s success in developing an evidence base of good practice to draw on in future.

The Artfull model

2.1.19 Artfull funded a variety of exemplar projects that use a range of approaches to working with people experiencing mental health problems. This provided a good opportunity to gather evidence of which delivery models could be transferred to other situations or client groups.

2.1.20 The data that we have suggests that some of the approaches taken by exemplar projects may be transferrable. For example, the coordinator of a project that operated in a secure mental health setting felt that its model could be transferred to other secure settings, such as prisons. However, no firm conclusions on the transferability of the models tested through Artfull can be drawn due to the lack of rigorous self-evaluation data collected by projects.

Mainstreaming

2.1.21 Strategic stakeholders involved in the establishment of Artfull intended the initiative to ultimately change the way and extent to which the arts are considered to be a means of improving mental health and wellbeing, and to have this approach adopted by mainstream agencies and policymakers such as the NHS, Scottish Government and local authorities.

2.1.22 We found that while all strategic stakeholders were committed to the concept of mainstreaming, there was a lack of clarity surrounding what exactly was meant by this.

2.1.23 Following discussions with strategic stakeholders, we defined mainstreaming in two main ways for the purposes of this evaluation:

- The process of integrating project activity into local infrastructures to ensure that this type of activity can continue in the long-term and is not reliant on short-term, piecemeal funding (project-level mainstreaming).
- The process of integrating the arts and mental health into mainstream policy and practice (strategic-level mainstreaming).

2.1.24 At a project level, mainstreaming is only being considered in the context of continuation funding for this activity and it has perhaps been a missed opportunity that projects have not been given more steer about what their contribution to wider efforts to mainstreaming could be.

2.1.25 At a strategic level, there is a lack of clarity about how mainstreaming should happen, even if there is broad agreement that it is about transferring the lessons learned from the Artfull initiative and using them to inform future strategic development work. Within the Scottish Arts Council the emphasis in relation to mainstreaming seems to be on mainstreaming this work through the equalities agenda. Other strategic stakeholders speak more broadly of ensuring that this work is mainstreamed across policy areas such as mental health and culture.

2.1.26 We believe that there is an inherent risk that this work may not be mainstreamed unless greater clarity is achieved. To make this happen in practice, it is essential that using the arts as a vehicle for improving and promoting mental health is associated with clear targets and outcomes in emerging strategies.

3.1 Conclusions and Recommendations

3.1.1 Artfull has increased access to and participation in the arts for people experiencing mental health problems and, to a lesser extent, the wider community.

- 3.1.2 Partnership working has been a vehicle for delivering most of the projects, and some projects had a positive influence on the way in which partners work, or may work in the future.
- 3.1.3 At the strategic level, there has been commitment to the aims and ambitions of Artfull among the Scottish Arts Council, Scottish Government (both Mental Health and Culture Policy Divisions) and others.
- 3.1.4 However, the extent to which the initiative has led to increased inter-agency working at a strategic level, and ultimately to the mainstreaming of arts and mental health is unclear.
- 3.1.5 To advance mainstreaming of this work, strategic stakeholders must ensure that using the arts as a vehicle for improving and promoting mental health is built into emerging strategies and planning processes. For example, mainstreaming of this work could be considered through the draft corporate plan for Creative Scotland, in Single Outcome Agreements at a local level, and in any reviews of community planning.
- 3.1.6 **Recommendation 1:** We suggest that a comprehensive exercise be undertaken by those involved in the Artfull initiative to determine other opportunities for making a direct link between the work of Artfull and other developments currently going on. Only by ensuring that the work of Artfull influences these discussions, can mainstreaming be effectively achieved.
- 3.1.7 **Recommendation 2:** We recommend that the Scottish Arts Council makes early approaches to key staff in the Mental Health and Culture Policy Divisions within the Scottish Government to open up channels of communication to explore opportunities for greater strategic collaboration across these agencies. These opportunities include, for example, the aforementioned Mental Health Improvement Action Plan for 2008-11 which will be published this year, the Corporate Plan for Creative Scotland and other relevant policy developments in order that all involved can better understand how mainstreaming can be achieved.
- 3.1.8 We found that Artfull has supported the development of quality artistic practice amongst exemplar projects - for both artists and participants - despite concerns on the part of some strategic stakeholders that this might be compromised.
- 3.1.9 **Recommendation 3:** We recommend that projects are encouraged to provide further information in relation to their achievements in maintaining artistic quality whilst opening access to the arts to a new target group. This will provide the Scottish Arts Council with valuable evidence of how initiatives of this nature can be implemented without compromising artistic quality, and which on the contrary can be used as a vehicle for developing artistic practice.
- 3.1.10 Due to a lack of robust evaluation data gathered by exemplar projects, developing a research and evidence base for this area of work has been more limited than originally intended.
- 3.1.11 **Recommendation 4:** In taking forward this activity it is critical that more is done to ensure evaluative data is gathered. To properly understand what the impact of the

arts on mental health is and can be, we recommend consideration be given to a longitudinal tracking project which measures changes in wellbeing over an extended period of time and tracks the effectiveness of different models of delivery.

- 3.1.12 **Recommendation 5:** In implementing future programmes of this nature we recommend more rigorous reporting requirements be placed on funded projects. Monitoring forms and evaluation work need to be pursued, and projects made to understand the benefits of providing this information. In addition, with a small cohort of projects such as this, we suggest as a minimum annual formal monitoring visits to projects to review progress, discuss key achievements and explore potential for development.

1. Introduction

1.1 The Artfull Initiative

- 1.1.1 Artfull, a national arts and mental health initiative, was established in February 2005 and ran until March 2008 as a joint initiative between the then Scottish Executive's Tourism, Culture and Sport Group, the then Scottish Executive's National Programme for Improving Mental Health and Wellbeing and the Scottish Arts Council.
- 1.1.2 In March 2008, the Scottish Arts Council commissioned Blake Stevenson Ltd to evaluate the Artfull initiative as a whole. The evaluation set out to highlight lessons learned, to identify main outcomes and learning and to recommend approaches to ensure these inform the mainstreaming process. This document sets out the findings from their evaluation.
- 1.1.3 This chapter sets the evaluation in context by examining some of the key issues pertaining to mental health and the Scottish policy context, and reviewing the history of the Artfull initiative.

1.2 Mental health and the arts – the policy context for the Artfull Initiative

- 1.2.1 As defined in the Artfull strategy (Scottish Arts Council, 2006), the arts can be best understood as incorporating all art forms including dance, theatre/drama, visual arts, performance arts, crafts, literature and music. Artfull sits within this wide definition of the arts.
- 1.2.2 The Artfull Strategy makes it clear that in order to develop quality artistic practice, artists require support to produce art of a high aesthetic quality, as well as support to develop skills to make this practice accessible to a variety of participants, including those who may be particularly vulnerable.
- 1.2.3 There is a growing body of evidence to suggest that the arts can have a positive effect with respect to the care, treatment and support available to those experiencing mental health problems. Indeed, in 2002 the *British Medical Journal* made the case for greater spending on the arts to improve public health (Smith, 2002).
- 1.2.4 Staricoff (2004), in the Arts Council England publication *Arts in Health: A Review of the Medical Literature* sought to “strengthen existing anecdotal and qualitative information demonstrating the impact arts can have on mental health” (p4). The findings of this extensive literature review highlight the importance of the arts and humanities on:
 - clinical outcomes;
 - mental healthcare;
 - practitioners; and
 - health service staff morale and job satisfaction.

- 1.2.5 According to Staricoff's literature review, the use of the arts in mental healthcare can help to:
- increase the communication skills of mental healthcare users;
 - improve mental healthcare users' relationships with family and mental healthcare providers;
 - provide people experiencing mental health problems with new ways of expressing themselves; and
 - stimulate creative skills and enhance the self-esteem of people experiencing mental health problems.
- 1.2.6 There are a range of other studies that demonstrate the benefits of arts in mental healthcare. For example, the Scottish Arts Council's evaluation of the pilot Strategic Arts and Health Co-ordinator post in Glasgow recognised the potential of arts activities to contribute to faster, or more lasting rehabilitation from mental health problems (Scottish Arts Council, 2008).
- 1.2.7 The World Health Organisation has identified chronic disease, especially mental health problems, as one of the biggest challenges of this century (Scottish Executive, 2006). In Scotland, research evidence suggests that one in four Scots will experience a mental health problem at some stage during the course of their life (Wilson and Goldie, 2006).
- 1.2.8 Individuals may be affected by mental health problems directly, through experiencing specific symptoms, or indirectly as a friend, partner or carer to someone experiencing mental health problems.
- 1.2.9 These trends illustrate the need for innovative programmes and initiatives that tackle mental health problems. This is recognised by key policy documents such as *Better Health, Better Care*, which recognises the need to do more to enhance, support and improve people's mental wellbeing (Scottish Government, 2007a).
- 1.2.10 *Equal Minds* (2005), a publication produced by the then Scottish Executive to address mental health inequalities in Scotland, identified a number of factors that can promote positive mental health and wellbeing. Several have relevance to the issue of arts and mental health, not least the importance placed on individuals having access to creativity and a place to imagine and practice hopefulness.
- 1.2.11 In recent years there has been an increased policy and legislative emphasis in Scotland on the positive role that the arts can play for mental health and wellbeing. Section 26 of the Mental Health (Care and Treatment) (Scotland) Act 2003 states that access to cultural activity should be provided for all people who have used mental health services.
- 1.2.12 *Scotland's Culture* (Scottish Executive, 2006b) recognises the positive benefits and values of arts participation in promoting wellbeing. It states clearly that culture is "central to the wellbeing of Scotland's citizens".
- 1.2.13 Most recently the Scottish Government's *Towards a Mentally Flourishing Scotland* (Scottish Government, 2007b) consultation document – following on from The National Programme for Improving Mental Health and Wellbeing - identifies the

important role of “cultural...and recreational activities” in improving population mental health and wellbeing. We understand the 2008-11 Action Plan resulting from the consultation will be published towards the end of 2008.

The National Programme for Improving Mental Health and Wellbeing

1.2.14 The National Programme for Improving Mental Health and Wellbeing (herein referred to as the ‘National Programme’) was launched in October 2001. It is central to the Scottish Government’s commitment to improving population mental health and wellbeing, and enhancing social inclusion for those people experiencing mental health problems.

1.2.15 The National Programme has four main aims (Scottish Executive, 2003):

- raising awareness and promoting mental health and wellbeing;
- eliminating stigma and discrimination around mental health;
- preventing suicide and supporting people bereaved by suicide; and
- promoting and supporting recovery from mental health problems.

1.2.16 To support the achievement of these four aims, six priority areas have been identified as those in most need of urgent action. These are:

- improving infant mental health;
- improving the mental health of children and young people;
- improving mental health and wellbeing in employment and working life;
- improving community mental health and wellbeing;
- improving mental health and wellbeing in later life; and
- improving the ability of public services to act in the support of the promotion of mental health and the prevention of mental health problems.

Creative Scotland

1.2.17 It is important to note that the cultural landscape of Scotland is currently changing. In September 2008, the Scottish Government announced that the Scottish Arts Council and Scottish Screen will amalgamate and Creative Scotland, the new organisation, will begin as a company limited by guarantee, with its board of directors in place by April 2009 (Scottish Government, 2008). It is expected that the organisation will mature into a statutory body in 2010.

1.3 The Artfull Strategy

1.3.1 The Artfull Strategy (Scottish Arts Council, 2006) guides the work of the Artfull initiative. The Artfull initiative funds projects focusing on the role of arts and creativity

to address mental health and wellbeing and is one of the strands of the National Programme for Improving Mental Health and Wellbeing.

1.3.2 The Artfull strategy, which sets the context and direction for the Artfull Initiative, responds to the political and legislative focus on mental health, and builds on the body of evidence that indicates a positive link between participation in arts activities and mental health. It sets out four objectives or focus areas:

- to promote increased access and participation in arts activity, especially for those experiencing, or at increased risk of experiencing, mental health problems;
- to develop increased mainstream and inter-agency partnership commitment for arts and mental health projects;
- to support, develop and articulate quality artistic practice in the field of arts and mental health work; and
- to develop a research/evidence base that helps demonstrate and promote the benefits of the arts in relation to mental health and wellbeing.

1.3.3 In seeking to realise these objectives, the Artfull initiative has undertaken a range of different tasks and activities, guided by an Action Plan incorporated in the Strategy. These include:

- the development of website databases and resources;
- two regional seminars (held in October and November 2007);
- funding four pilot projects, supporting two other pilot projects and funding 11 exemplar projects working in the field of arts and mental health;
- a Peer Learning Network of Artfull projects, focusing on mutual learning, evaluation and continuing creative and professional development; and
- developing a rich tapestry of networks with artists and other stakeholders.

1.4 Artfull projects

1.4.1 In 2005-2006, Artfull supported a series of projects set up to pilot the concept of developing specific arts, mental health and wellbeing projects. In addition Artfull made further funding - the Exemplar Project Fund – available. Thirty-three applications for Exemplar funding were received by the deadline of October 2006, and funding was awarded to the 11 successful applicants in March 2007. These exemplar projects received relatively small amounts of funding (between £9,400 and £15,000 each) to provide new opportunities to explore the link between arts and mental health.

Exemplar projects

1.4.2 These projects provided new opportunities to explore the relationship between arts and mental health, and are listed below:

- Artlink Edinburgh and Lothians
- Scottish Storytelling Centre
- Tricky Hat
- Art Angel
- Project Ability
- Horsecross Arts
- Visible Fictions
- Creative Interventions in Health
- Dance Base
- Mindspace
- Bazooka Arts

1.4.3 We have included a brief summary of each exemplar project in the next section. Appendix 1 provides a more detailed overview of each project and the evaluation framework matrix contained in Appendix 2 contains comprehensive information on each project.

Artlink Edinburgh and Lothians (www.artlinkedinburgh.co.uk/)

1.4.4 Artfull funded *Artlink's Becoming Citizens* project, which commissioned an artist to work with 10 people experiencing mental health problems to explore with them their experiences of transition from institutional to community-based care, and their use of community support systems.

Scottish Storytelling Centre (www.scottishstorytellingcentre.co.uk/)

1.4.5 Artfull funded the *Scottish Storytelling Centre's Space for Stories* project, which explored storytelling as a vehicle for personal and community development through group work and one-to-one sessions. Thirty-two participants took part in this project.

Tricky Hat (www.artfull.org.uk/?page_id=41)

1.4.6 Artfull funded the '*What If...?*' project. Ten project participants experiencing mental health problems who are aged 50 and over developed a theatre production which they performed in various venues throughout Scotland.

Art Angel (www.artfull.org.uk/?page_id=22)

1.4.7 Artfull funded *Art Angel's Artists Collective* project, where a professional artist supports 10 participants to create artworks, which are exhibited locally and nationally.

Project Ability (<http://www.project-ability.co.uk>)

- 1.4.8 Artfull funded *Project Ability* to appoint a consultant to carry out research with the project's Trongate Studio's participants to explore how people use the project; how they can be supported to access mainstream arts organisations, and to investigate what the project does well and less well. Around 70 project participants experiencing mental health problems regularly access Trongate Studio. The research is complete, and a copy of the report can be requested from the project.

Horsecross Arts (www.horsecross.co.uk)

- 1.4.9 Artfull funded a *Horsecross Arts* project that trained six trainee drama workers (who are recovering from mental health problems) to deliver drama workshops in mental health settings.

Visible Fictions (www.visiblefictions.co.uk)

- 1.4.10 Artfull funded the second phase of the '*Retreat*' project, which worked with 25 young people to explore issues of isolation, withdrawal and mental wellbeing. Young people from Glasgow, Paisley and Barrhead worked for six months to create a drama production, '*You're Mental You Are!*'

Creative Interventions in Health (www.creativeinterventionsinhealth.co.uk)

- 1.4.11 Artfull funded a 10 month programme of visual arts workshops facilitated by practising artists with experience of working in a health and social context. We have not been able to establish how many participants took part in this project.

Dance Base (www.dancebase.co.uk)

- 1.4.12 Artfull funded *Dance Base* to extend and expand its outreach programme of dance with nurseries, primary and secondary schools (including children with behavioural difficulties and/or learning disabilities), day centres, stroke rehabilitation groups and tenants associations. The outreach programme aims to improve the general wellbeing of project participants and to demonstrate the benefits of dance in the mental health field.

- 1.4.13 Over the period of their Artfull funding the project worked with the following numbers of individuals:

- 388 nursery school children;
- 391 school pupils;
- 54 youth group participants; and
- 46 adults.

Mindspace (www.aberdeenshire.gov.uk/arts/mindspace.pdf)

- 1.4.14 Artfull funded *Mindspace*, a project that uses visual arts to enhance participants' mental health and wellbeing. Artfull awarded funding to this project – a partnership of Aberdeenshire Council, Inverurie Medical Group, Mental Health Aberdeen, Box Arts

and Wellbeing Agency - to establish formal partnership arrangements before it commenced delivery of the project to participants. Participants have only recently begun taking part in the project, which involves an artist working across rural locations using visual art activities to enhance participants' mental health and wellbeing.

Bazooka Arts (www.bazookaarts.co.uk/index.htm)

1.4.15 Artfull funded *Bazooka Art's Creating Connections* project, which delivered a range of arts workshops, activities and projects, and gave participants the chance to perform and exhibit their work to audiences in the wider community. The project's participants were members of groups in the community that are often isolated or marginalised including older people, people with sensory impairments, people experiencing mental health problems, and people with learning and physical disabilities. The project worked with a total of 549 individual participants.

Pilot projects

1.4.16 The exemplar projects outlined above built on the Artfull pilot projects, which were supported by Artfull to explore the concept of arts as a means of enhancing mental health and wellbeing.

1.4.17 Artfull funded four pilot projects:

- Generation Arts
- Hearts&Minds
- Polyphony
- Artlink Central

1.4.18 In addition, Artfull supported two other pilot projects through its Peer Learning Network:

- Positive Mental Attitudes
- Reachout with Arts in Mind

1.4.19 A brief description of each of these projects is provided below.

Generation Arts (www.artfull.org.uk/?page_id=26)

1.4.20 *Generation Arts* received Artfull funding to work with five agencies to increase the participation of older vulnerable people in creative arts.

Hearts&Minds (www.heartsminds.org.uk)

1.4.21 Hearts&Minds received Artfull funding to attend and contribute to Peer Learning Network meetings.

Polyphony (www.polyphony.org.uk)

- 1.4.22 Artfull provided funding for research into the effectiveness of *Polyphony* in working with people experiencing mental health problems.

