

Evaluation of the Creative Care Programme

A Fullscope project

Executive Summary

September 2020



1 Executive Summary

1.1 The Fullscope consortium provides opportunities to address challenges in mental health and wellbeing in new and more holistic ways. While there are numerous agencies and organisations that champion arts and health as an effective, joint approach to wellbeing, Fullscope appears to be the only consortium of its type in the UK. As such, it has the potential to be a useful model in the area of combining respective practice across disciplines, working towards a common aim.

The Creative Care Programme was conceived in line with Fullscope's core aims, in response to the Covid-19 pandemic which resulted in a nationwide lock-down in March 2020. Four of the seven organisations within the Consortium were involved in the development, organisation and/or delivery of the content. Three additional organisations were involved through delivering the creative resources to their participants, and four further organisations became involved in the same capacity as the project progressed.

The programme consisted of the production of twelve 'invitations to create' – essentially creative workshops in written form, targeted for the age-groups of children up to age 11, young people and adults, respectively. Five artists were involved in writing the content, designing the invitations, and, where possible, delivering online sessions with a targeted selection of the project participants. In some targeted cases, high-quality art materials were included in the packages. Many of the participants were low-income, many suffered from anxiety and depression, and digital poverty was prevalent.

Through the delivery partners' own routes, the invitations were distributed weekly for four weeks. Subsequently the invitations were included in creative packs developed by other content producers, and/or made available through outlets such as Foodbanks and online platforms.

1.2 Participants

- 14 Low-income primary school children and their families from Mayfield Primary School all of whom are on Pupil Premium (i.e. in receipt of free school meals);
- Primary school children at Mayfield Primary School (and their teachers) – Years 1, 4 and 6, all of whom received the invitations, plus direct online engagement between the artists and children and 8 teachers, totalling 173 engagements
- 14 young people aged 12 and up, all of whom are on Pupil Premium (i.e. in receipt of free school meals) in the *Activate* group at Coleridge Community College (Cambridge Academic Partnership)
- The Kite Trust young people – 21 participants aged up to 25



- Arts & Minds – 15 adults who opted in to receive the packages, with varying mental health and other health conditions;
- The Red Hen Project: Approximately 80 packs (invitations and art materials) to low-income families in postcode area CB4, reaching 156 children (with extra materials to reflect the size of the family)
- 15 x Gypsy Roma Traveller (GRT) children and their families at Wilburton Primary School
- Families using the Food Hubs across Cambridge: In addition to those distributed by Cambridge City Council, an additional 25 invitations were provided at the Food Bank in the Abbey area of Cambridge and 50 invitations were included in Activity Packs developed by LifeSkills via the March Food Bank.
- Anyone wishing to download the resources from the consortia partners' websites: 680 downloads by 31 July 2020 (not part of this evaluation report)

With the exception of some of the students attending the classroom sessions at Mayfield Primary School, all of the participants were located as being vulnerable in some context, and in line with Fullscope's original mission to improve the mental wellbeing of children and young people.

1.3 Key Findings

1.3.1 The Creative Care Programme has been valued by Fullscope partners, delivery partners and participants alike, and recognised nationally¹ and internationally². It has provided the impetus for substantial creative activity and resulted in new collaborations and new ways of working. There has been direct engagement with the project by some of the most disadvantaged communities within Cambridge and beyond, with evidence that there have been tangible benefits to result from the creative resources. Feedback from participants has proven that the Consortium's initial aim to support wellbeing has been met through the project.

1.3.2 The nature of the Fullscope Consortium, together with the involvement of other delivery partners, resulted in multiple participants of different profiles engaging quickly and easily with the project, despite the challenges presented by the wider context of a nationwide lock-down due to the Covid-19 pandemic.

1.3.3 While a high number of participants were reached successfully, issues with one delivery organisation's safeguarding protocols adversely affected the planned

¹ The project featured as a case study presented by the [Culture Health and Wellbeing Alliance](#) and discussed by the All Party Parliamentary Group for Arts, Health & Wellbeing, [livestreamed](#) on 16 July 2020.

