



Stepping In Evaluation

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1. Introduction

Stepping In is a pilot training programme designed to respond to the lack of diversity within the arts and health creative workforce. Artists delivering projects in healthcare settings are currently not reflecting the lived experience of communities. To address this gap, practitioners with lived experience of mental health, global majority backgrounds, social exclusion or low socio-economic backgrounds have been supported to take part in an intensive residential event, with follow-on placements with experienced artists on live projects in a health or community setting. During this time they have been offered regular mentoring sessions. Each mentee has been provided with a bursary and full wrap-around support including supervision and peer learning.

Stepping In was delivered in collaboration with four arts and health partners. Each partner had a strategic priority to diversify their own creative workforce and to address the lack of practitioners from diverse backgrounds employed to deliver their arts, health and wellbeing projects. All partners are WAHWN¹ members who regularly attend training events, network meetings and marketplaces. All partners were involved in the recruitment process, placements, and mentoring.

Stepping in is funded by the Arts Council of Wales, Arts, Health and Wellbeing Grant.

¹ <https://wahwn.cymru/>

2. Challenge and Change

Stepping In directly addressed the challenges identified through the WAHWN Creative Pathways scoping project (October – November 2023) facilitated by arts and health consultants Rosie Dow and Damian Hebron, and supported the organisation's aims of building capacity and diversity within the sector. Creative Pathways was conducted in consultation with diversity-led organisations and individuals with protected characteristics, including those with disabilities, and practitioners from global majority backgrounds. The consultation highlighted the paucity of provision for training and mentoring opportunities within the Arts and Health sector. This included limited access and clarity around entry routes, and a lack of access to training, which is considered to be costly and demanding on time. There was a notable lack of representation within arts and health delivery and little awareness or motivation that arts and health could offer a viable career. In some cultures, where art and creativity is not valued as a career, individuals are dissuaded from following this route.

A similar scheme, the Artists' Represent Recovery Network², funded by the Greater London authority and Arts Council England, is currently in progress. The ARRN professional development programme offered 10 London-based, freelance, ethnically diverse artists online and in-person mentoring, training, action learning and on-the-job paid placements on South London and Maudsley hospital ward.

Early findings from ARRN identified that this kind of programme:

- makes a huge demand on time management for three small organisations;
- the emotional and support needs of artists who have been systematically oppressed/may be high;
- planning for artists well ahead of time is essential;

² <https://londonartsandhealth.org.uk/about/the-artists-represent-recovery-network/>

- insight into viable funding opportunities was very much appreciated;
- bonding/sharing practice opportunities need to be nearer the start rather than the end of the programme;
- opportunities to host guest sessions, for example from the Culture, Health & Wellbeing Alliance were appreciated by the artists who took part.

For more details on the preliminary findings see Baring Foundation Blog post: <https://baringfoundation.org.uk/blog-post/artists-represent-recovery-network-training-for-diverse-creatives-into-mental-health/>.

Stepping In partners have direct experience of the challenge of a non-diverse arts and health sector. They have experience of developing and managing interventions focused on the strategic priorities of health inequalities, physical and mental health and staff wellbeing. Our partners expressed concern that they are working with the same trusted pool of non—diverse artists, making it difficult for new practitioners to gain opportunities and experience.

This pilot project worked toward generating principles of best practice in equality, diversity and inclusion, for example: embedding reflective practice, person-centred approaches, collaborative practice and working safely.

Evaluation has been integrated throughout Stepping In, and as such, elements of evaluation underpin each stage of the project.

3. Stepping In Programme

Stepping In recruited four mentees to take part in this pilot project. The project began with an intensive five-day in-person residential workshop for mentees, which took place at Cardiff School of Art and Design over a period of five days, from 24th - 28th June 2024. The event included essential training sessions, for example: mental health first aid; safeguarding; reflective practice; substance mis- use; trauma informed/ACE informed practice. Dementia awareness was planned but postponed due to availability of trainer and has was delivered in July.

Mentees were introduced to evaluation early in the residential week under the heading of *Evaluating though Creative Practice*. A variety of practitioner-centred methods were explored that invited mentees to consider the ways in which they naturally document their work and to offer novel techniques for using information and intuition to inform their practice. During the week, mentees documented and reflected on their experiences through creative, person-centred activities.

The pattern for the event was that morning sessions were delivered by external trainers, followed by afternoon and early evening talks by sector experts including artists, tutors, healthcare staff and funders, which focused on skill development and peer learning. Whilst these activities were intended to cover essential legislation and policies, Stepping In was designed to be co-produced and co-curated, and all partners delivering the programme responded to gaps in the mentees' experience, knowledge and skills.

The intensive workshop was designed to prepare Stepping In mentees for a placement of up to ten days shadowing an experienced facilitator on a live project in a health or community setting. These placements took place place between July - October, 2024. The placements were designed to ensure that the skills gained during the residential event could be applied in a manner that is meaningful, creative and enjoyable for mentees and practitioners. Stepping In mentees were offered mentoring support sessions.

On completion of their placements, mentees were invited to join regular WAHWN networking events and marketplaces. These events are community focused and provide opportunities for making connections and sharing experiences both during and beyond the scope of this project.

4. Evaluation Brief

4.1 Scope of the evaluation

The broad aim of this evaluation is to understand the effectiveness of the the Stepping In pilot project, and to identify areas of focus for a larger project.