Artlink Central (www.artlinkcentral.org)

- 1.4.23 Artlink Central received funding from Artfull to develop an arts project working with offenders in Cornton Vale Prison. This provided music, drama and creative writing activities to vulnerable participants to improve their confidence, self-esteem and life skills before their release from prison. Artlink Central has evaluated this project, but the results of this evaluation are not yet publicly available.

Positive Mental Attitudes (www.positivementalattitudes.org.uk)

- 1.4.24 Positive Mental Attitudes did not receive any funding from Artfull, but did attend Peer Learning Network meetings.

Reachout with Arts in Mind (www.artfull.org.uk/?page_id=29)

- 1.4.25 *Reachout with Arts in Mind* did not receive any Artfull funding but did attend Peer Learning Network meetings.

1.5 The Evaluation

- 1.5.1 The Scottish Arts Council commissioned Blake Stevenson Ltd in March 2008 to evaluate the Artfull initiative.

Aims of the evaluation

- 1.5.2 The main purpose of the research was to robustly evaluate the Artfull initiative as a whole. The evaluation set out to highlight lessons learned, to identify main outcomes and learning and to recommend approaches to ensure these inform the mainstreaming process.

- 1.5.3 The research objectives were:

- to evaluate the clarity and usefulness of the Artfull Strategic Plan and assess the extent to which its aims and objectives were achieved;
- to analyse the development of exemplar projects, against Artfull's aims and objectives, providing an overview of all eleven exemplar projects;
- to evaluate the processes of Artfull (the process of development, management aspects, etc);
- to evaluate the usefulness and effectiveness of individual aspects of Artfull, including the Peer Learning Network and the Artfull web-site;
- to analyse the final outputs and outcomes, reporting on lessons learned and good practice that can inform the mainstreaming agenda;

- to recommend ways in which this learning can be used to inform future approaches;
- to comment on the usefulness of the approach adopted in the Artfull model to other possible applications.

1.5.4 The remainder of our report is structured as follows:

Chapter 2 describes the methodology we used to complete this evaluation

Chapter 3 discusses the findings from the evaluation and draws out key learning points

Chapter 4 sets out conclusions and recommendations.

2. Methodology

2.1 Introduction

2.1.1 This chapter describes the methodology used to conduct the evaluation.

2.1.2 The evaluation was carried out over a number of stages:

- Desk research (to analyse information on funded projects, and the wider Artfull initiative)
- Fieldwork with exemplar projects
 - Preliminary telephone interviews with exemplar projects
 - Visits to exemplar projects
- Telephone interviews with pilot projects
- Interviews with strategic stakeholders
- Analysis and report-writing.

2.1.3 To undertake this evaluation, we interviewed:

- fourteen exemplar project coordinators and staff members;
- twenty-three exemplar project stakeholders;
- nine artists involved with exemplar projects (of a total of 19 artists involved with Artfull);
- thirty-seven exemplar project participants;
- six pilot project coordinators; and
- seven strategic stakeholders (three from the Scottish Government and four from the Scottish Arts Council).

2.2 Limitations of the methodology

2.2.1 It should be noted that there are a number of limitations to the methodology used for this evaluation.

2.2.2 We have experienced a number of difficulties in engaging with the exemplar projects.

2.2.3 In the case of one exemplar project, we could not conduct either the preliminary interview or further fieldwork, as the staff member who was responsible for its

delivery was unobtainable due to long-term sick leave. Despite numerous attempts we were unable to make contact with any other representatives of the project.

- 2.2.4 All other exemplar projects participated in the preliminary telephone interviews. However in three cases we experienced difficulties in organising and undertaking further fieldwork (including interviews with artists, project stakeholders and project participants) largely as a result of not receiving details of the appropriate people to speak with regarding their project. In a small number of cases projects appeared reluctant to pass on contact details of artists and project stakeholders to us. Other difficulties that prevented us from arranging further fieldwork included project staff members, artists and stakeholders moving on and losing contact with the project.
- 2.2.5 However it is important to note that eight of the projects were very helpful and we experienced no difficulties in undertaking further fieldwork with them.
- 2.2.6 The fact that this is a final evaluation (rather than an ongoing evaluation process built in from the outset of the programme) is another limitation. Ongoing evaluations have the benefit that data can be collected from the outset, which can establish a baseline against which projects' performance can be measured at regular stages. For example, if an ongoing evaluation had been used to evaluate Artfull, data collected by exemplar projects could have shown changes in participants' mental health and wellbeing over time, or whether there is increased access to the arts among people experiencing mental health problems and so on. Final evaluations, on the other hand, rely on participants and stakeholders recalling information after some time has passed, and it is difficult to assess change over time without establishing a baseline. However, it should be recognised that an ongoing evaluation would also have had constraints and would not necessarily have avoided the existence of gaps in data. We also recognise that final evaluations have benefits - the fact that time has passed at the point the final evaluation is conducted can provide a better sense of longer-term impacts and outcomes.
- 2.2.7 We feel it is likely that the fact this is a final evaluation has contributed to our difficulties in communicating with projects, arranging to meet with project participants and obtaining contact details for external project stakeholders, as in some cases some time has passed since the end of the Artfull-funded projects and both participants and project stakeholders have moved on. Participants moving on has also limited our ability to assess possible long term impacts.

2.3 Desk research

- 2.3.1 In order to better understand the context for the evaluation, and to review progress to date, we undertook a process of desk-based research at the outset. We analysed information produced by exemplar projects in relation to their Artfull funding, including application forms, monitoring reports, and self-evaluation reports.
- 2.3.2 Our desk research informed the design and population of a matrix using this information, which is included at Appendix 2. Further information gathered from our fieldwork with exemplar projects was also fed in to the matrix.
- 2.3.3 In addition we conducted desk research to gather information on the wider Artfull initiative including the use of the Artfull website, the Peer Learning Network, and the two regional seminars held as part of the initiative.

2.4 Fieldwork with exemplar projects

Preliminary interviews with exemplar projects

- 2.4.1 We carried out telephone interviews with a representative from 10 of the 11 exemplar projects (it was not possible to speak with a contact from one project due to their long-term sick leave).
- 2.4.2 The purpose of the interviews was to build on the information we gathered from the desk-based research and gain further insight into the work undertaken by projects as a result of Artfull funding. The interview schedule used to guide the interviews is included in Appendix 3.

Further fieldwork with exemplar projects

- 2.4.3 We carried out further fieldwork with ten of the eleven exemplar projects, through a combination of visiting projects and conducting face-to-face interviews, and carrying out telephone interviews.
- 2.4.4 During visits to projects we carried out interviews with project participants wherever possible. In total we spoke to 37 project participants.
- 2.4.5 We also interviewed 14 exemplar project coordinators and staff members who had input into the Artfull funded projects. Where they were still involved with the project we also interviewed nine artists (of a total of 19 artists involved with exemplar projects).
- 2.4.6 The interview schedule used with project staff is included at Appendix 4 and the schedule used with participants is at Appendix 5.
- 2.4.7 Where possible we conducted interviews with external stakeholders who were involved with exemplar projects. These project stakeholders included practitioners and support workers in the health service, local authorities and voluntary organisations. However in some cases we did not receive contact details of external stakeholders from staff in exemplar projects, and in other cases it was not possible to reach the stakeholders named by the projects. In total we interviewed 23 project stakeholders, and the schedule used for these interviews is included at Appendix 6.

2.5 Interviews with pilot projects

- 2.5.1 We conducted a telephone interview with each of the six pilot projects included in the Artfull initiative (*Generation Arts; Hearts&Minds; Positive Mental Attitudes; Polyphony; Reachout with Arts in Mind; and Artlink Central*). The interview schedule is included at Appendix 3. The information we gathered through these interviews was analysed alongside information from the exemplar projects and informed our findings and conclusions.

2.6 Interviews with strategic stakeholders

- 2.6.1 In addition to external stakeholders involved at a project level (herein referred to as 'project stakeholders') we conducted a series of face-to-face and telephone interviews with three senior officials from the Scottish Government and four strategic managers from the Scottish Arts Council (relevant people who were identified by the steering group for the evaluation, herein referred to as 'strategic stakeholders'). These interviews with strategic stakeholders provided a clear understanding of the strategic context for the Artfull initiative and the wider arts and mental health agenda.
- 2.6.2 In addition, we explored with these officials/managers the way forward in relation to this type of activity, and how the activity could be mainstreamed (into practice and policy) when the current projects come to an end.
- 2.6.3 The list of strategic stakeholders we interviewed is included at Appendix 7, and the schedule used to guide these discussions is included at Appendix 8.

2.7 Analysis and report-writing

- 2.7.1 Upon completion of the desk research on exemplar projects and preliminary telephone interviews with project representatives, we analysed the information gathered to date and prepared an interim report.
- 2.7.2 Once all strands of the desk research and fieldwork were completed we analysed all data gathered from desk research and fieldwork undertaken during the evaluation process in order to prepare this report.

3. Findings

3.1 Introduction

3.1.1 Whilst much of our research was based around fieldwork with individual projects, the overall purpose of this evaluation was to understand how effective the initiative as a whole has been. Our findings, therefore are presented according to a number of key themes, outlined below, which we agreed with the Steering Group at the outset of the work:

- Effectiveness of the Artfull strategy: this section discusses the extent to which the Artfull strategy achieved what policy makers had intended when the strategy was developed.
- Legacy: this section assesses the legacy of Artfull beyond the lifetime of projects.
- Key achievements of Artfull, and barriers to achievement, both for projects and the Artfull initiative as a whole.
- Partnership working: this discusses how effective partnership working has been at the project and strategic levels.
- Management of the initiative and support mechanisms. We discuss the effectiveness of the management of the initiative and the support mechanisms that were offered to funded projects in this section.
- Artfull's impact on the organisational culture (values, structures, working practices and so on) of funded projects and their partners.
- Self-evaluation: we discuss the approaches that funded projects took to evaluating their own work.
- The Artfull model: we discuss the strengths and weaknesses of Artfull's approach and its transferability to other situations or client groups.
- Mainstreaming: in this section we discuss the extent to which lessons learned and approaches developed through Artfull with respect to arts and mental health projects have been mainstreamed.

3.1.2 Based on our findings, we identify learning points of relevance to future arts in health work when discussing each theme.

3.1.3 Our findings incorporate information gathered from all stages of the evaluation and include the views of exemplar and pilot project staff, participants, project stakeholders (including practitioners and support workers in the health service, local authorities and voluntary organisations involved in the delivery of projects) and strategic stakeholders (senior officials from the Scottish Government and strategic managers from the Scottish Arts Council).

3.2 Effectiveness of the Artfull strategy

- 3.2.1 A key component of the evaluation was to determine whether the Artfull strategy itself, which provided the driver for the Artfull initiative, achieved what was intended by policy makers when the strategy was originally devised.
- 3.2.2 As described in Chapter 1, the Artfull strategy 2006-08 sets out four aims for the Artfull initiative.
- 3.2.3 During the course of our research we assessed the effectiveness of the Artfull strategy, and the extent to which each of the four aims has been met. We address each of these aims in turn in the next section, but return to the extent to which the strategy has been implemented in our final chapter containing our conclusions and recommendations.

Aim 1: To promote increased access and participation in arts activity

- 3.2.4 Aim 1 is to promote increased access and participation in arts activity, particularly for those suffering from, or at increased risk of experiencing mental health problems.
- 3.2.5 There are two strands implicit in this aim: to improve access for those who experience mental health problems and to increase access to the arts among the general population.
- 3.2.6 The majority of projects focused specifically on those experiencing mental health problems, rather than undertaking activity which would have resulted in them widening access to a wider community. Subsequent discussions with strategic stakeholders suggested that as the initiative progressed the focus on the wider population has become greater.
- 3.2.7 Two projects, however, worked specifically with people from the wider community, involving participants who had not necessarily experienced mental health problems. Both of these projects included work with young people, and one of the projects also worked with older people. This fits with the Scottish Government's National Programme for Improving Mental Health and Wellbeing, which identifies improving mental health among children and young people, and older people, as priority areas.
- 3.2.8 The findings of this evaluation indicate that the extent to which the initiative increased access and participation in the arts beyond the very direct target audience of the projects funded is questionable. A small number of the projects had some success in influencing the way in which partner agencies, such as the NHS or local authority, use the arts to support people and as such it could be argued that this will ultimately lead to a wider community of people having access to the arts, but this is likely to be a longer term outcome of the initiative and not one which can be fully evidenced at this stage.

Aim 2: To develop increased mainstream and inter-agency partnership commitment for arts and mental health projects

- 3.2.9 The strategy's second aim is to increase inter-agency commitment for arts and mental health projects, with a view to having this approach adopted by mainstream

agencies and policymakers such as the NHS, Scottish Government and local authorities.

- 3.2.10 Whilst most of the projects funded through the Artfull initiative worked in partnership to deliver project activity, there is only limited evidence of them succeeding in influencing the way that these external agencies operate, or of having influenced their organisational culture in relation to using the arts to address mental health.
- 3.2.11 Of the 11 exemplar funded projects, we found evidence that five exemplar projects have had an impact on mainstream practice in relation to arts and mental health.
- 3.2.12 One project worked in close partnership with the local NHS, which demonstrated its buy-in to the concept that arts promote positive mental health and wellbeing at all levels through encouraging their nursing staff to use arts in their day-to-day work with people experiencing mental health problems. The value and impact of this work is fully recognised and supported by NHS managers in that particular health board.
- 3.2.13 Another two projects that worked closely with the local NHS were successful in raising awareness of the values of arts initiatives in mental health among NHS staff. Project stakeholders from the NHS commented that involvement with the projects allowed them to see the potential of the arts in enhancing mental health and wellbeing and as a result they are now more likely to consider arts activities as part of an NHS service user's treatment.
- 3.2.14 One project had a direct influence on the way in which local authority staff viewed arts and mental health initiatives. Local authority staff commented that involvement with the project had raised their awareness of the potential benefits that arts activities can have on participants' mental wellbeing.
- 3.2.15 Another project used Artfull funding to develop a formal partnership between the local authority, NHS and voluntary sector to work with members of the community experiencing mental health problems in a rural area. The agencies involved worked closely together to develop a partnership agreement that ensures they are working towards common goals, allowing participants to access arts activities that they would not have been able to take part in were it not for joint working between the agencies involved.

Aim 3: To support, develop and articulate quality artistic practice in the field of arts and mental health work

- 3.2.16 Aim 3 sets out Artfull's commitment to support projects working in the field of arts and mental health to develop quality artistic practice and it is clear from our discussions with strategic stakeholders that ensuring a high standard of artistic practice was considered to be a key component of the Artfull strategy when it was first developed.
- 3.2.17 Unlike some other mental health projects which had been funded in the past, the use of professional artists in delivering support to participants in the Artfull projects was considered to be key by strategic stakeholders.
- 3.2.18 We found clear evidence that artistic practice has been developed through the initiative. For example, we found that artists participating in the projects have had opportunities to develop the quality of their artistic practice through working with

people experiencing mental health problems, for example through helping others to develop their skills and by developing their own practice alongside participants.

- 3.2.19 Exemplar project and project stakeholders emphasised the importance of using professional artists, high quality approaches and high quality materials to ensure that artistic practice is maintained whilst widening access.
- 3.2.20 Project participants' own artistic practice has also been developed through a number of the projects. One project received Artfull funding to run a tutor-led group for artists who were already part of the organisation, which aimed to develop their artistic skills. The project also trained two participants as volunteer peer support workers who went on to deliver art sessions for other voluntary organisations, which also helped them develop their artistic practice.
- 3.2.21 Another project improved the skills of people experiencing mental health problems by training them to lead drama workshops. These trainees then went on to deliver workshops to participants in mental health settings.
- 3.2.22 Both project participants and artists involved in delivering the projects reported opportunities to develop their artistic practice through Artfull.
- 3.2.23 The value of this has been strongly emphasised and is an important consideration in taking forward activity of this nature.

Aim 4: To develop a research/evidence base that helps demonstrate and promote the benefits of the arts in relation to mental health and wellbeing

- 3.2.24 The fourth aim of the Artfull strategy was to develop an evidence base using research and evaluation to demonstrate the effectiveness of arts to enhance mental health and wellbeing. It was intended that self-evaluation undertaken by exemplar projects would contribute to this evidence base.
- 3.2.25 To support this process, 10 of the 11¹ exemplar projects were offered support from Evaluation Support Scotland to help them undertake self-evaluation.
- 3.2.26 It is this final aim of the strategy which we found to have been least successfully achieved.
- 3.2.27 The quality and extent of evaluation activity undertaken by the exemplar projects has been limited. Given their pilot nature, this is disappointing. Artfull funding was intended to test out new approaches to using the arts to address mental health and wellbeing. Without robust evaluation, it is impossible to determine with any certainty whether the models and methods being tried and tested by the projects are effective – be that in relation to the impact they have on their own participants, or as a model which could be transferred to another setting or target group. As a result, this evaluation is based largely on data that we have gathered from project staff, project stakeholders, project participants and strategic stakeholders following completion of the project, rather than data gathered by projects on an on-going basis.

¹ Please note that one project was not offered support from Evaluation Support Scotland as they were commissioning an external consultant to evaluate their project.

- 3.2.28 Four out of the ten projects, which were offered support from Evaluation Support Scotland, did not submit self-evaluation reports to the Scottish Arts Council (despite this being a condition of Artfull funding), and in one case an exemplar project actively resisted undertaking research which sought to determine a link between participation in arts activity and improved mental health. It is their view that this link is very complex to prove given the range of other external factors that could also impact on the individual.
- 3.2.29 It is difficult to establish why robust evaluative data was so lacking and we believe that the reasons may be explained by a combination of factors:
- insufficient experience on the parts of some projects in conducting self-evaluation;
 - a lack of commitment to the process of evaluation and a lack of understanding of the importance of it within the Artfull initiative;
 - resistance to undertaking evaluation activity based on the project's belief that it conflicted with the artistic process; and
 - a lack of enforcement of contractual evaluative requirements on the part of the Scottish Arts Council.
- 3.2.30 Surprisingly, given the first point above, there was partial take-up of the one-to-one support offered by the Scottish Arts Council through Evaluation Support Scotland, with six exemplar projects accessing the one-to-one support offered. Two of these six projects subsequently submitted a final monitoring report and self-evaluation report.
- 3.2.31 Some of the exemplar projects undertook some form of self-evaluation, most often by seeking qualitative feedback from participants about their experience of using the project. This provides anecdotal evidence of participants' views of the projects. However, this is likely to be of limited value in establishing the specific benefits of arts activities on mental health, given that projects generally have not established a baseline of project participants' mental health and wellbeing on joining the project that can be used to track changes in participants' mental health and wellbeing over time.
- 3.2.32 During the evaluation we identified one project's approach to evaluation as an example of good practice. This project uses two well-recognised tools to assess participants' mental health and wellbeing: the Warwick-Edinburgh Mental Wellbeing Scale, which measures aspects of positive mental health; and the Multidimensional Health Locus of Control Scale, which measures perceptions about control over health outcomes. The project uses these tools at two points: before participants take part in the project, and on participants' completion of the project. This will be useful in measuring the distance travelled by participants (and hence whether their mental health has improved or worsened during their participation in the project). The project also plans to commission an external evaluation in order to further assess its impact. This project has only recently begun delivering its activities to project participants, so it has only gathered baseline data to date.
- 3.2.33 Although Artfull has had less impact on developing an evidence base on the benefits of the arts on mental health than was intended, there are clear lessons to be learned from this. A clear commitment to evaluation should be established with projects from

the outset, and robust methods to gather participant data and measure this over time should be put in place for future initiatives of this kind.