² By invitation, Arts & Minds' and CCI's Directors shared the findings of the Creative Care programme to a Rotary Club group in Victoria, Australia at one of their virtual weekly meetings.



engagement with young people and any subsequent communications. Miscommunications with another organisation's cohort of young people also resulted in lower-impact delivery than planned.

- 1.3.4 Different priorities held by the respective organisations involved - particularly in the light of providing services during the challenging time in which the project took place – affected how the creative resources were conveyed to the participants by the delivery partners, perhaps influencing how the participants went on to engage with the resources.
- 1.3.5 The inclusion of high-quality art materials in the Creative Care packages were remarked on frequently and enthusiastically by the delivery partners and participants alike.
- 1.3.6 While the artists embraced the new remote approaches to creative facilitation, they would have liked more engagement with the participants both prior to the sessions they conducted, and following these. In general, they wanted feedback in response to the content they provided.
- 1.3.7 There were positive outcomes in evidence additional to those evaluated. For the Fullscope Consortium, these included: supporting new delivery partners' objectives; and establishing a Consortium-based approach and understanding its potential for future projects. Taken from a small sample of feedback, these included for participants: a feeling of relaxation through undertaking arts activity; occupation to pass the time; a reduction in anxiety levels; and for one parent, respite from childcare while their children were occupied with the resources. These are areas which could usefully be included in the formally evaluated outcomes for similar future projects.
- 1.3.8 There is a strong project legacy including: the new ways of working (home delivery of resources and creative sessions conducted online), new audiences engaged, new distribution channels (including Food Hubs), and collaborations with new partners. Additionally, 12 written 'invitations to create' were produced as part of the project which target three specific age-ranges. These resources can continue to be enjoyed by the project participants, and further distributed to additional participants at any time through the Consortium and other delivery partners.

1.4 Recommendations

The following recommendations are made for the Fullscope consortium in response to the findings outlined in Section 5. They are intended to usefully inform future Fullscope projects which have arts-based practice as their main focus.



- i. Hold briefing sessions to enable Fullscope partners to be fully cognisant of the aims and purpose of each member organisation, and how these can fully complement each other in the Consortium's shared mission.
- ii. Ensure all delivery partners are clear about the project content and the intent that lies behind this.
- iii. Ensure content producers work with, or fully brief, the delivery partners on how the content can be delivered effectively by the partners in line with the content's original intent.
- iv. Consider including an additional printed communication in the resource (e.g. an orientation leaflet, or label) which directs participants in clear and accessible terms to use the invitations and materials as originally conceived.
- v. Tie in the conception phase of the project with the formulation of Intended Outcomes to share with partners, to inform the content development, and to aid the evaluation of the project.
- vi. Work with Fullscope Consortium partners to formulate mental health-based outcomes from the outset, in addition to arts-based outcomes.
- vii. Define mutually agreed and clear written expectations between the organising partners and the delivery partners from the outset on the number and nature of the sessions/contact with participants and which specific participants will be attending these, incorporating all considerations for safeguarding where relevant.
- viii. Ensure organising partners are aware of the delivery partners' own priorities and planned activities taking place in the same period.
- ix. Where possible, include a preparatory 'familiarisation' phase and a concluding 'feedback and reflection session' between artists and the participants receiving artist-led facilitation.
- x. Build into the project's conception and any initial communications with participants, that they will be asked for feedback at the project's end.
- xi. Carry through the positive findings of this project into future, similar projects including: CCI's excellent organisation and management; the expertise and experience of the arts organisations within the consortium (CCI, Blue Smile and Arts & Minds); the ability to work with additional partners at any point; the involvement of artists from the outset, with ongoing support; the

provision of high-quality materials; planning in additional (online) activities and facilitation to support targeted participants.



Participant's artwork (The Red Hen Project)