Learning points - effectiveness of Artfull strategy

- In order to promote access and increase participation in the arts among the wider community we feel it would have been interesting if exemplar projects had taken a wider approach to participation in activities rather than tending to focus on people who have experienced mental health problems.
- We feel projects should have been encouraged to place more emphasis on developing partnerships and working with mainstream agencies in order to influence mainstream agencies' commitment to arts and mental health.
- We have found that use of professional artists within exemplar projects has been useful in terms of developing their artistic practice in working in the field of mental health, and also to develop participants' own artistic practice.
- We feel that greater emphasis should have been placed on self-evaluation, linking this closely to funding milestones. Discussions with projects which did not carry out self-evaluation should have taken place and further support offered. The example of one exemplar project using tools to measure participants' progress is a useful example of how to undertake evaluation to build up an evidence base of projects' effectiveness (details are provided in section 3.2.32).

3.3 Legacy

Longer-term impact on Organisations that delivered Exemplar Projects and Partners

- 3.3.1 We understand that the Scottish Arts Council intended Artfull to leave a legacy that changed the way in which organisations that delivered exemplar projects and project stakeholders used the arts to improve mental health and wellbeing, particularly by increasing mainstream and inter-agency partnership commitment.
- 3.3.2 There is certainly some evidence that Artfull has changed the way in which many stakeholders view the potential role of the arts in improving mental wellbeing, and has led to an increase in partnership working between exemplar projects and stakeholders.
- 3.3.3 The legacy of some of the funded projects and their delivery partners includes the following:
- The work carried out by four projects has resulted in increased awareness among project stakeholders, including practitioners and support workers in the health service, local authorities and voluntary organisations, of the positive impact of the arts on mental health and wellbeing, thereby increasing support for this type of project among project stakeholders. In three cases, this has resulted in continued funding from these stakeholders. In another case, project stakeholders have

expressed a willingness to fund future work, but this depends on the availability of resources.

- Six projects commented on the creation of new, mutually beneficial partnerships that have led to further opportunities for joint working and/or successful joint applications for funding that have allowed the project to continue.
- The experience of delivering the project will improve the delivery of future projects with this client group.
- For six projects, Artfull funding allowed them to pilot ideas for projects and gather evidence of their impact providing them with useful data with which to approach mainstream agencies and potential future funders.

Legacy for Artfull participants

3.3.4 Artfull intended its exemplar projects to have a lasting impact on the participants they work with by improving their mental health and wellbeing, and helping them to recover. We examined the impact of Artfull projects on participants, by gathering data directly from participants, project staff and project stakeholders, and by reviewing information contained in reports that exemplar projects submitted to the Scottish Arts Council.

3.3.5 The vast majority of participants felt that they gained benefits by taking part in Artfull projects. According to project staff, project participants and project stakeholders we consulted during this research, the positive impacts of Artfull projects on participants include the following:

- Enhanced mental health and wellbeing (it should be noted that not all participants experienced mental health problems, but felt that taking part in Artfull projects had a positive impact on their general wellbeing).
 - For example one participant commented that if they were having a “*down day*”, once they had attended the project they would “*come out feeling great*”. Another commented that the “*positive energy built up during the sessions filters through into the rest of my week.*”
 - A project stakeholder gave an example of project participants in one project who are encouraged to attend other arts projects in the community consequently requiring to have no further contact with mental health services as a result.
- Improved aural, verbal and written communication skills – as one project stakeholder said: “*those initially withdrawn and reticent increased their ability to communicate.*”
- Increased self-confidence. Comments from participants we spoke to included:

“the project has very much helped promote my self-esteem and confidence through being challenged creatively and through a sense of wellbeing”

“I gained more confidence”

- Enhanced sense of self-worth – participant comments included:

“I felt valued”

“the drama group offers me something no other mainstream service can. There is an instant sense of self worth and value”

- Increased access to the arts and understanding of artistic practices. Participants we spoke to commented:

“taking part has encouraged me to be more active in artistic activities and given me lots of new skills”

“I have been able to work on a lot of projects, so I have used different techniques and developed my skills”.

- Opportunities to develop artistic practice. For example one project took the decision to implement an improved system of personal development planning to support participants to develop artistic skills. The project will now keep a written record for each participant and hold regular meetings to review progress and set goals, both in terms of artistic practice and in developing social skills.
- Reduced levels of stress and anxiety.
- Improved social skills and decreased social isolation. One project organises creative retreats for its participants. One participant we spoke to commented that the retreats *“help me to mix with others”*.
- Improved life skills, including reliability, regular attendance and working as a group.
- Increased employability skills. One project trained a number of participants as peer support workers, and a project staff member commented during interview that this has brought them to the point that *“they feel confident that they are skilled workers.”*

3.3.6 However, in one case, project staff and participants did not feel the Artfull project had had a particular impact on participants. One participant at that project commented that *“I was happy to take part but I wouldn’t say it has had any impact on me.”* However, it is difficult to know if this assessment is accurate and more robust evaluative measurement tools, measuring changes in wellbeing over the course of a project may have suggested otherwise.

3.3.7 Despite this one negative example, the impact of Artfull projects on project participants appears to have been overwhelmingly positive. However, project stakeholders, project staff and participants commented on the importance of continued involvement in arts projects to ensure these impacts are sustained. As one participant commented: *“I feel my health suffers when projects end and there is no tangible new project to look forward to. Being valued and supported creatively is invaluable!”*

- 3.3.8 Many projects supported participants to move on to other arts-based activities which, as the above demonstrates, is important to help participants sustain the short-term benefits they gain from this activity. One project stakeholder commented that continued involvement in these projects could result in decreased contact with mental health services. However, there is a danger that participants can become involved in a series of short-term projects without making significant long-term progress in their lives. It is important, therefore, to examine the long-term impact of Artfull on participants, and the extent to which projects were actively involved in assisting project participants in their recovery.
- 3.3.9 We found three examples where participants in Artfull projects had made significant long-term progress by moving on to employment. At least one of these participants attributed this directly to the confidence he gained through Artfull.
- 3.3.10 However, it is our sense that some projects placed a greater emphasis on helping participants to recover than others. Participants valued the projects greatly and gained notable benefits, but at the point we consulted with them the majority did not feel able to comment on the longer-term impact of the project on them. Without more robust, long-term evaluation being undertaken, it is difficult to determine the lasting impact of exemplar projects on participants, beyond the positive short-term impacts.
- 3.3.11 In general, it is our sense that it would be beneficial for projects to do more to help participants to utilise the confidence they gained through Artfull and to move on in their lives more widely, for example into education or employment.

Learning points – legacy

- Exemplar projects will use the experience of their Artfull-funded work to develop their artistic practice and enhance similar projects they run in the future.
- By working closely together, several exemplar projects have increased awareness among project stakeholders of the potential benefits of art for mental health. This has laid the foundations for future partnership working.
- Exemplar projects had several positive impacts on participants, but it is unclear whether these will be sustained without on-going support for participants and long-term, robust evaluation.

3.4 Key achievements of Artfull, and barriers to achievement

- 3.4.1 Each exemplar project outlined its aims, objectives and intended outcomes in their application form. Further details of these are included in our matrix (Appendix 1).
- 3.4.2 We analysed the extent to which the aims, objectives and outcomes of Artfull have been achieved, both those set by individual projects, and across the Artfull initiative as a whole. In addition we also identified where barriers to achieving aims, objectives and outcomes were faced.
- 3.4.3 Considering the projects as a group, the aims, objectives and outcomes set by the exemplar projects have largely been met and it is fair to say that at individual project level there have been some key achievements.

- 3.4.4 That said, the aims, outcomes and objectives set out in projects' applications for Artfull funding were largely vague and lacked clarity. In our view it would be desirable to see much more clarity of purpose, and more clearly defined targets and outcomes.
- 3.4.5 In the next section we highlight some of the key achievements from across the exemplar projects.

Key achievements and good practice

- 3.4.6 During interviews with project staff and delivery partners we identified a range of achievements and examples of good practice. These included: the use of peer support workers to deliver projects; using professional artists to ensure high quality artistic practice; seeking specialist input from mental health organisations to inform the approach to mental health and wellbeing; and partnership working to bring mainstream agencies on board to develop and deliver projects.
- 3.4.7 We have drawn out a selection of good practice examples and achievements in the following paragraphs.
- 3.4.8 One project trained a number of participants as peer support workers who delivered art sessions for other voluntary organisations. Another project trained six participants as drama workers, and supported them to deliver a programme of drama workshops in mental health settings. Projects such as these provide good practice examples of ways in which participants are encouraged to develop skills and move on from projects, either on to mainstream voluntary opportunities or employment, which is an important stage in the recovery process.
- 3.4.9 One project highlighted its approach to working with people experiencing mental health problems as good practice. All of this project's participants interviewed as part of this evaluation noted that they liked the fact the project was different from clinical-based projects they had taken part in before, as they felt the focus was on developing their artistic skills rather than the fact they experienced mental health problems. This approach helps to address the stigma issues around mental health problems. A project staff member noted that using highly specialised project staff and professional artists who have high quality artistic practice (which allows participants to develop their own practice to a high standard) and are also skilled in working with people experiencing mental health problems, is key to their approach.
- 3.4.10 Another project received similar praise from participants and project stakeholders - participants valued being treated as arts professionals, rather than people experiencing mental health problems.
- 3.4.11 A number of the projects funded by Artfull had no background in the field of mental health and wellbeing but through participating in the Artfull initiative have taken steps to develop their knowledge and understanding of these issues and used this to inform the delivery of their Artfull project. For example one exemplar project, which had not previously undertaken work in the field of mental health, sought advice and input from various mental health organisations in order for it to work with people who may have experience of mental health problems, and to be able to explore mental health problems through art.

- 3.4.12 In our view one project in particular demonstrated excellent practice in relation to partnership working. The project brought together partners from a local authority, a voluntary organisation working in the field of mental health and an NHS health centre to deliver a project of a scale and quality that they felt they would be unable to achieve individually in the rural area in which they are based. The partners have employed a full-time artist to work with participants in three local 'hubs' (one health centre and two separate venues belonging to a voluntary organisation) with central project management support.
- 3.4.13 The partners involved in this project feel that it is working effectively to date. The development of a robust partnership agreement that clearly sets out each partner's roles and responsibilities, and ensures that the partners are working towards common goals is seen as key to effective partnership working. This project has only recently begun to deliver workshops to participants, but further lessons regarding partnership working are likely to be identified as the project continues.

Barriers to achieving aims, objectives and outcomes

- 3.4.14 In undertaking the evaluation we identified a number of barriers experienced by projects which impacted on the extent to which they achieved their aims and objectives.
- 3.4.15 The premise behind one exemplar project's Artfull-funded work was to examine ways to enable participants to move on from the project, as part of the overall development of the organisation. However the actual research which was carried out took a different direction and focused on the future development of the project (but very much with current participants remaining part of the organisation). This may have resulted from changes in personnel. We feel this represents a missed opportunity, as there is a body of evidence that indicates that enabling participants to access mainstream opportunities is an important step in the recovery process. Indeed the project's application for Artfull funding stated it wanted the organisation to develop 'as a stepping stone to mainstream artistic opportunities rather than an end in itself.'
- 3.4.16 One project noted that a delayed funding decision led to a reduced timescale to carry out the work; however they still achieved all aims and objectives so it is not clear the extent to which this actually was a barrier in practice.
- 3.4.17 For one project in particular it is difficult to gauge the extent to which they achieved their aims and objectives as there was a lack of engagement with the Artfull process, including failure to submit self-evaluation or final monitoring reports and a general lack of communication with the rest of those involved in Artfull.
- 3.4.18 Staff members from a number of projects commented on the short-term nature of funding, suggesting that it is difficult to achieve major impact on mental health and wellbeing over such a short period of time. In addition, one project staff member commented that funding short-term projects in the field of mental health could be problematic, as discontinuing a project might have a negative impact on project participants' health.
- 3.4.19 These final comments suggest a discord between what projects saw as the purpose of Artfull, and what strategic stakeholders saw the initiative doing. Projects' focus seem to be on ensuring the continuation of their project activity through the

continuation of funding from an external source. Strategic stakeholders in the initiative, however, were clear that projects were being funded to run pilot activity and test its effectiveness as a model for future application across a wide range of settings. Artfull was never intended to be a long-term source of funding to the organisations.

- 3.4.20 Our fieldwork with projects highlighted a number of key achievements and examples of good practice, including providing professional artists to support participants to develop their artistic skills, training participants as peer support workers, and developing strong partnerships with mainstream agencies. However we found that some projects experienced barriers to fully achieving their aims and objectives such as the timescale to carry out the work and changes in personnel. In some cases it is difficult to fully gauge the extent to which projects met their aims and objects due to a lack of information provided by projects.

Learning points - key achievements and barriers to achievement

- At the point of projects applying for funding, it would have been useful for greater clarity in relation to setting aims, objectives and outcomes, with projects setting more clearly defined targets and milestones in future.
- There appears to have been a disparity between projects' perceptions that the short-term nature of funding limited how much they could achieve, and strategic stakeholders' views that Artfull was never intended to be a source of long-term funding. Projects which received Artfull funding should have been given more information regarding their role in piloting approaches to art and mental health.
- Given the difficulties experienced during the evaluation in terms of gauging the full extent of projects' achievements, it appears there is a need for improved mechanisms to gather, record and report information on projects' impact.

3.5 Partnership working

Project-level partnership working

- 3.5.1 One of Artfull's strategic aims was to develop increased mainstream and inter-agency partnership commitment for arts and mental health projects. We examined projects' partnership working in order to assess the extent to which projects developed partnerships with external agencies and the extent to which these partnerships influenced mainstream provision of mental health services.
- 3.5.2 Most projects have employed partnership working at a local level, with varying levels of involvement among external partners. In some cases, exemplar projects successfully influenced the way in which partners work.
- 3.5.3 For example, Artfull funding enabled one project to continue to develop its partnership with a local mental health organisation, which has further strengthened this relationship and has also enabled them to develop relationships with two local authorities.

- 3.5.4 Another project was highlighted as a good example of partnership working in terms of the partnership it developed with the local NHS. NHS staff were involved in initially establishing and developing the project as a means to reducing social isolation among people experiencing mental health problems. This partnership is successful because the local NHS staff have bought in to the idea that arts have a positive impact on mental health and wellbeing, and there is now a culture among nursing staff working with people experiencing mental health problems of using arts in their day-to-day work. The project has also benefited from the support of local NHS managers who recognised the impact of the work on project participants, and have overcome their initial scepticism about the value of this type of activity.
- 3.5.5 Projects commented that successful local partnerships resulted from developing partnerships over a period of time, ensuring regular contact and updates, and clearly defining each partner's roles and responsibilities.
- 3.5.6 Another project staff member we interviewed for the evaluation commented that their local partnerships, both with mental health and non-mental health projects, were effective as the groups shared their ethos that people experiencing mental health problems should be supported to develop skills and integrate into the wider community.
- 3.5.7 Whilst projects have successfully developed a network of local partnerships, the extent to which exemplar projects increased mainstream and inter-agency partnership commitment for arts and mental health projects is more limited.

Strategic partnership working

- 3.5.8 Partnership working was also a key focus at a strategic level. When the Artfull strategy was initially conceived, it was as a joint initiative between the then Scottish Executive's Tourism, Culture and Sport Group, the then Scottish Executive's National Programme for Improving Mental Health and Wellbeing, and the Scottish Arts Council.
- 3.5.9 Strategic stakeholders recognised that without partnership commitment, there was little chance of this agenda being mainstreamed.
- 3.5.10 In the early days, commitment to the process was solid. However, as the initiative has progressed, whilst commitment to the aims and ambitions of Artfull is still there, direct input from partners is on hold pending the results of this evaluation.
- 3.5.11 The Steering Group for the initiative remains committed, but it is clear that individuals participating in this forum can only achieve so much on their own.
- 3.5.12 There is a sense from some strategic stakeholders we spoke with that there needs to be more input and impetus from senior staff in both the Mental Health and the Culture and Policy Divisions at the Scottish Government to help ensure this approach is mainstreamed.
- 3.5.13 We spoke with a representative of the Culture Policy Division who was clear that integrating the arts and mental health was an important policy priority and was open to strengthening dialogue with the Scottish Arts Council in relation to the best way forward in relation to mainstreaming.

3.5.14 In taking this work forward, there needs to be greater clarity about how government can help to create the right conditions for this work to flourish, and ensure a clear way forward for real mainstreaming to happen. We understand that the Scottish Arts Council and Scottish Government will consider this issue on the back of this evaluation.

Learning points – partnership working

- There are some examples of effective local partnership working, and evidence that some practice has changed within, for example, an NHS health board or local authority.
- Projects commented that successful local partnerships resulted from developing partnerships over a period of time, ensuring regular contact and updates, and clearly defining each partner's roles and responsibilities.
- At the national level, the Scottish Arts Council and Scottish Government have been fully committed to Artfull but the extent to which the initiative has led or is now leading to increased inter-agency working remains unclear at this stage and it is vital that agreement is reached on the way forward soon.

3.6 Management of the initiative and support mechanisms

- 3.6.1 In addition to assessing the impact of the initiative, we were also asked to consider the effectiveness of the management of it and the support mechanisms that were offered to funded projects. In addition, we evaluated management and communication processes among projects as these are factors which often contribute to projects' success in achieving their aims and objectives, although it should be emphasised that we did not conduct in-depth evaluations of individual projects.
- 3.6.2 At a project-level we examined management and communication processes including processes for managing project staff, working with participants, and processes to communicate with project staff, participants and project stakeholders. We identified which aspects of management and communication had worked well and less well.
- 3.6.3 We also took an overview of support mechanisms in place within the structures of Artfull. This included the process of communication between projects and the Scottish Arts Council; the Peer Learning Network (as a structured forum for communication among projects, and between projects and the Scottish Arts Council); the use of the Artfull website as a resource and a vehicle to facilitate networking; and two regional seminars.
- 3.6.4 These support mechanisms ensured that projects had access to up-to-date, useful information, and were able to communicate with each other to share good practice and discuss approaches to working with people experiencing mental health problems.
- 3.6.5 We consider each of these support mechanisms in the following sections.

Peer Learning Network

- 3.6.6 The Artfull initiative established a Peer Learning Network (PLN) to bring together exemplar and pilot projects and provide learning events, training, and networking opportunities. The PLN aimed to increase organisations' capacity to develop their practice and to evaluate the impact of their project.
- 3.6.7 The first PLN one-day event took place in March 2007. The eleven exemplar projects were required to attend the PLN workshops as a condition of Artfull funding. Six PLN one-day events took place altogether, which included presentations from organisations working in the field of mental health, health professionals, and arts projects. There were also two self-evaluation workshops run by Evaluation Support Scotland (ESS), and the final session providing projects with guidance on preparing their evaluation reports.
- 3.6.8 The Peer Learning Network provided exemplar and pilot projects with the opportunity to communicate with each other, and with Scottish Arts Council staff involved with the Artfull initiative.
- 3.6.9 It appears that at the time projects felt the Peer Learning Network was a useful resource. Both exemplar and pilot projects commented that they found it useful to meet with other projects and find out what else was going on in the field of arts and mental health. In some cases projects have kept in touch with one another, and in one case two projects have identified an opportunity to work together, dependent on funding.
- 3.6.10 We were provided with some feedback collected from participants at the time of the PLN events. Feedback gathered from participants who attended the third PLN event found that participants' expectations as to what they would gain from the session were fulfilled. One participant commented: "*there was a lot of valuable discussion*" whilst another noted that the session was "*a really good way of...learning from each other*".
- 3.6.11 One project staff member we interviewed commented that they used the PLN as a "*sounding board*" and to share practice, which they found useful as they previously had little experience or knowledge about the mental health and wellbeing agenda.
- 3.6.12 However, on reflection, only one project felt that the PLN had an impact on their day-to-day work, by providing the forum through which contact was made with an important project partner. The remaining projects have found that the PLN has not had an impact on their day-to-day work. For example, one project commented that although it was interesting to learn what other projects were doing, "*I didn't necessarily do anything with it*".
- 3.6.13 It was felt that a number of the events were not relevant to their own work, such as taking part in practical activities, particularly those not related to their own field. One project staff member commented "*I sometimes sat through it and struggled to get the relevance*". However others commented that taking part in other activities helped them to be "*more tolerant*" and promoted "*understanding of the impact of other projects' work*".
- 3.6.14 A number of projects commented that the PLN represented a "*missed opportunity*". For example a pilot project noted that it had been intended to link projects with

'buddies' working in similar fields in order to share good practice, however this did not happen.

- 3.6.15 Not all projects engaged with the Peer Learning Network, and this was the case for one project in particular. The project's staff perceived the purpose of the PLN as trying to '*prove art makes people better*', which they disagreed with as they feel it is not possible to demonstrate this impact particularly over the short-term. The project staff also commented that it was difficult to bring together artists from different backgrounds (such as drama, dance, visual arts *etc.*). Instead they felt it would have been better to bring together artists working on the same art form to discuss what they are doing, to share ideas for practice and working with this client group, and to talk through problems.
- 3.6.16 Representatives of this project also suggested that the obligation to attend the PLN since it was linked to funding was not conducive to producing a useful learning environment.
- 3.6.17 In terms of communication with the Scottish Arts Council, one project commented that it was useful to have monthly, face-to-face contact with Scottish Arts Council staff at PLN events as this provided informal opportunities to discuss issues and gain their input as necessary. Another project noted that they feel there are "*open lines of communication*" with the Scottish Arts Council, both through and outwith the PLN events.

Regional seminars

- 3.6.18 Artfull held two regional seminars, which aimed to raise the profile of work being undertaken in the field of arts and mental health and wellbeing in Scotland. In addition the regional seminars sought to engage with policy makers, funders and other stakeholders.
- 3.6.19 The seminars brought together representatives from the NHS, local authorities, voluntary organisations, and arts organisations. The first regional seminar took place in Perth in October 2007 with the second taking place in Glasgow in November 2007. One hundred and sixty participants attended the first seminar, and 180 attended the second.
- 3.6.20 The programme for the first seminar, entitled '*Art at the Heart of Wellbeing*', included a session on how arts organisations can work in partnership with the NHS, as well as showcasing work carried out by arts projects in the field of mental health and wellbeing.
- 3.6.21 The second seminar was entitled '*Making it Visible: Exploring the role of creativity and imagination in health and wellbeing*'. The programme for the event included presentations from arts organisations and statutory organisations (including the Scottish Government's National Programme for Improving Mental Health and Wellbeing, and NHS Greater Glasgow and Clyde). Participants also took part in workshops delivered by arts organisations to discuss their work in the field of mental health and wellbeing, and by mental health professional discussing how art can be used in the context of health. Participants also had the opportunity to take part in practical arts sessions.

3.6.22 We were provided with feedback from participants who attended the seminars, which was gathered by Artfull following each event. This showed that participants felt the events were useful and informative. 81% of the 32 participants who provided feedback at the second event, rated the seminars as “*excellent*”. Comments included that the seminar “*reminded (the participant) of the therapeutic effect of art in the community*” and that the opportunity for “*networking and hearing others’ experiences (is) interesting, useful and enjoyable*”.

3.6.23 On the basis of this feedback it appears that participants found the two regional seminars to be a useful resource.

Artfull website

3.6.24 The Artfull website (www.artfull.org.uk) was first developed in 2005. It was redeveloped in order to improve accessibility during 2007 and was relaunched in October 2007. The website contains information on what the Artfull initiative is and what it aims to achieve; videos made by each of the exemplar projects describing their Artfull-funded projects; information on the Peer Learning Network, and other news relating to the Artfull initiative. It also provides links to further information and research on arts and mental health.

3.6.25 Statistics regarding usage of the Artfull website between its relaunch (October 9, 2007) and September 8, 2008 are provided below. A ‘pageview’ is defined as the number of times a visitor views a particular webpage.

- Total pageviews: 19,684
- Average pageviews per day: 59
- Total visits: 4494
- Average visits per day: 13.4
- Average pages per visit: 4.4

3.6.26 The 10 most visited pages by pageview (between 9 October 2007 and 8 September 2008) are listed below:

- Homepage: 3727
<http://www.artfull.org.uk/>
- Artfull projects (information about projects supported by Artfull): 1205
http://www.artfull.org.uk/?page_id=5
- Reading room (links to articles and reading material on arts and mental health) : 827
http://www.artfull.org.uk/?page_id=6
- Events (details of upcoming events in arts and mental health): 800
http://www.artfull.org.uk/?page_id=8

- About artfull (information about the Artfull initiative): 673
http://www.artfull.org.uk/?page_id=4
- Exemplar projects (details of exemplar projects): 592
http://www.artfull.org.uk/?page_id=30
- Links (links to other relevant websites): 585
http://www.artfull.org.uk/?page_id=9
- http://www.artfull.org.uk/?page_id=180: 559
- Moving on (information on employment, training and volunteer opportunities in arts and mental health): 479
http://www.artfull.org.uk/?page_id=7
- Pilot projects (details of pilot projects): 433
http://www.artfull.org.uk/?page_id=25

3.6.27 It appears that the website has not been updated for some time, for example the last time information was added to the News section was in December 2007.

3.6.28 One project commented that the opportunity to communicate learning emerging from the Artfull initiative with exemplar and pilot projects, and more widely, through the website “*was never fully utilised*”.

3.6.29 However another project staff member noted that it was useful to have a website dedicated to the Artfull initiative which provided information on the arts and mental health field, and on specific projects.

3.6.30 On the whole it appears that management and support mechanisms across the Artfull initiative could be improved. Projects commented that whilst they found the Peer Learning Network events interesting and informative at the time, they have found that the sessions have had little impact on their day-to-day work since. Projects also noted that they enjoyed meeting other projects and learning about their work, however there has been little contact with other projects outwith the PLN events.

3.6.31 Several projects commented that it would have been useful to have a closer mentoring or buddying system to encourage projects to work together and communicate regularly.

3.6.32 The Scottish Arts Council had contact with projects through the peer learning network, and visited projects on an ad hoc basis such as to address any issues arising. This practice of ad hoc visits is common among all Scottish Arts Council grants programmes, which do not use a formal system of project visits to monitor progress.

Learning Points - management of Artfull and support mechanisms

- We feel that, given the lack of monitoring data that was returned by projects on the forms provided by the Scottish Arts Council, it would have been useful for formal monitoring visits to have taken place to gauge projects' progress.

- Whilst participants found the PLN to be a useful resource at the time, on reflection the majority have found it has had little impact on their day-to-day work.
- Given that projects appreciated the networking opportunities presented by the PLN it would have been good to build on this further. For example, a mentoring system could have been used to foster closer relationships between Artfull projects.
- It might also have been useful to expand PLN events to demonstrate practical usage of the information provided during PLN events, such as how the topics covered could impact on participants' practice.

3.7 Organisational culture

3.7.1 Artfull aimed to influence the organisational culture (values, structures, working practices, processes and so on) of exemplar projects and their partners, in particular by developing increased mainstream and inter-agency partnership commitment for arts and mental health projects.

Impact on exemplar projects' organisational culture

3.7.2 All projects told us that they were already fully committed to using the arts as a tool to improve mental wellbeing, and that involvement in Artfull did not have any impact on their organisational values in this respect. Indeed, a number of projects reported that Artfull activity followed on from previous initiatives they had run with a focus on arts and mental wellbeing.

3.7.3 Nevertheless, there is evidence to suggest that Artfull had some impact on exemplar projects' working practices, particularly through increased partnership working. Six projects reported that involvement in Artfull resulted in an increased level of partnership working, which involved some changes to working practices. These projects felt that this was beneficial, and one felt that it reinforced the importance of involving external stakeholders in projects such as this: "*I rely on [mental health] experts to support the process*". Another mentioned that this increased partnership working was crucial to the success of an application for further funding (from the Big Lottery Fund).

3.7.4 Another project commented that involvement in Artfull increased the organisation's awareness and experience of appropriate approaches to working with people experiencing mental health problems, and artists improved their artistic practice as a result.

3.7.5 One project's organisational practices changed in terms of increased consultation with young people using the organisation, by establishing a young person's forum comprising young people who participated in the Artfull-funded project. The purpose of the forum is to enable young people to contribute their ideas about the future work of the organisation and how young people should be involved.

Impact on partners' organisational culture

- 3.7.6 There is also evidence to suggest that Artfull had an impact on the organisational culture of external partners involved in Artfull projects, including NHS staff, local authority staff and voluntary organisations working in the field of mental health.
- 3.7.7 A common theme reported by projects and project stakeholders (health service practitioners, local authority officers and voluntary sector agencies) was initial scepticism regarding the impact of arts activities on mental wellbeing among health workers (nurses, occupational therapists, support workers and so on) whose service users were taking part in the project. This was overcome by encouraging the health worker to take part in the activities and witness the positive impact participation had on participants.
- 3.7.8 One project commented in its end of project monitoring report that:

“the nurses and psychiatrists have witnessed the benefits of using the arts as a tool to make users of the service less anxious in their everyday lives”

- 3.7.9 Stakeholder comments include the following:

“it improved our awareness of the role of arts in mental health – it lets us see the potential of the service users”

Social Worker

“it didn’t change my outlook because I already had experience of arts projects, but it did reinforce the benefits of arts and creativity on mental wellbeing”

Occupational Therapist

“it provided proof of the benefits of arts in mental health”

Senior Social Worker

“it raised my awareness of ways to work with people with mental health needs”

Local Authority Officer

“it showed we should not limit ourselves – we should be bolder and try new things. Our staff could see the benefits of the arts on our service users”

Occupational Therapist

- 3.7.10 NHS and local authority staff involved with five exemplar projects told us that involvement in Artfull increased their awareness of the benefits of the arts in addressing mental wellbeing issues. Consequently, they are now more likely to commission arts projects or to consider them as part of an NHS or local authority service user’s treatment and/or support.
- 3.7.11 This demonstrates that Artfull had some success in developing increased mainstream and inter-agency partnership commitment for arts and mental health projects.

Learning points - organisational culture

- Six exemplar projects reported an increase in partnership working as a result of Artfull, which made them aware of the benefits of working with a range of partners to deliver projects such as these.
- Exemplar projects increased awareness among project stakeholders (health service practitioners and local authority officers) of the potential benefits of arts on mental health, which led to some changes in working practices in, for example NHS health boards and local authorities.
- Projects often encountered scepticism among project stakeholders, but this was overcome by encouraging the stakeholder to take part in or observe the activities, which let them see the benefits for participants.

3.8 Self-evaluation

- 3.8.1 As noted above, one of the key aims of the Artfull initiative was to establish an evidence base that demonstrates and promotes the benefits of the arts in relation to mental health and wellbeing.
- 3.8.2 Consequently, the Scottish Arts Council expected projects funded by Artfull to self-evaluate their work to gather evidence of the impact it had on their participants, and to submit interim and final monitoring reports. As discussed previously, the Scottish Arts Council facilitated the involvement of Evaluation Support Scotland (ESS) to help the projects undertake self-evaluation.
- 3.8.3 Several projects commented on the ESS sessions delivered at the Peer Learning Network. One project noted that it was *“helpful to break down barriers”* as they felt the concept of evaluation was particularly difficult for some artists to understand at first. Another commented that attending the self-evaluation sessions had a positive impact on their work as they now routinely gather evidence on how participating in arts activities impacts on participants’ health and wellbeing.
- 3.8.4 ESS offered one-to-one support to 10² exemplar projects (pilot projects were not offered this support). Six of the 10 exemplar projects accessed the one-to-one support offered by ESS. Two of the six projects subsequently submitted a final monitoring report and self evaluation report.
- 3.8.5 A range of exemplar projects undertook some form of self-evaluation by collecting feedback from participants and stakeholders. For example, one project is using the Warwick-Edinburgh Mental Wellbeing Scale to gather a baseline of participants’ wellbeing at the beginning of their participation in workshops, and then repeating this after the series of workshops to identify any progress on this scale, which indicates an improvement in mental wellbeing.

² Please note that one project was not offered support from Evaluation Support Scotland as they were commissioning an external consultant to evaluate their project.

- 3.8.6 Another project held an 'Evaluation Day' whereby all participants came together to evaluate the project. The evaluation methods used were creative in order to complement the work carried out by the project, and project staff interpreted participants' creative works to give a written account of their evaluation of the Artfull project. Participants we interviewed for the evaluation commented that taking part in the evaluation day made them feel that their opinions were valued.
- 3.8.7 However, as we have already noted, in general there is a lack of rigorous self-evaluation data to demonstrate the impact of the projects on participants. A number of projects gathered anecdotal evidence on participants' views about the projects, but did not establish the specific benefits of arts activities on mental health over time.
- 3.8.8 The reason for this is perhaps cultural. We found an attitude among some projects that evaluation conflicts with artistic principles, and that it is not possible to evaluate the impact of artistic work. In one case an exemplar project actively resisted undertaking research which sought to determine a link between participation in arts activity and improved mental health.
- 3.8.9 A number of projects did not submit end of project monitoring reports to the Scottish Arts Council, which further suggests ambivalence to monitoring and evaluation. For the future we feel it is important that the Scottish Arts Council (or others involved in delivering this activity) be stringent in ensuring that projects self-evaluate and complete and submit interim and final monitoring reports that include clear and rigorous evidence of the impact their work has.
- 3.8.10 Some projects may need more persuasion to overcome the attitude that evaluation is incompatible with artistic principles whilst others may require additional support to find appropriate methods to evaluate their work.

Learning points - self-evaluation

- It is important that projects carry out rigorous self-evaluation to provide evidence of the impact of the arts on mental health.
- The Scottish Arts Council must ensure that funded projects complete and submit interim and final monitoring reports.
- There is a role for the Scottish Arts Council to play in supporting projects to develop their understanding of the importance of self-evaluation.

3.9 The Artfull model

- 3.9.1 Artfull funded a variety of exemplar projects that use a range of approaches to their work in arts and mental wellbeing. Each exemplar project tailored its delivery model to the client group(s) it worked with and the setting(s) where it operated. This approach was important, as it allowed projects to flexibly meet the needs of their participants and to facilitate their work with stakeholders.

- 3.9.2 This provided a good opportunity to provide an evidence base of the success of the various delivery models used by exemplar projects and to learn which could potentially be transferred to other situations or client groups.
- 3.9.3 Since there is a lack of robust evaluation data it is difficult to draw any firm conclusions about the success and transferability of many of the models of implementation tested through Artfull.
- 3.9.4 The data that we do have suggests that some of the approaches taken by exemplar projects could be transferred to other situations, although this is based solely on the opinions of project staff and project stakeholders, for example:
- projects that worked in secure mental health settings felt that the model they used could be transferred to other secure settings, such as prisons;
 - one project felt that its model of peer learning, where a trainee experiencing mental health problems delivered a drama workshop to participants experiencing mental health problems, could be replicated elsewhere;
 - a project operating in a rural area with a widely dispersed population, is measuring the success of their approach of delivering arts activities at three 'hubs' with central support to identify whether it could be replicated in other rural areas; and
 - a stakeholder involved in a project working with participants with functional mental health problems (such as depression and anxiety) in healthcare settings suggested that the approach could be applied to people with other conditions such as organic mental health disorders (including dementia).

Learning points - the Artfull model

- Project coordinators and project stakeholders often felt that the model their project used could be transferred to other situations and client groups. However, robust evaluation data is required to draw firm conclusions on the transferability of models of working developed by the projects.

3.10 Mainstreaming

- 3.10.1 The Artfull initiative was always intended to be a relatively short-term intervention with a relatively small budget available to fund a series of projects. Its ultimate aim, or rather the aim of the Artfull strategy, however was to fundamentally change the way and the extent to which the arts are considered to be a means of improving mental health and wellbeing.
- 3.10.2 The exemplar and pilot projects supported through the initiative were an opportunity for established organisations to test methods of working in this field. Ultimately, however, strategic stakeholders involved in developing the strategy intended that using the arts to address mental health and wellbeing became an approach adopted by mainstream agencies and policymakers such as the NHS, Scottish Government and local authorities. Consequently, our evaluation aimed to review the extent to which the lessons learned through Artfull have been mainstreamed.

- 3.10.3 Our starting point was to establish what strategic stakeholders understood or meant by mainstreaming, since this can be interpreted in many different ways. It became clear early on that whilst everybody involved was committed to the concept of mainstreaming, there was a lack of clarity surrounding what exactly was meant by this.
- 3.10.4 For the purpose of conducting our research, and following discussions with strategic stakeholders, we have defined mainstreaming in two ways in relation to the Artfull initiative:
- the process of integrating project activity into local and national infrastructures to ensure that this type of activity can continue in the long-term and is not reliant on short-term, piecemeal funding (project-level mainstreaming); and
 - the process of integrating the arts and mental health into mainstream policy and practice (strategic-level mainstreaming)
- 3.10.5 We examine both of these forms of mainstreaming in the next section.

Project-level mainstreaming

- 3.10.6 From our consultation with projects it appears that the majority of projects view mainstreaming primarily as the process of ensuring continuation of funding, even if that funding is short-term. Taking this interpretation, some projects have taken steps to ensure continuation of funding for their Artfull projects. For example, two projects are exploring opportunities for further joint working with the NHS, and a further two projects have successfully applied for long-term funding from the Big Lottery Fund to further explore the potential of this work, with the possibility that the projects will be mainstreamed into local authority activity if successful.
- 3.10.7 In one case it appears that arts and mental health are being integrated into NHS practices. As a result of a partnership between an Artfull-funded project and the local NHS, NHS staff in the area have received training on community drama which they have shared and disseminated among their wider staff teams. There is evidence that nursing staff are incorporating drama into their day-to-day work with people experiencing mental health problems. There have also been workshops and presentations on arts and mental health delivered to nursing students.
- 3.10.8 Across the range of projects funded, it is our belief that the issue of mainstreaming has not been high on projects' list of priorities. They have focused largely on delivering projects well and impacting on the lives of the participants they have engaged with. Some of the stronger projects have managed to make some inroads into changing mindset and practice in other agencies, but these successes have been limited.
- 3.10.9 Clearer messages from the Scottish Arts Council about their aspirations in relation to the wider context may have gone some way to changing projects' behaviour in this respect. An early commitment to mainstreaming efforts might have resulted in greater success.

Strategic-level mainstreaming

- 3.10.10 The Artfull initiative aimed to ensure that arts in mental health was mainstreamed at a strategic level. We examined the extent to which it has achieved this.
- 3.10.11 The lack of a clear and common understanding of what is trying to be achieved in relation to mainstreaming has certainly been a stumbling block and one that we do not believe is yet resolved. All involved are agreed that mainstreaming this important area of work is critical, and it is therefore vital now that those closest to the process start to engage more directly and intensively with relevant policy makers to drive this forward.
- 3.10.12 We identified significant opportunities in relation to mainstreaming – in particular, developments in relation to Creative Scotland; the development of Single Outcome Agreements and their likely impact on community planning processes; and the Scottish Arts Council’s equalities agenda.
- 3.10.13 It is critical that discussions in relation to all of these policy areas incorporate discussion about the arts and mental health. If mainstreaming is to be successful, the set targets and outcomes associated with this activity need to be visible within documents such as the corporate plan for Creative Scotland, Single Outcome Agreements at local level, Community Plans (as these are reviewed) and in considering the way forward for the equalities agenda in the Scottish Arts Council.

Learning points - mainstreaming

- Clearer messages from the Scottish Arts Council about their aspirations in relation to mainstreaming, and early commitment to mainstreaming efforts on the part of projects might have resulted in greater success in this respect.
- To achieve strategic-level mainstreaming, there is a need for all partners involved to define a clear and common understanding of what they want to achieve with respect to this.
- If strategic-level mainstreaming is to be achieved, it is critical that discussions about current policy areas (such as Single Outcome Agreements and the creation of Creative Scotland) incorporate arts and mental health.

4. Conclusions and Recommendations

4.1 Conclusions and Recommendations

- 4.1.1 The Artfull Strategy set out a clear framework for delivering the Artfull initiative starting from the premise, subscribed to by all of the key partners involved, that the arts and creative activity have a significant role to play in improving and promoting mental health and wellbeing – across the population, and not just for those who experience mental health problems.
- 4.1.2 The Artfull initiative which was put in place to implement the strategy aimed to increase participation in high quality arts activity for those people experiencing mental health problems, social exclusion or who are at greater risk of developing mental health problems.
- 4.1.3 The initiative was seen as an opportunity to build on existing work in this area and develop partnerships between arts providers and public sector bodies like the NHS and local authorities at a national and local level which are involved in mental health and wellbeing initiatives.
- 4.1.4 Four specific aims were devised to take this work forward:
- Increasing participation
 - Building partnerships
 - Developing quality artistic practice
 - Developing a research/evidence base
- 4.1.5 This evaluation has explored the extent to which these four aims have been achieved and our conclusions are outlined below. Incorporated into the conclusions are recommendations for taking this work forward.

Increasing participation

- 4.1.6 Overall, we found evidence that Artfull has increased access to and participation in the arts, particularly for people experiencing mental health problems but also for members of the wider community (albeit to a lesser extent). There is no doubt that the projects funded through the initiative have increased participation in arts activity. This is certainly the case for those people participating directly in the projects; in addition we feel the stronger projects have opened up the potential for others to be involved in future who may not otherwise have had the opportunity. This has been achieved by encouraging other agencies to consider the arts as a medium for improving mental health and wellbeing.

Building partnerships

- 4.1.7 We have found the Artfull initiative has had only limited success in influencing mainstream commitment to integrate arts into the mental health agenda, and in developing an evidence base to demonstrate the impact of arts on mental health.
- 4.1.8 Partnership working has been a vehicle for delivering most of the projects – even if partners were involved to greater or lesser degrees. Some projects have had a positive influence on the way in which partners work, or may work in the future, but others have been less successful in this respect.
- 4.1.9 If we consider this aim of the strategy more fully – which was to develop increased mainstream and inter-agency partnership commitment for arts and mental health projects – it is our assessment that this has only partially happened and there remain significant gaps.
- 4.1.10 As mentioned, there is some evidence of local partnership working, and evidence that some practice has been changed, for example within a local authority or NHS health board. These examples are however limited.
- 4.1.11 At the national level, the picture is again mixed. There has been wholehearted commitment to the aims and ambitions of the Artfull initiative on the part of the Scottish Arts Council, the Scottish Government (both Mental Health and Culture Policy Divisions) and others. However, the extent to which the initiative has led or is now leading to increased inter-agency working, and ultimately to the mainstreaming of this whole area is less clear.
- 4.1.12 In the short-term we understand that this type of activity will remain within the remit of the equalities part of the Scottish Arts Council's work and that it has been given confirmation of a further three years funding from the Mental Health Division of the Scottish Government – running through to 2010. How these funds will be used is not yet clear.
- 4.1.13 Alongside and beyond this, there is an assumption or desire on the part of the key agencies involved that this area of work be mainstreamed; however there remains a lack of clarity about what is meant by mainstreaming.
- 4.1.14 All strategic stakeholders seem to be agreed that taking forward Artfull as a stand-alone initiative is not the best way forward but exactly how mainstreaming can be achieved is less clear.
- 4.1.15 At a project level, mainstreaming seems only to be considered in the context of continuation funding for this activity and it has perhaps been a missed opportunity that projects have not been given more steer about what their contribution to wider efforts to mainstreaming could be.
- 4.1.16 At a strategic level, there is a lack of clarity about how mainstreaming should happen, even if there is broad agreement that it is about transferring the lessons learned from the Artfull initiative and using them to inform future strategic development work. Within the Scottish Arts Council the emphasis in relation to mainstreaming seems to be on mainstreaming this work through the equalities agenda. Other strategic

stakeholders speak more broadly of ensuring that this work is mainstreamed across policy areas such as mental health and culture.

- 4.1.17 We believe that there is an inherent risk that this work may not be mainstreamed unless greater clarity is achieved. To make this happen in practice, it is essential that using the arts as a vehicle for improving and promoting mental health is associated with clear targets and outcomes in emerging strategies.
- 4.1.18 The draft Creative Scotland corporate plan will be an obvious vehicle through which to consider the mainstreaming of this work.
- 4.1.19 It is equally important that this area of work is considered explicitly in planning processes, for example Single Outcome Agreements at a local level, and in any reviews of community planning. As part of the desk-based research for this evaluation, we reviewed the Single Outcome Agreement framework to determine where the arts and mental health best fit. Of the 15 national outcomes and 45 national indicators, there are two national outcomes which we believe the work of Artfull can make a direct contribution:
- Outcome 6: we live longer, healthier lives; and
 - Outcome 7: we have tackled the significant health inequalities in Scottish society.
- 4.1.20 One of the national indicators refers specifically to improvement in mental health, which we believe Artfull could meaningfully contribute to – indicator number 15: “increase the average score of adults on the Warwick-Edinburgh Mental Wellbeing Scale by 2011”.
- 4.1.21 These are only examples of the type of concrete ways in which mainstreaming could happen but we believe more focused discussion needs to be had strategically to determine other pathways for mainstreaming to happen.

Recommendation 1

We suggest that a comprehensive exercise be undertaken by those involved in the Artfull initiative to determine other opportunities for making a direct link between the work of Artfull and other developments currently going on. Only by ensuring that the work of Artfull influences these discussions, can mainstreaming be effectively achieved.

- 4.1.22 We understand that there will be dialogue between key senior officials within the Scottish Arts Council and the Mental Health and Culture Policy Divisions in the Scottish Government. Active consideration of how this activity can be mainstreamed will need to be brought into these discussions.

Recommendation 2

We recommend that the Scottish Arts Council makes early approaches to key staff in the Mental Health and Culture Policy Divisions within the Scottish Government to open up channels of communication to explore opportunities for greater strategic collaboration across these agencies. These opportunities include, for example, the aforementioned Mental Health Improvement Action Plan for 2008-11 which will be

published this year, the Corporate Plan for Creative Scotland and other relevant policy developments in order that all involved can better understand how mainstreaming can be achieved.

Developing quality artistic practice

- 4.1.23 We found that Artfull has supported the development of quality artistic practice amongst exemplar projects - for both artists and participants - despite concerns on the part of some strategic stakeholders that this might be compromised.

Recommendation 3

We recommend that projects are encouraged to provide further information in relation to their achievements in maintaining artistic quality (that is, the quality of work produced by the artists and their ability to develop their craft whilst participating in Artfull) whilst opening access to the arts to a new target group. This will provide the Scottish Arts Council with valuable evidence of how initiatives of this nature can be implemented without compromising artistic quality, and which on the contrary can be used as a vehicle for developing artistic practice.

Developing a research/evidence base

- 4.1.24 Developing a research and evidence base for this area of work has been more limited than was originally intended. This has been affected by the degree to which projects undertook self-evaluation of the activities they were delivering, leading to a lack of evidence of the outcomes being achieved. Much of the information available is anecdotal and in only limited cases has the impact on participants been effectively measured.

Recommendation 4

In taking forward this activity it is critical that more is done to ensure evaluative data is gathered. To properly understand what the impact of the arts on mental health is and can be, we recommend consideration be given to a longitudinal tracking project which measures changes in wellbeing over an extended period of time and tracks the effectiveness of different models of delivery.

Recommendation 5

In implementing future programmes of this nature we recommend more rigorous reporting requirements be placed on funded projects. Monitoring forms and evaluation work need to be pursued, and projects supported to develop their understanding of the benefits of providing this information. In addition, with a small cohort of projects such as this, we suggest as a minimum annual formal monitoring visits to projects to review progress, discuss key achievements and explore potential for development.

Appendix 1: Overview of exemplar and pilot projects

Artlink Edinburgh and Lothians

Artlink Edinburgh and Lothians works with people who experience disability, mental health problems and/or social isolation to enable them to become involved in the arts. One of its areas of interest is in supporting people experiencing mental health problems to pursue their interest in the arts.

The amount of Artfull funding awarded to *Artlink's Becoming Citizens* project was £13,300. The project worked with ten people experiencing mental health problems from May 2007 until the end of December 2007.

The aims of the project were to:

- commission an artist to work with people experiencing mental health problems living in the community, who are socially isolated, to explore their transition from institutional to community-based care;
- explore issues of stigma, isolation, mental health and wellbeing; and
- produce a film depicting participants' experiences.

Scottish Storytelling Centre

Artfull awarded £11,650 to the *Scottish Storytelling Centre's Space for Stories* project between April 2007 and April 2008. This was a pilot initiative to explore storytelling as a vehicle for personal and community development through group work and one-to-one sessions. *Space for Stories* followed on from *Life Stories*, which worked with older people with dementia. As such, the organisation already had experience of storytelling as a tool to improve health and wellbeing.

Space for Stories aimed to:

- increase participants' confidence and self-esteem; and
- share good practice arising from *Space for Stories* with the Centre's network of storytellers.

Space for Stories worked with:

- fifteen adults with learning disabilities at Artlink Central in Stirling;
- seven adults experiencing mental health problems who are resident at the Orchard Clinic at Royal Edinburgh Hospital; and
- ten adults experiencing mental health problems who use the Soutra Day Unit in Haddington.

Tricky Hat

Tricky Hat Productions' Out of the Dark Theatre Company is a drama and mental health project for adults aged 50 and over in west Fife. The project provides drama workshops, performances, and script-writing workshops for participants.

Artfull awarded £15,000 to the '*What If...?*' project, in which ten project participants experiencing mental health problems and who are aged 50 or over, developed a theatre production which they performed in various venues throughout Scotland. The project ran between April and October 2007.

The project aimed to:

- enable participants to take ownership of the work;
- improve the quality of life of participants through raising self-esteem and self confidence; and
- enable better social engagement and reduce social isolation.

Art Angel

Art Angel, based in Dundee, provides opportunities for people experiencing mental health problems to participate in a range of arts activities. The project aims to allow participants to express their views, ideas and experiences in a non-clinical, safe environment to build their confidence and self-esteem.

Artfull awarded £13,706 to *Art Angel's Artists Collective* project, where a professional artist supported ten participants to create artworks, which were exhibited locally and nationally. The project began in March 2007 and ended in March 2008.

The *Artists Collective* aimed to:

- enhance participants' skills and experience as artists; and
- increase participants' confidence and self-esteem.

Project Ability

Project Ability is a visual arts organisation based in Glasgow. It works with children and adults with learning disabilities, mental health problems and other individuals who find it difficult to access mainstream services.

Mental health services refer participants to the project's Trongate Studios with the aim that participation in the arts and working in a creative environment will positively impact on their mental health. Around 70 project participants experiencing mental health problems regularly access the studios.

Artfull provided £11,304 to fund the appointment of a consultant to carry out research with Trongate Studio's participants to explore how people use the project, how they can be supported to access mainstream arts organisations, and to investigate what the project does well and less well. This research was completed in June 2008.

The research is intended to help the project take its work forward as it moves to the Trongate 103 development, a new arts initiative housing eight to nine arts organisations in Glasgow.

Horsecross Arts

Artfull provided £9,400 to fund a *Horsecross Arts* project that trained six trainee drama workers (who are recovering from mental health problems) in Perth and Kinross between April 2007 and May 2008.

Trainees received six months of community drama training and were then supported to deliver drama workshops to participants recovering from mental health problems in four settings:

- Murray Royal Hospital.
- Fourways Day service, Aberfeldy.
- Perth Studio Theatre.
- Meadowell Day Service, Blairgowrie.

The project aimed to:

- increase trainees' artistic skills and social capital;
- train six trainee drama workers to work with over 60 people experiencing mental health problems over 12 months; and
- ultimately to support trainees to become sessional drama workers within mental health services.

Visible Fictions

Visible Fictions, based in Glasgow, aims to create accessible theatre productions for young people and adults, and provides education and participation projects.

Artfull provided £14,400 to fund the second phase of the *Retreat* project, which worked with 25 young people between January 2007 and April 2008 to explore issues of isolation, withdrawal and mental wellbeing. Young people from Glasgow, Paisley and Barrhead worked for six months to create their production, '*You're Mental You Are!*' Participants viewed *Visible Fictions'* production of 'The Rise and Fall of Little Voice' and spoke with the actors involved to inform the development of their own production.

Retreat aimed to:

- engage with young people to allow them to explore mental health and wellbeing in their lives;

- provide a process for participants to explore these issues (centred around *Visible Fiction's* production, '*The Rise and Fall of Little Voice*'); and
- provide participants with a platform to perform their work.

Creative Interventions in Health

Creative Interventions in Health, based in the east end of Glasgow, aims to provide high quality art opportunities for participants who are identified at risk of mental health problems to improve their mental health and wellbeing, social inclusion, and motivation.

Artfull provided £14,970 to fund a ten month programme of visual arts workshops facilitated by practicing artists with experience of working in a health and social context.

The project aimed to:

- work with an average regular attendance of six to eight people;
- engage with hard to reach participants;
- provide opportunities for creative expression and skills development;
- increase self-esteem through exhibiting work;
- increase community awareness/engagement in the arts; and
- signpost participants to further opportunities.

Dance Base

Dance Base is an organisation based in Edinburgh that aims to provide people of all ages and abilities with a positive and creative experience of dance, thereby increasing their physical, social, mental and emotional wellbeing.

Artfull awarded £10,000 to *Dance Base* between April and December 2007 to extend and expand its outreach programme of dance with nurseries, primary and secondary schools (including children with behavioural difficulties and/or learning disabilities), day centres, stroke rehabilitation groups and tenants associations.

Through Artfull funding, the project worked with 388 nursery school children, 391 school pupils, 54 youth group participants and 46 adults. The outreach programme aims to:

- take dance to areas where it is under-developed due to social, economic or geographical restrictions;
- involve groups who cannot or do not access other Dance Base services; and

- provide evidence of the benefits of dance on participants' mental health and general wellbeing.

Mindspace

Mindspace is a project involving Aberdeenshire Council, Inverurie Medical Group, Mental Health Aberdeen and Box Arts and Wellbeing Agency working in partnership.

Artfull provided £15,000 to the project between January and September 2008 to establish formal partnership arrangements before delivery of the project to participants.

Now that partnership arrangements have been agreed, *Mindspace* employs an artist to work across rural locations in Aberdeenshire using high quality visual arts activities to enhance participants' mental health and wellbeing.

The project aims to:

- support and enhance project participants' recovery process through creativity;
- increase participation in the arts among project participants;
- embed arts in mental health services; and
- explore the potential of a partnership model to enable rural-based organisations to access high quality arts and wellbeing projects.

Bazooka Arts

Bazooka Arts delivers a wide range of art and drama projects, working with people in community, health and education settings in North Lanarkshire.

Bazooka's Creating Connections project received £14,357 from Artfull between March 2007 and March 2008. *Creating Connections* delivered a range of arts workshops, activities and projects, and gave participants the chance to perform and exhibit their work to audiences in the wider community. The project works with various disadvantaged members of the community including older people, people with sensory impairments, people experiencing mental health problems, and people with learning and physical disabilities to promote wellbeing and quality of life through access to creative participation.

The project worked with a total of 549 participants, and aimed to:

- provide accessible and inclusive, high quality, creative workshops in a non-threatening environment that encourages people to relax and have fun;
- reflect on practice and professional development to continually improve and develop the quality of arts experience for participants;
- document and evaluate the project's work to add to the body of evidence that recognises the value of arts participation as essential to healthy societies; and

- to practice with artistic integrity and social, political and environmental awareness and responsibility.

Pilot projects

The exemplar projects outlined above built on the success of Artfull pilot projects, which explored the concept of arts as a means of enhancing mental health and wellbeing.

- Generation Arts
- Hearts&Minds
- Positive Mental Attitudes
- Polyphony
- Reachout with Arts in Mind
- Artlink Central

A brief description of each of these projects is provided below.

Generation Arts

The aim of *Generation Arts*, based in West Lothian, is to engage older people in creative activities that promote independence, confidence and good mental health, such as arts clubs, tea dances and intergenerational projects.

Generation Arts received Artfull funding to work with five agencies to increase the participation of older vulnerable people in creative arts. Project staff also attended Peer Learning Network meetings.

Hearts&Minds

Hearts&Minds delivers participative arts-in-health programmes to promote the quality of life of people in hospital and hospice care.

The organisation received Artfull funding to attend and contribute to Peer Learning Network meetings.

Positive Mental Attitudes

Positive Mental Attitudes, based in east Glasgow, aims to challenge negative attitudes and stigma towards mental health and to support the development of people experiencing mental health problems. The project runs three art groups: creative writing, visual arts and drama.

Positive Mental Attitudes did not receive any funding from Artfull, but did attend Peer Learning Network meetings.

Polyphony

Polyphony is a music project that works with people experiencing mental health problems at Gartnavel Hospital in Glasgow.

Artfull provided funding for research into the effectiveness of the project, and the project attended Peer Learning Networks meetings.

Reachout with Arts in Mind

Reachout with Arts in Mind is an expressive arts self help group for adults experiencing mental health problems, for those interested in mental health problems or for others interested in creative and performing arts in Alloa and across the Forth Valley.

The project did not receive any Artfull funding but did attend Peer Learning Network meetings.

Artlink Central

Artlink Central is a voluntary organisation in Stirling that aims to promote involvement in arts among disadvantaged groups including adults experiencing mental health problems and/or learning disabilities, thereby increasing their wellbeing

Artlink Central received funding from Artfull to develop an arts project working with offenders in Cornton Vale Prison. This provided music, drama and creative writing activities to vulnerable participants to improve their confidence, self-esteem and life skills before their release from prison.

Appendix 2: Evaluation Matrix

	Project Description	Aims and Objectives	Outcomes set	Outcomes Achieved	Theme 1: Fit between project's outcomes and Artfull Strategy outcomes	Theme 2: Outcomes for participants	Theme 3: Legacy issues	Theme 4: Partnership working	Theme 5: Management and communication	Theme 6: Impact on culture of organisations involved	Theme 7: Transferability of model	Theme 8: Good practice/lessons learned	Theme 9: Mainstreaming/exit strategies	Theme 10: Self-evaluation	Methods
Artlink Edinburgh and Lothians	The Becoming Citizens project involves an artist working with people experiencing mental health problems who experience social isolation, to explore experiences of community support systems.	To work with up to 30 people experiencing mental health problems living in the community, who are socially isolated, to provide opportunities to creatively explore social involvement and exclusion. To reduce stigma; promote positive mental health; and create a series of cameos or singular video artwork.	To create a film/series of short films featuring all participants To promote the film and raise awareness about the issues raised – via the internet and at film festivals.	An artist was recruited to lead the project. The artist interviewed stakeholders including mental health service users, carers and mental health service providers. The interviews helped to develop an outline script exploring experiences of people experiencing mental health problems moving from institutional to community-based care. A film has been created, using people experiencing mental health problems as actors in various roles. The film has not yet been shown publicly. The project is currently looking at creating a discussion panel consisting of mental health professionals, service providers and service users to explore issues raised in the film.	This project's aims and outcomes fit with Artfull's Aim 1 (increased access and participation), Aim 2 (developing inter-agency partnership working), and Aim 3 (supporting quality artistic practice)	Participants who experience mental health problems were provided the opportunity to play parts in the film. The participants we spoke to had no previous experience of acting and were happy to have gained this experience. Participants also commented the film gave them a safe way to explore their own experiences of mental health and wellbeing. From the information we have been able to gather, it is not clear the extent to which people experiencing mental health problems were involved in other aspects of the project. Among participants we spoke to they commented they knew little about the project before taking part in the filming (which took place over one day) and had not seen the script in advance. The project's application states an intended outcome for participants is to promote positive mental health and wellbeing – however project staff commented it was not possible to have this impact through a project of this type, and participants themselves did not feel taking part in the project had any significant impact on their mental health.	A staff member noted the Becoming Citizens project would be a starting point to undertake further work on this issue. It was also felt the project would raise awareness of issues experienced by people moving to community-based care among a wider audience.	The artist linked with mental health professionals and service providers in order to develop a script for the film. It is intended that a discussion panel comprising mental health professionals, service providers and service users will be formed, in advance of publicly showing the film.	The artist was responsible for the day-to-day running of the project, supported and supervised by Artlink's team leader. Overall management was provided by Artlink's Director.	Project staff did not feel the Artfull project made any major impact on their organisational culture.	We do not have enough information on the impact of this project to assess its transferability.	Given the paucity of data we have received it is not possible to identify good practice or lessons learned as a result of this Artfull project.	The project has not impacted on increasing mainstream commitment to arts and mental health projects. Project staff we interviewed did not provide information on mainstreaming or exit strategies.	The project did not undertake self-evaluation.	See Table 2
Scottish Storytelling Forum	Space for Stories is focused on exploring and celebrating narrative as a vehicle of personal and community development through group work and one-to-one sessions. It was delivered in three different settings, in partnership between the Scottish Storytelling Centre and staff at each	To follow on from the SSF's Life Stories project and develop this work in partnership with NHS Lothian and City of Edinburgh Council. To increase participants' confidence and self-esteem. To share good practice arising from Space for Stories with the Forum's network of storytellers.	To give people opportunities for participation in storytelling and storymaking activities. To help participants improve their communication skills. To help participants increase their confidence and self-esteem. To help enhance participants' sense of self-worth. To improve	Lessons were learned regarding improving the delivery of storytelling projects in mental health and care settings. Evidence gathered from the three projects has provided a research/evidence base for the improved coordination and facilitation of future projects. See theme 2 for details of outcomes for participants,	This project's aims and outcomes fit with Artfull's Aim 1 (increased participation), Aim 2 (developing inter-agency partnership working), Aim 3 (supporting quality artistic practice) and Aim 4 (research/evidence base).	Opportunities for Participation: All three SFS projects provided opportunities for people experiencing mental health problems to participate in storytelling activities. Improved Communication Skills: Participants displayed an improvement in concentration, aural, verbal and written communication skills. Increased confidence and self-esteem: Several participants increased confidence and self-esteem, according to feedback from staff and an observed improvement in eye contact and relaxed body language. One participant entered employment following the	Staff at the three settings in which SFS worked became more aware of the role of storytelling in mental health and well-being, hence promoting a sustainable and long-term approach to the development of storytelling and other forms of narrative within mental health settings. Evidence from the delivery of these projects will provide an evidence base to improve the delivery of future projects.	Effective partnership working has been established with NHS Lothian and Artlink Central. These partners felt the relationship was beneficial and would like to explore opportunities for further partnership working in the future. It was initially difficult to find an NHS representative who would work with the project. The project contacted NHS Lothian's Strategic Programme Manager for Mental Health and Wellbeing, who was keen to take the work forward in the Orchard Clinic and Soutra Unit through a mutual contact on the	The project manager was the Storytelling Network Coordinator. Team support and mentoring was provided by the project leader, and a Director of the Scottish Storytelling Centre was responsible for overall supervision. Peer learning sessions involving all artists involved in the project were held. Two storytelling advisors (who were not involved in the delivery of the project) attended	The Scottish Storytelling Centre feels it has increased its awareness and understanding of approaches that can be used to deliver arts projects in mental health settings, and storytellers have improved their artistic practice as a result. Staff at the three settings where SFS operated enhanced their awareness of the role of storytelling for mental health and well-being.	Evidence from SFS will be used to inform future projects. The project was delivered in Orchard Clinic, a secure mental health setting. The model could be transferred to other secure settings such as prisons.	Quality artistic practice is essential in providing people of all ages and backgrounds with equal access to arts activities, in combating stigma and forming strong and effective partnerships between professional artists and partner organisations working in the field of mental health and well-being. Many project participants had concentration problems and had difficulties in engaging with longer stories. Carer involvement in planning sessions is important to make the storyteller aware of the needs of individual	The SSC feels there is potential to mainstream the project into NHS settings. The project has begun to explore opportunities to establish arts in the mainstream programme for service users at the Orchard Clinic with NHS Lothian. This depends on the availability of funding. Partners said they would be keen to work with SSC again.	SFS carried out its own self-evaluation at each of the three settings it operated in. Artists gathered feedback after each session informally, and the project co-ran focus groups with project participants to gather their feedback. The project also gathered feedback and observations from staff and artists. This would	See Table 2

	Project Description	Aims and Objectives	Outcomes set	Outcomes Achieved	Theme 1: Fit between project's outcomes and Artfull Strategy outcomes	Theme 2: Outcomes for participants	Theme 3: Legacy issues	Theme 4: Partnership working	Theme 5: Management and communication	Theme 6: Impact on culture of organisations involved	Theme 7: Transferability of model	Theme 8: Good practice/lessons learned	Theme 9: Mainstreaming/exit strategies	Theme 10: Self-evaluation	Methods
	setting – Artlink Central in Stirling, the Orchard Clinic in Royal Edinburgh Hospital, and Soutra Day Unit in Haddington.		Centre staff and storyteller understanding of how to deliver storytelling projects in mental health and care settings To develop a research/ evidence base for development of future mental health and well-being projects.			project, an achievement he attributed to the confidence he gained through taking part in the project. Enhanced sense of self-worth: Several participants demonstrated an enhanced sense of self-worth, illustrated by their increased willingness to share stories with the group. As one participant said "I felt valued and my contributions valued".		CHCP There were some differences in opinion between storytelling and health staff regarding the delivery of the sessions. These were reconciled by open communication and regular de-brief meetings, although some project stakeholders felt that not enough time was devoted to de-brief and feedback sessions.	these meetings to provide support and advice. Partners felt the project manager was a good point of contact		participants. Clear guidelines and ground rules for storytellers and health staff. Some stakeholders felt that the sessions were very performance orientated and would have benefitted from more opportunities for interaction with participants, while others felt that too much interaction could make participants feel uncomfortable – a suitable balance between interaction and performance is important here. Care must be taken to avoid sensitive topics that could upset participants. Participants were treated in the same way as any other group by storytellers – it was not toned down or patronising. A small number of participants we spoke to felt that the storytellers were too intimate at times, i.e. they imposed on their personal space, which made them feel quite uncomfortable.		have been improved had the project gathered baseline information on participants' wellbeing, confidence and self-esteem. Evaluation Support Scotland assisted the project with this.		
Tricky Hat Productions – Out Of The Dark Theatre Company	Out of the Dark Theatre Company is a drama project providing drama workshops, script-writing workshops and performances for older people with experience of mental health problems.	To enable participants to take ownership of their work. To improve quality of life through raising self-esteem and self-confidence. To enable better social engagement and reduce social isolation.	To provide workshops in script-writing and drama. To identify new participants from adults attending Forthview Day Hospital. To carry out a six-week tour.	Participants carried out a tour and delivered five performances of a piece of theatre that they helped to develop. (Details of outcomes for participants is included at Theme 2)	This project's aims and outcomes fits with Artfull's Aim 1 (increased participation)	Interviews with project staff and participants highlighted that: participants' confidence and self-esteem increased; participants enjoyed exploring and challenging stigma associated with mental health, and older people; Findings from the project's self-evaluation showed that: participants mood improved following sessions; Participants were keen to further develop theatre skills; Participants felt the project improved their memory and concentration.	As a result of the project's tour and a performance given in Falkirk, the project is liaising with local agencies to set up a similar project in the area. The project will also have long-term impact on NHS Fife's approach to using arts with people experiencing mental health problems.	NHS Fife was involved in initially establishing and developing the project. NHS Fife has bought in to the use of arts to promote mental health and wellbeing, which is supported by health service managers.	The project is staffed by a coordinator and administrator. Specialist staff were brought in to work on this project as required (including a scriptwriter and technicians). There is not a formal communication process however project staff describe an "open line of communication"	As a result of the project NHS Fife staff support the use of arts as a tool to work with people experiencing mental health problems.	A project stakeholder suggested this model of service users participating in drama could be used with other groups with different conditions.	The partnership working with NHS Fife is an example of good practice, particularly as nursing staff have integrated arts into their practice. There is evidence that nursing staff are incorporating drama into their day-to-day work with people experiencing mental health problems. Nursing students have participated in workshops on arts and mental health.	NHS Fife staff have received training on community drama (which has been disseminated among wider staff teams). The project evaluated its work through observation, informal discussions and an evaluation session with participants following the tour .	See Table 2.	

	Project Description	Aims and Objectives	Outcomes set	Outcomes Achieved	Theme 1: Fit between project's outcomes and Artfull Strategy outcomes	Theme 2: Outcomes for participants	Theme 3: Legacy issues	Theme 4: Partnership working	Theme 5: Management and communication	Theme 6: Impact on culture of organisations involved	Theme 7: Transferability of model	Theme 8: Good practice/lessons learned	Theme 9: Mainstreaming/exit strategies	Theme 10: Self-evaluation	Methods
Art Angel	The project works with current participants by forming a tutor-led group to develop participants' artistic skills. The project also trained two participants as peer support workers to deliver arts sessions to groups in the community	To promote the welfare of people affected by mental health difficulties and their carers by providing facilities or assisting in the provision of facilities so that their conditions of life may be improved. The project's objectives are to: provide access for isolated and disadvantaged people with experience of mental health difficulties to a wide spectrum of arts-based activities; provide a creative platform for participants to express themselves, learn new skills and enjoy the therapeutic value of arts participation; develop and encourage peer support among participants; provide professional artists to facilitate, encourage and motivate participants; encourage and support participants to build and sustain a powerful voice in the community; support people moving from residential to community-based care by offering a well resourced programme of arts activities; provide evidence of the value of active	Participants' skills and experience as artists is extended. Participants' self esteem and confidence is increased. Two participants will receive peer support training from the artist leading the group.	The project formed a group of participants led by a tutor (who is a professional artist) which meets weekly. Two participants have been trained as peer support workers. The peer support workers have delivered arts sessions with others groups in the community working with people experiencing mental health problems, and non-mental health organisations. Participants have received ongoing support from the artists both as part of the group and on a one-to-one basis The group has participated in exhibitions and created portfolios to showcase their work	This project's aims and objectives fit with Artfull's Aim 1 (increased participation), Aim 2 (partnership working), Aim 3 (developing quality artistic practice) and Aim 4 (developing a research/evidence base)	Increased confidence and self-esteem: participants commented that they felt more confident and their self esteem had grown. Project staff felt the project contributed to participants' recovery processes. Project staff and participants commented that the project has increased artistic skills and experience. Participants developed skills to work as a group (such as jointly producing work and organising exhibitions), which has also enhanced social and communication skills. Participants also noted that they get together to give feedback on each others' work.	The project will continue to work with this group to further develop skills. The project will continue to train participants as peer support workers and link with partner organisations to deliver art sessions.	The project already has strong partnerships with the range of mental health organisations in Dundee, who they have continued to link with through this project. In addition they have formed partnerships with non-mental health organisations (where peer support workers delivered arts sessions). The project is also liaising with Dundee City Council with a view to providing art works for a community garden.	The project was managed by the Art Angel manager with support and guidance from the Art Angel management committee. Regular one-to-one support and supervision took place with all members of staff, volunteers and peer support workers, and regular meetings with participants ensured that they had an influence on the running and direction of the project.	There is little evidence that Artfull has impacted on the organisational culture of Art Angel. The project already has robust practices in place which are regularly reviewed and developed, with participants' input.	Project staff felt their practice of training participants as peer supporters could be transferred to a range of other settings – as it provides an opportunity for peers to share skills and knowledge.	The use of a professional artist to lead the group is good practice, as this has enabled participants to develop their own artistic skills and practice to a high level. In addition the artist who led the group was skilled in working with people experiencing mental health problems which allowed them to provide appropriate support. The use of peer support workers is also good practice as this creates an atmosphere of equality and steps away from a clinical model of working with people experiencing mental health problems.	The project has applied for additional funding to build on the project and further develop participants' artistic skills. It would also like to use funding to train more participants as peer support workers.	The project held an Evaluation Day to gather feedback from participants using various innovative, creative methods. The findings were compiled in a report. It used techniques discussed by ESS during their PLN workshop to carry out the evaluation	See Table 2

	Project Description	Aims and Objectives	Outcomes set	Outcomes Achieved	Theme 1: Fit between project's outcomes and Artfull Strategy outcomes	Theme 2: Outcomes for participants	Theme 3: Legacy issues	Theme 4: Partnership working	Theme 5: Management and communication	Theme 6: Impact on culture of organisations involved	Theme 7: Transferability of model	Theme 8: Good practice/lessons learned	Theme 9: Mainstreaming/exit strategies	Theme 10: Self-evaluation	Methods
		community arts participation through effective monitoring and evaluation; provide opportunities to celebrate and honour the work of participants; and involve project volunteers, freelance workers and participants in all aspects of the project.													
Project Ability, Trongate Studios	Trongate supports people experiencing mental health problems to access a professional visual arts studio. The project applied for Artfull funding to carry out research with participants to explore barriers preventing artists from moving on to mainstream arts and cultural resources, and to gain feedback to inform future development of the project	To commission an external consultant to undertake research exploring barriers to moving on to other arts opportunities, and to provide recommendations on the future development of the project. The overall aim is to enable long-term members to move on mainstream arts and culture activities; and to develop the Trongate Studios as a stepping stone to mainstream artistic opportunities rather than an end in itself.	Undertake research and produce report detailing: opportunities provided by other arts and health projects; barriers preventing participants accessing mainstream opportunities; how to support participants to identify their aspirations and ambitions; How to support participants to evaluate their artistic practice.	An external consultant undertook research with project staff and participants and produced a report providing recommendations on the future development of the project. However the research took a different direction from the outcomes set at the outset, with little focus on ways to support participants to move on to mainstream opportunities.	This project's aims and outcomes fit with Artfull's Aim 1 (increasing participation) Aim 2 (building partnerships) Aim 3 (developing quality artistic practice) and Aim 4 (developing a research/ evidence base)	The report detailing has only recently been completed therefore it is difficult to assess outcomes for participants. The report provides recommendations, but it is too early to assess whether these have been put in place. Participants who took part in this evaluation also commented that it was too early to say what the impact of the research would be. However they appreciated being involved in the research and having the opportunity to provide their input.	If the recommendations emerging from the research are implemented this may have a long-term impact on the organisations, such as formally setting goals for participants which are regularly reviewed; supporting a group of artists to move towards setting up a social firm and so on.	The parent organisation (Trongate Studios) already has strong partnerships with statutory and voluntary organisations. The nature of the Artfull-funded project meant there was no focus on developing partnerships.	The project was managed on a day-to-day basis by the studio's coordinator, supported by a consultation group with representation from Project Ability, Glasgow City Council and NHS Greater Glasgow and Clyde. The research process demonstrates a commitment to improving communication between project staff and participants as it explicitly sought their input on how to structure and develop the project. The research report recommended that a group of participants and staff should form to devise a new information and communication strategy .	The research report made a number of recommendations which, if implemented, are likely to impact on the organisation's culture, including developing processes to involve participants in a communications strategy; devising a system of goal-setting and personal development planning.	In general, undertaking research to achieve recommendations on how to develop organisations by seeking the views of staff and participants is a practice which can be transferred to multiple settings.	As a result of the research the project has feedback from participants on what they think of the project and have a number of recommendations to guide their development. In general seeking participants' views on a project and how it should develop is good practice as it allows projects to meet participants' needs.	The purpose of the Artfull-funded project was to make recommendations to develop the whole organisation. The Artfull-funded project has not impacted on increasing mainstream commitment for arts and mental health projects.	The project has not undertaken specific self-evaluation in relation to the Artfull-funded project. However project staff noted they found the self-evaluation workshop delivered through the PLN as "very useful" and have incorporated self-evaluation into the organisation, using participant feedback forms.	See Table 2
Horsecross Arts Ltd	The project trained six trainee drama workers (who are recovering from mental health problems). They will receive 6 months community drama training;	To increase the trainees' artistic skills and social capital and to ultimately be employed as sessional drama workers.	To train six trainee drama workers. Trainees to work with 60+ people experiencing mental health problems over 12 months. Trainees to become sessional drama	Interim: 18 weekly training sessions with six trainee drama workers took place – trainees increased their knowledge of drama techniques and how to use them. Projects and workshops run with mental health service	This project's aims and outcomes fit with Artfull's Aim 1 (increased access and participation) Aim 2 (developing inter-agency partnership working); and Aim 3 (supporting quality artistic practice)	Project staff and project stakeholders we spoke to felt that trainees: Improved artistic skills; improved their health and wellbeing (including an increase in self-confidence and self-esteem and an improved ability to cope with anxiety and stress); improved social skills and addressed social isolation. Participants we spoke to	Frontline health workers are now more aware of the role that drama can play in addressing mental health problems. The project has attracted increased support from local Stakeholders including	The project developed effective and supportive relationships with Murray Royal Hospital, Fourways Day Service, Perth Studio Theatre, Meadowell Day Service (the four settings where the project was delivered) as well as with a lecturer at Queen Margaret University, who contributed to the training of the trainees.	The Drama Development Coordinator managed and delivered the project with administrative support from other Horsecross staff as necessary. The Co-ordinator supported the trainees, and could speak to the CEO of Horsecross	The Co-ordinator feels the project has increased Horsecross's understanding of mental health problems. It also increased awareness among NHS Tayside (particularly frontline workers) and Perth and	The member of staff we interviewed feels that the model of peer learning, where the trainee experiencing mental health problems delivered workshops to	Two placements delivered through the project (at day services for people experiencing mental health problems) demonstrated there is a lack of understanding among community mental health teams, and there is a need for further arts and mental health training among these teams.	There are currently no plans to mainstream the project. If funding is secured, Horsecross plans to involve the trainees in delivering training workshops to relevant	The trainees and Co-ordinator held planning and evaluation meetings after each session delivered by trainees. Evaluation Support Scotland supported the	See Table 2

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	deliver a 6 week project in a hospital; and then deliver 6-week community placements in 6 mental health support services.		workers within mental health services.	users (in conjunction with NHS Tayside). Trainees participated in placements at four mental health settings.		reported increased confidence, a sense of belonging and improved health and wellbeing. Two trainees have entered paid employment. One works at a children's nursery, and has adapted some of the drama techniques from Horsecross to her work, and another works at Perth Theatre. Comments from trainees who took part in our research include: "taking part in the project has encouraged me to be more active in artistic activities and given me lots of new skills" "confidence and the ability to perform (has been improved" "the project has very much helped promote my self-esteem and confidence through being challenged creatively and through a sense of belonging"	NHS Tayside and Perth and Kinross Council. For example, the NHS has funded a 16-week drama programme for participants who took part in the workshops delivered by trainees.	Project staff and partners reported positive, open and collaborative partnership working	if she herself needed advice. The trainees supported each other through regular contact and told us that they appreciated the Co-ordinator's support the administrative and artistic aspects of the project, and coordinate partner input, on a day-to-day basis. Financial management and performance management will be monitored by Planning and Resources team. Following each session delivered by trainees, planning and evaluation sessions take place.	Kinross Council of the benefits of arts in health initiatives.	other people experiencing mental health problems, could be replicated elsewhere.	The project coordinator and project stakeholders identified the following as examples of good practice: Enthusiastic and open-minded approach of staff was important. Sessions were delivered professionally but in a very relaxed manner that allowed everyone to take part. Effective and open partnership working. Overcoming support workers' uncertainties and challenging them to interact with their service users in an unusual way by taking part in the workshops. Trainees were trained in a professional way and treated as arts professionals, rather than people experiencing mental health problems.	professionals such as community mental health teams. NHS Tayside is keen to receive this.	project in self-evaluation. The project gathered verbal feedback from project stakeholders trainees and participants, and has developed anonymous case studies.	
Visible Fictions Theatre Company - Retreat	Visible Fictions' Artfull-funded project (Retreat) worked with young people (both young people experiencing mental health problems and other interested young people) to explore issues of mental health and wellbeing, through theatre arts.	This project is Phase 2 of the Retreat programme, which is a series of participation events exploring withdrawal, isolation and mental wellbeing through the medium of theatre.	Enable young people to engage with the project; participants attend rehearsals and performances of "The Rise and Fall of Little Voice"; Follow-up residencies held with participating young people; Skill-specific workshops held with young people; Artist Labs held with young people; Up to 20 young people participate in production.	The project engaged with young people living in Renfrewshire; East Renfrewshire; East Ayrshire; Glasgow; Inverclyde; and West Lothian. Participants attended weekly workshops to discuss the performance of "Little Voice". Participants attended residencies to focus on themes from the performance of "Little Voice" – working alongside artists to produce material. Participants took part in a two-week intensive rehearsal period, followed by a final production. Participants performed an extract of the production at a Mental Health Week event.	This project's aims and outcomes fit with Artfull's Aim 1 (increased access and participation) Aim 2 (developing inter-agency partnership working) and Aim 3 (supporting quality artistic practice).	Participants who took part in the evaluation commented that the project enabled them to enhance their skills in drama and script-writing. For some participants this experience has led to them considering a career in theatre. Participants' confidence and motivation was increased through taking part. Participants' knowledge about mental health and wellbeing was increased through the project. Participants also enjoyed discussing issues relating to mental health and wellbeing, and ways to challenge the stigma associated with mental health problems. Participants felt their skills in working as a group were developed.	Participants formed Visible Fictions Youth Board and continue to be involved in the organisation. Visible Fictions hopes to continue to develop strong links with key stakeholders in the arts and mental health field.	Project delivered in partnership with Renfrewshire Council, East Renfrewshire Council, and Penumbra. The Visible Fictions staff member who led the project sought input from mental health organisations to ensure an appropriate approach to exploring mental health and wellbeing. The project has continued to develop its links with both Renfrewshire and East Renfrewshire Councils' Arts Teams.	Project led by Visible Fiction's Artistic Producer and delivered by the Education and Participation officer. Project development, planning, monitoring and evaluation supported by partners (Renfrewshire Council, East Renfrewshire Council, and Penumbra)	Visible Fictions Youth Board established as a result of the project; Suggested in final report that a new company for young people could be established to continue to explore issues surrounding young people and mental health. Project staff also commented that linking with external partners to support the project has reinforced the culture of utilising expertise among external organisations when required.	We do not have enough information on the impact of this project to assess its transferability ..	The project has utilised various methods to engage with young people including the use of multimedia technology to undertake self-evaluation. The project linked with mental health organisations in order to gain specialist input to their approach to exploring mental health and wellbeing.	The project does not have specific mainstreaming or exit strategies in place. However as a result of the partnerships built (with local authorities and mental health organisations) there is potential for future work with young people on issues of mental health and wellbeing to take place.	Commitment to evaluation is outlined in application e.g. regular monitoring meetings with partners. Qualitative feedback gathered from participants, and from people attending the performance. The project undertook self-evaluation with participants and produced a DVD and short animations to communicate the findings.	See Table 2

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Creative Interventions in Health	The project provides a 10-month programme of visual arts workshops for adults identified as at risk of mental health problems, led by professional artists.	The project aims to provide high-quality art making opportunities in a social context, for participants who are identified as at risk of mental health problems. The main objective is to improve mental health and wellbeing, social inclusion, and increased motivation among participants.	Work with average regular attendance of 6-8 people; engage with hard to reach participants; provide opportunities for creative expression and skills development; increase self esteem through exhibiting work; increase community awareness/engagement in the arts; signpost participants to further opportunities.		This project's aims and outcomes fit with Artfull's Aim 1 (increased access and participation) and Aim 3 (supporting quality artistic practice)	Intended: Increased creative and artistic skills; Increased confidence and self esteem; Improved mental health and wellbeing; Development of support networks; Increased motivation; Enhanced effectiveness of other therapies; Positive impact on employability.		The project works in partnership with Glasgow East CHCP Glasgow City Council and local NHS Community Mental Health Resources. The project's Arts and Health Worker is managed by a senior health promotion officer within the East CHCP. NHS Greater Glasgow and Clyde and the East CHCP have aspirations of mainstreaming the project and roll out its practices across the NHSGGC area. Project also works with various other health, wellbeing and community groups and organisations.	The project has a strategic Steering Group. The Arts and Health Worker develops partnerships with other organisations and is also responsible for the operational management of the project.				NHS Greater Glasgow and Clyde and the East CHCP have aspirations of mainstreaming the project and roll out its practices across the NHSGGC area.	Application outlines project's commitment to be delivered through "group reflective evaluation" following the programme.	See Table 2
Dance Base	Dance Base's outreach project provides dance-based activities through outreach work targeted at: Early Years; Primary and Secondary Schools and Youth Groups; and Adults and Older People. Artfull provided funding to extend and expand Dance Base's outreach work, particularly in nurseries, primary and secondary schools, youth groups, day centres, stroke rehabilitation groups and tenants associations	The outreach project aims to provide people of all ages and abilities with a positive and creative experience of dance, thereby increasing their physical, social, mental and emotional wellbeing. The key aims are to take dance to areas where it is under-developed due to social, economic or geographical restrictions; involve groups who cannot or do not access other Dance Base services; and provide evidence of the benefits of dance on participants' mental health and general wellbeing.	Develop Dance Base's work with: under fives in nurseries; older people in care; young people in schools/ community; children and adults with additional support needs. Deliver 10 classes in nurseries per week over 3 terms. Train 2 additional dance teachers to work with early years group. To implement programme of classes for vulnerable adults (aim to deliver 6 classes per week). To support youth dance worker to deliver at least 8 classes per week for young people. To engage an "apprentice" youth dance worker.	Feedback from participants and project stakeholders/partners indicates the positive impact the project had on participants' physical, social, mental and emotional wellbeing.	This project's aims and outcomes fit with Artfull's Aim 1 (increased access and participation) and Aim 3 (supporting quality artistic practice).	Dance Base's evaluation found that participants felt more confident, felt they were better at working in groups, felt better about themselves and felt fitter and healthier after taking part. Project stakeholders and participants that we spoke to also reported that the project had a positive impact on participants' self-esteem, mental and physical wellbeing and interest in the arts. Feedback from schools indicates participants' attendance and behaviour is improved.	Dance Base has funding to continue to deliver to children and young people; it is seeking funding to deliver further opportunities to adults. Dance teachers have increased their experience and ability in working with a range of client groups. The Orchard Centre has continued weekly dance classes for participant.	The project works in partnership with a range of organisations across Edinburgh including the Orchard Centre, Chest, Heart and Stroke Scotland, Dunedin and Canmore Housing Association and a number of schools, nurseries and youth groups. Partners reported positive relationships with the project, noting that they had regular contact and discussions with the dance teacher and co-ordinator, which made it feel like a true collaboration. Partners also praised Dance Base for their understanding of the client groups they work with.	The project's Outreach Coordinator manages and supports workers (dance teachers employed on a sessional basis) delivering the project. The Co-ordinator reports to Dance Base's Artistic Director.	Dance Base is committed to being a fully inclusive organisation that delivers services to improve participants' physical, social, mental and emotional wellbeing. Its outreach work is key to this, so Artfull contributed to the achievement and sustainability of this commitment.	Dance Base services are already delivered to a diverse range of client groups in a range of settings. Close team working between project co-ordinator and dance teachers. The ability to tap into Dance Base's resources, eg by involving other artists as appropriate.	Outreach activities are already embedded in the Dance Base organisation	The project used feedback forms to gather information on the project's impact on participants, and produced a DVD and photographic evidence.	See Table 2	

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Aberdeenshire Council – Mind Space	Mind Space is a partnership project which employs an artist to work across rural locations to use visual arts to enhance mental health and wellbeing.	The project aims to: Support and enhance project participants' recovery process through creativity; increase participation in the arts by mental health service users and other disadvantaged groups; embed arts in mental health services; and explore the potential of a partnership model to enable rural-based organisations to access high quality arts and wellbeing projects.	Phase 1: Artist will work with up to 50 participants to deliver workshops/courses. Phase 2: Artist and creative peer support workers will work with throughput of 100-150 participants on workshops/courses.	Partnership established – to deliver mental health and wellbeing projects.	This project's aims and objectives fit with Artfull's Aim 1 (increased access and participation) and Aim 2 (developing inter-agency partnership working)	The project has only recently started delivering its programme to participants, so it is too early to comment extensively on outcomes. Anecdotally, partners gave some examples of impacts on participants, for example increased self-esteem, confidence and willingness to take part in conversations, decreased social isolation	The project is intended to have a positive impact on participants' wellbeing, and provide evidence of the potential of a partnership model to enable rural-based organisations to access high quality arts and wellbeing projects. It will also provide evidence of the impact of arts in mental health and wellbeing.	The project is delivered by partners: Aberdeenshire Council – Arts Team; Aberdeenshire Council Community Mental Health Team; Mental Health Aberdeen; Inverurie Medical Group; and Box Arts and Wellbeing Agency. Partnership agreements have been established. Partners involved feel that they have developed a strong partnership that will benefit from the time taken to develop a comprehensive partnership agreement, and the involvement of a variety of bodies with a range of experience and expertise Partners feel that they are working together well. However, difficulties include: Getting every partner in the same place at the same time, due to the rural nature of the area; Structural agencies with partner organisations, eg NSF Scotland became Mental Health Aberdeen; Coming to agreement on a common purpose, taking into account different partners' different expectations and goals.	A steering group has been established, representing all partners involved. The project has developed a Management Plan and Communication strategy. Day to day management is the responsibility of a representative of Box (a public art consultancy) who organises the selection process, liaises with the artist steering group, markets the project, and visits sites to ensure the project is running smoothly.	The project has begun to have an impact. The voluntary sector (Mental Health Aberdeen) and Community Mental Health Team will become closer than they have been. The partners will gain a greater understanding of how each other works. All organisations were previously aware of the benefits of arts interventions in treating mental health.	A key aim of Mindspace is to determine the effectiveness of its model (that is, a project delivered in three 'hubs' with central support) in a rural area with a widely dispersed, and in some case isolated, population. The project currently works with two different participant groups. IMG works with participants with stress or anxiety, while MHA works with people experiencing mental health problems.	Partners feel that the rigorous procedure it went through to establish a partnership between a number of different parties is an example of good practice. Partnership agreements were agreed to give the project firm foundations before beginning to deliver the project to participants. The project identified two learning points from its partnership development phase: It under-estimated the time required for the Project Manager role; and To secure funding, applications to a number of funders should have been made earlier. High quality artistic practice is important	The project is currently sustained by funding from the Big Lottery Fund. There is potential that Aberdeenshire Council will mainstream the project in the future, depending on the impact it has on participants.	Mindspace had appointed Manchester Metropolitan University to evaluate the project, but this is no longer going ahead due to financial issues. The project is using the Warwick-Edinburgh Mental Wellbeing Scale and Multidimensional Health Locus of Control tool to gather a baseline of participants' wellbeing and to measure the progress they make by taking part. In addition, the project has approached Robert Gordon University to assist with evaluation.	See Table 2
Bazooka Arts – Creating Connections	Creating Connections places two artists in the community to work with local residents to provide positive experiences and connections for people in North Lanarkshire.	It aims to promote wellbeing and quality of life through access to creative participation. It aims to include isolated or marginalised members of the community including older people, people with sensory impairment, people experiencing	To enhance quality of life and promote wellbeing for participants through creative participation. To provide accessible and inclusive, high quality creative workshops in a non-threatening environment that encourages people to relax and have fun	Participants were connected to the arts and encouraged to engage in creative participation. Created social connections through creative participation. Links were created between the project and the wider community. Participants were given the chance to create positive	This project's aims and objectives fit with Artfull's Aim 1 (increasing participation), Aim 3 (developing quality artistic practice) and Aim 4 (developing a research/evidence base).	Partners we interviewed felt that participation increased participants' confidence, social skills and interaction, and that it promoted positive mental health and wellbeing and quality of life. Participant comments (gathered by the project) included: "I just gained more confidence" the project has "changed my life",	The lessons and experience gained from the Artfull project helped Bazooka (in partnership with North Lanarkshire) to make a successful funding application to the Big Lottery Fund to further develop the project over five years.	The project worked with a range of statutory and voluntary organisations in the area, as well as arts organisations such as the RSAMD and Strathclyde University Community Arts Course. Partners that we spoke to reported positive and mutually beneficial working relationships. The project reported some difficulties in gaining buy-in from frontline workers who	A Senior Development Officer within North Lanarkshire Council's Social Work Department is the project manager, supported by a management committee made up of key personnel from the different partner agencies involved.	One partner commented that the project has helped North Lanarkshire Council to see the positive outcomes that arts interventions in health can have. This project gave Bazooka the chance to take part in a greater level of partnership working than they	Bazooka already works with a variety of client groups and feels that its method of working could be transferred to other situations.	Partners and project staff identified the following examples of good practice: Friendly, relaxed, person-centred approach, taking into account individuals' needs and abilities and leading to camaraderie between artists and participants. Focus on outcomes – to improve marginalised people's	Funding from the Big Lottery Fund will allow the project to continue for five years. There is potential that, if successful, the project could lead to mainstream funding of artists by Social Work Services.	The project submitted quarterly monitoring reports to North Lanarkshire Council, gathered participant feedback and produced a final report.	See Table 2

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		mental health problems, and people with learning disabilities.	<p>To reflect on practice and professional development to continually improve and develop the quality of arts experience for participants.</p> <p>To document and evaluate the project's work to add to the body of evidence that recognises the value of arts participation as essential to healthy societies.</p> <p>To practice with artistic integrity and social, political and environmental awareness and responsibility.</p>	<p>experiences through creative participation.</p> <p>Participation promoted positive mental health and well-being, and quality of life.</p> <p>Promoted positive images of disability in the wider community.</p>		<p>"it brings you out",</p> <p>participants found workshops "therapeutic", "relaxing" and "fun".</p> <p>Many reported feeling happier as a result of taking part, and many talked of greater confidence and self-esteem.</p> <p>Participants also had the chance to make social connections with other participants, thereby reducing social isolation.</p> <p>Participants we spoke to confirmed this, reporting improved quality of life and confidence.</p>	<p>The project demonstrated to the Council's Social Work Department the role that arts can play in transforming lives. The project played an important role in fostering a lasting relationship with the arts and Social Work Services and other support agencies in the area.</p> <p>In addition, project staff and partners feel that community performances challenged the public's perceptions and prejudices in relation to older people, people experiencing mental health problems and learning disabilities, by demonstrating what these marginalised groups are capable of achieving.</p>	<p>work with the project's client group. This was overcome by encouraging these workers to take part in the activities and witness the benefits they have on participants.</p>		<p>had previously been involved in, which was beneficial in their funding application to the Big Lottery Fund.</p>	<p>quality of life</p> <p>Good joint working between arts, local authority and NHS.</p>				
Analysis	n/a	n/a	n/a	<p>Analysis of project reports including self-evaluation reports, project interview data, data from project visits.</p>	<p>Comparison of project applications against strategy.</p>	<p>Quantitative analysis of participant data (numbers; gender; disability etc) as available.</p> <p>Qualitative analysis of project reports.</p> <p>Qualitative analysis of material gathered through consultation with project participants/staff.</p>	<p>Qualitative analysis of material gathered through consultation with project participants/staff.</p> <p>Analysis of qualitative/quantitative data gathered through self-assessment tools used with participants.</p>	<p>Analysis of partnership agreements.</p> <p>Analysis of information from project staff interviews and project stakeholder interviews.</p>	<p>Qualitative/quantitative analysis of documentation produced by the projects (application, reports et cetera).</p> <p>Analysis of information gathered through interviews with project staff.</p>	<p>Quantitative analysis of project documentation.</p> <p>Qualitative analysis of project staff interviews.</p> <p>Analysis of interviews with key strategic stakeholders.</p>	<p>Qualitative/quantitative analysis of project documentation, interviews with staff and project stakeholders; analysis of fit with other fields e.g. criminal justice et cetera.</p>	<p>Qualitative analysis of interviews with project staff/project participants/project and strategic stakeholders.</p>	<p>Qualitative analysis of interviews with project staff.</p>	<p>Quantitative/qualitative analysis of self-evaluation material produced by projects; analysis of process in places for self-evaluation.</p> <p>Analysis of discussions with project staff.</p>	

Appendix 3: Telephone Interview Schedule Exemplar Projects

The following schedule contains an indicative list of questions that will be used flexibly depending on the project and the amount of information it has already provided to the Scottish Arts Council

Introduction

Blake Stevenson Ltd has been commissioned by the Scottish Arts Council to carry out an evaluation of the Artfull initiative. To do this, we have developed an evaluation framework with a set of key themes that we would like to gather information on from each project. These are:

- Intended outcomes, aims and objectives;
- Outcomes, aims and objectives achieved, including those for participants;
- Legacy issues;
- Partnership working;
- Management and communication processes;
- Impact on organisational culture;
- Transferability of model;
- Good practice identified and lessons learned;
- Mainstreaming/exit strategies; and
- Self-evaluation.

We have gathered some of the information we require by reviewing the monitoring and evaluation information that you have submitted to the Scottish Arts Council, but we would like to ask you for some more information in relation to a number of our key themes.

Outcomes

For background purposes how did you come about applying for the Artfull funds?

What were the, drivers, people involved, culture like et cetera at that time?

When you 1st applied for the Artfull funding what aims, objectives and outcomes did you set for your project?

Legacy Issues

What do you think has been/will be the legacy of the project – what has been its long-term impact? Do you have any evidence of this?

What has been/will be the long-term impact of the project on participants? Do you have any evidence of this?

Partnership Working

Which individuals/organisations has the project worked in partnership with?

How do you feel the partnership has worked? What were the positives and negatives? Do you have any evidence of this?

Have there been any issues/challenges in relation to partnership working?

What, if any, has your experience been of the Peer Learning Network?

Internal Management and Communication Processes

Can you tell me about the internal management and communication processes and structures that your project operated? How were communications with SAC, PLN, artists?

Did this work well? Could anything have been improved?

Impact on Organisational Culture

At this point has the project or your involvement in Artfull had any impact on your organisation's culture (changed values, processes, structures et cetera)? Can you give any examples/evidence of this?

Transferability of Model

Do you think the model used for your project could be transferred to other situations/organisations/projects? Would it work for other client groups? If yes, please explain.

Good Practice/Lessons Learned

Has your project displayed any examples of good practice? What are these? What one thing will you take away as the best example of practice?

Have you identified any lessons learned through the delivery of your project? What are these?

Did any aspect of your project not work well? Could anything have been improved?

Self-Evaluation

Did you carry out any self-evaluation of your project? Can you provide us with any information resulting from this process?

Did you access the self-evaluation support available through Evaluation Support Scotland and did this affect the way you conducted evaluation?

Outcomes Achieved

Thinking about our discussion today and your aims, objectives and outcomes when you first applied for Artfull funding, do you feel you have achieved these aims, outcomes and objectives? Do you have any evidence of this?

Are there any other issues we have not touched on today that you would like to discuss with us?

Mainstreaming/Exit Strategies

Do you think there is any scope to mainstream the project? What steps have you or anyone else already taken to achieve this?

Arrangements for Project Visit (if necessary)

Would it be possible for one of our team to visit your project to gather some more information about these themes?

We would like to speak to your project's key staff, two or three key stakeholders and as many participants/beneficiaries as possible. We can do telephone interviews with any key people who can't meet with us on the day as we realise this might not be appropriate for everyone. Could we set a date for that just now?

Could you please tell me who the key project staff members that we should speak to are?

We would like to speak to two or three stakeholders/partners who have played a key role in your project. Could you please tell me who would be best to speak to?

We'd like to speak to a sample of your participants to talk to them about their views of the project and what benefits they gained from participation. Would it be possible to invite around eight or nine of them to the project on the day of our visit? If not, could you help us to arrange telephone interviews with them?

Appendix 4: Project Staff Interview Schedule

The following schedule contains an indicative list of questions that will be used flexibly depending on the project and the amount of information it has already provided to the Scottish Arts Council, and that we have gathered through discussions with the project manager/co-coordinator.

Introduction

Blake Stevenson Ltd has been commissioned by the Scottish Arts Council to carry out an evaluation of the Artfull initiative. To do this, we have developed an evaluation framework with a set of key themes that we would like to gather information on from each project. These are:

- Intended outcomes, aims and objectives;
- Outcomes, aims and objectives achieved, including those for participants;
- Legacy issues;
- Partnership working;
- Management and communication processes;
- Impact on organisational culture;
- Transferability of model;
- Good practice identified and lessons learned;
- Mainstreaming/exit strategies; and
- Self-evaluation.

We have gathered some of the information we require by reviewing the monitoring and evaluation information that you have submitted to the Scottish Arts Council, and by talking to the project co-coordinator/manager, but we would like to speak to you to gather some further details in relation to a number of our key themes.

Background

Please describe your role and responsibilities with the project

What were the drivers, people involved, culture etc like at the time the organisation applied for Artfull funding?

Legacy Issues

What do you think has been/will be the legacy of the project – what has been its long-term impact? Do you have any evidence of this?

What has been/will be the long-term impact of the project on participants? Do you have any evidence of this?

Partnership Working

Which individuals/organisations has the project worked in partnership with? Which, if any, were key to the success of the project?

How do you feel the partnership worked? What were the positives and negatives? Do you have any evidence of this?

Have there been any issues/challenges in relation to partnership working? How were these overcome/how could these have been overcome?

What, if any, has been your experience of the Peer Learning Network?

Internal Management and Communication Processes

Can you tell me about the management and communication processes and structures that your project operated? What were your reporting arrangements?

Did management and communication processes and structures work well? Could anything have been improved?

Impact on Organisational Culture

At this point, has the project or your involvement in Artfull had any impact on your organisation's culture (changed values, processes, structures etc)? Can you give any examples/evidence of this?

Transferability of Model

Do you think the model used for your project could be transferred to other situations/organisations/projects? Would it work for other client groups? If yes, please explain.

Good Practice/Lessons Learned

Has your project displayed any examples of good practice? What are these? What one thing will you take away as the best example of practice?

What factors have contributed to the success of the project?

What key difficulties/challenges did the project face? How were these overcome/how could they have been overcome?

Did any aspect of your project not work well? Could anything have been improved?

Have you identified any lessons learned through the delivery of your project? What are these?

Mainstreaming/Exit Strategies

Do you think there is any scope to mainstream the project? What steps have you or anyone else already taken to achieve this?

Self-Evaluation

Did you carry out any self-evaluation of your project? Can you provide us with any information on the results of this?

Did you access the self-evaluation support available through Evaluation Support Scotland and did this affect the way you conducted evaluation?

Outcomes Achieved

Thinking about our discussion today and your aims, objectives and outcomes when you first applied for Artfull funding, do you feel you have achieved these aims, outcomes and objectives? Do you have any evidence of this?

What has been the impact of the project on participants? Do you have evidence of this?

Were there any intended aims, objectives or outcomes that the project did not achieve? If yes, what were these and why were they not achieved?

Other Comments

Are there any other issues we have not touched on today that you would like to discuss with us?

Appendix 5: Evaluation of Artfull- Interview Schedule for Project Beneficiaries

Referral

1. How did you first hear about the project?
2. How did you become involved in the project? Were you referred, if so who referred you?
3. Why did you decide to get involved?
4. What did you hope to get out of it?

The Project

5. What sort of activities did you take part in through the project?
6. How was the project delivered? (probe for whether they worked with any artists; the form of support provided by the project etc.)
7. Where did the project take place?
8. How often did you attend the project?
9. Are you happy with the delivery of the project? (probe for: support provided by the project; suitability of activities; accessibility; appropriate time/venue)

Impact

10. Overall, what did you think of the project?
 - a. What do you think worked well? What do you think worked less well?
 - b. Was there anything you particularly enjoyed/did not enjoy? Why was this?
11. Have you achieved what you hoped you would through the project?
12. Overall, what impact has taking part in the project had on you?
13. Has the project had any impact on your artistic skills? If yes, can you tell me a bit more about this/give me some examples?
14. Has the project had any impact on your health and wellbeing? If yes, in what way?
15. Has the project had any impact on any other areas of your life? If yes, in what way?
16. Do you think these impacts are sustainable? What would help you to maintain e.g. improvements in your health and wellbeing?

Future

17. In terms of your next steps – are you taking part in any further arts projects/activities? Is this something you would be interested in? Are there any other activities/projects you are taking part in/would like to take part in?
 - a. Has your participation in this project had any impact on this?
18. In terms of the future of the project - Can you suggest any developments or improvements required?

Appendix 6: Evaluation of Artfull - Interview Schedule – Project Stakeholders

1. Please tell me your job title and briefly describe the remit of your post

Relationship with the project

2. Please describe any involvement you/your organisation has had with the project
3. How would you describe your relationship with the project?
 - a. What works well in this relationship?
 - b. How often are you in contact with the project? Rough guess?
 - c. Are there any issues affecting your relationship with the project? How could these be addressed?
4. Do you receive any regular feedback on how the project is progressing? Would you expect it?

Aims and Objectives

5. What do you see as the key aims and objectives of the project?
6. How do these fit with your organisation's aims and objectives? What about local and national policy objectives?
7. Is your organisation involved in any other arts and health projects or initiatives? How does this project fit in?

Impact of the project

8. What do you feel are the outcomes/impacts for clients participating in the project? (e.g. impact on health and wellbeing; impact on artistic skills; impact on other areas of their life etc)
9. Do you have any examples of outcomes/impacts for clients participating in this project? To what extent do you think the outcomes are a result of participation in the project?
10. Does the project have anything in place to support clients to move on?
11. Do you think these outcomes are sustainable? What do you think is needed to help clients maintain e.g. improvements to their mental health and wellbeing?
12. Have you had any feedback, either positive or negative, from clients participating in the project?

13. What has been the benefit and impact of your organisation's involvement with the project?
14. Has the involvement in the project resulted in any changes to how your organisation operates? (e.g. how it delivers services to people experiencing mental health problems) or how it perceives the role of the arts and creativity in the field of mental health?

Strengths and weaknesses

15. What do you feel have been the key successes and achievements of the project? What are its key strengths?
16. Do you think the project has achieved its aims and objectives?
17. What has worked well, what factors have contributed to success?
18. Do you have any examples of good practice exhibited by the project?
19. In your view does the project have any key weaknesses? What were they?
20. Do you feel anything has worked less well with the project? What factors have hindered the project?
 - a. What has been/could be done to address this?

Future

21. How do you feel this work should be developing in the future? What are the key issues that need to be addressed in its future development?
22. How do you see your organisation's role in the project developing in future?

Appendix 7: List of Strategic Stakeholders - Strategic Stakeholder Interviewees

Gregor Henderson	Formerly Scottish Government
Emma Hogg	Scottish Government
Heather Jack	Scottish Government
Angela Saunders	Scottish Government
Maggie Maxwell	Formerly Scottish Arts Council
Iain Munro	Scottish Arts Council

Appendix 8: Evaluation of Artfull - Interview Schedule – Strategic Stakeholders

1. Please tell me your job title and briefly describe the remit of your post
2. Please describe your organisation's involvement with the Artfull initiative
 - a. How often were you in contact with the Scottish Arts Council re Artfull?
 - b. How would you describe your relationship with the programme?
3. Were you involved in the Artfull Steering Group?
 - c. If yes - what role did the steering group play within the overall programme?
 - d. How often did it meet?
 - e. Do you feel the steering group functioned well?
 - f. Were there any issues?
4. How much do you know about how the Artfull plan was developed?
 - g. Were you/your organisation involved in developing Artfull's Strategic Plan?
 - h. Who was involved in developing the Plan?
 - i. What do you think about the development process?
5. What were your expectations of what Artfull would do?
6. In your opinion, how useful was the Artfull Strategic Plan? Did it cover all relevant aspects/issues of the programme? Should it have included anything else?
7. In your view to what extent did Artfull achieve its aims and objectives? (Probe for: Increasing Participation; Building Partnerships; Developing Quality Artistic Practice; Developing a Research Evidence Base)
8. In your view how far did Artfull go to achieve its outcomes and objectives? To what extent do these match Artfull's intended outcomes? Were there any unintended outcomes?
9. How does Artfull's compare with other arts/mental health programmes in relation to achieving/or not their outcomes?
10. What do you feel were the key successes and achievements of the programme? What were its key strengths?
11. What worked well, what factors contributed to success?
12. Do you have any examples of good practice exhibited by the programme?
13. Do you feel anything worked less well with the programme? What factors hindered the programme?
 - j. If anything what was/could have been done to address this?

14. What lessons do you think have been or should be learned from the Artfull initiative?
15. Do you know if the projects and activities funded through Artfull influenced how mainstream services work? (e.g. impact on how local authorities/NHS delivers mental health services)
16. *For relevant stakeholders:* What communication processes were in place between the Scottish Arts Council and the Scottish Government? To what extent did this enable, or hinder, effective communication about the Artfull initiative?
17. In your opinion, how useful was the Artfull website? What functions do you think it fulfilled?
 - k. How useful do you think it was in supporting projects funded through Artfull?
 - l. How useful was it more widely?
 - m. To what extent were expectations about the website met?
18. How useful do you feel the Peer Learning Network was:
 - n. For projects?
 - o. More widely?
19. What do you see as an appropriate model(s) for delivering arts and mental health projects in the future? How well does Artfull fit this model?
20. Can you suggest any other possible applications of the Artfull model? (e.g. within a criminal justice field etc).
21. What direction should the Artfull initiative take in future? How do you see it developing? What form should its future delivery take? What are the key issues that need to be addressed in its future development?
22. How should arts and health programmes such as Artfull be funded in future? What are the key funding sources?
23. Do you have any other comments?

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