The evaluation is intended to be *formative* and as such will focus on identifying which elements of the programme positively impact on mentees confidence and engagement, and what aspects of Stepping In offer a viable, *values* driven intervention that meets the challenges and needs of the arts and health workforce. Values refers to the fundamental ethical and moral principles of good practice that make the purpose distinct, rather than value, which emphasises the quantifiable merit of the project. The first task in designing the evaluation has been to scope the attributes that underpin the challenges, and the change needed.

The attributes below were informed by the Creative Pathways research and provided the route for documenting the journey of Stepping In, including the resources, actions, deliverables, achievements and the change.

The challenge for Stepping In is to address the lack of diversity in the Arts and Health artist workforce, which is currently not reflective of the country's population.

The attributes of this challenge are:

- Artists from diverse backgrounds are disproportionately affected by barriers such as cost, time and not feeling that this sector can accommodate them and their needs.

- Often in non-Western countries, being 'an artist' is not seen as a professional career, so it is unlikely that people from those places would have formal training and many may not consider themselves to be artists.
- Many people from marginalised backgrounds will bring lived experience of trauma and so will need particular support and guidance with wellbeing.
- Application processes for training such as forms and reports can be difficult to navigate for neurodivergent people.

Experienced Arts and Health practitioners in Wales represent a valuable asset to Stepping In. Their skills and knowledge represent a significant resource for change. The kinds of support they could offer includes:

- Shadowing, placements and internships, mentoring, peer groups of 'early career' artists with professional support, and buddying' opportunities for practitioners working in similar fields.

The WAHWN network is also well-resourced to deliver:

- Basic safeguarding, guidance and frameworks for reflective practice, trauma informed practice, mental health first aid, project planning guidelines and evaluation.

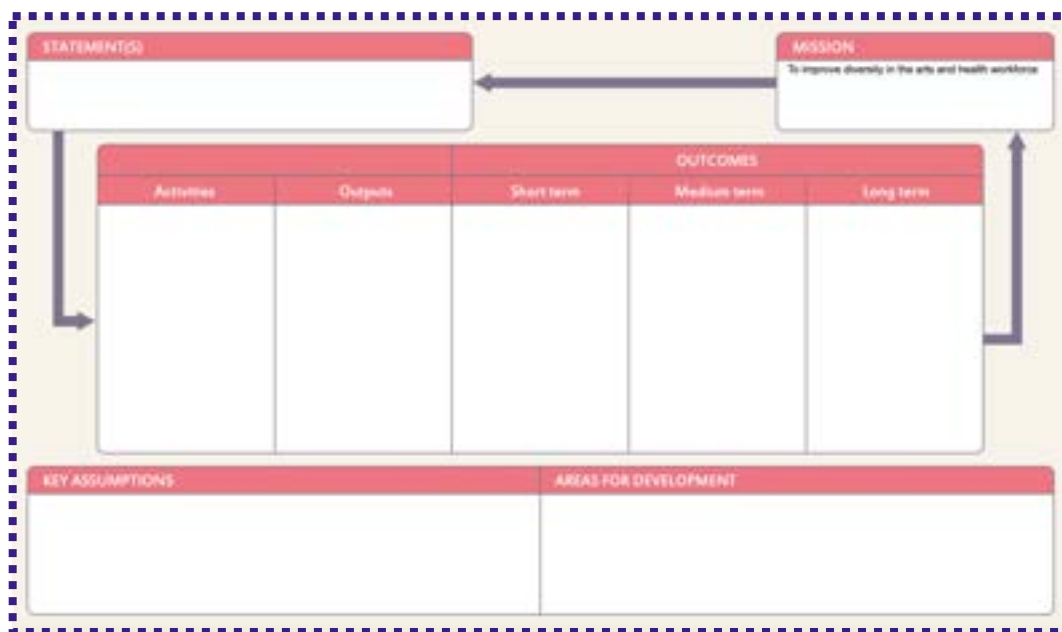
4.2 Evaluation Model

Stepping In was a pilot project informed by the Creative Pathways scoping project and further consultation. Consequently, there was a detailed understanding of the economic, psychological and social factors that informed the direction of the project and the change needed.

Stepping In had a clear goal, resources, actions and desired outcomes, therefore the evaluation used a Theory of Change logic model to determine future planning, implementation, and dissemination.

“The process begins with asking better questions. Instead of asking, ‘Did we achieve what we set out to achieve?’ they can ask, ‘What have been the many effects of our activities? Which of these did we seek and which are unanticipated? What is working (and not), for whom, and why? What does this mean for our strategy?’ Simply framing outcomes in this broader way will encourage people to cast a wider net to capture the effects of their efforts (Patton, 2011).”

This logic process was intended to be scalable and replicable in the likelihood of Stepping In evolving to become a larger-scale intervention.



THEORY OF CHANGE MODEL Template courtesy of Arts Impact Fund [www.artsimpactfund.org]

4.3 Evaluation Questions

Core Stepping In Evaluation Question:

*To what extent is **Stepping In** having a positive impact on the lack of diversity in the arts and health workforce?*

The main question was divided into sub-questions to ensure that the process could be integrated throughout the project. Each of the questions reflected the purpose of Stepping In (*positive impact of lack of diversity*), and the core areas of the project for focus (*extent as in changes for mentees, changes for partners, inform future work*). The questions were intended to inform the scope and scalability of the pilot (*extent in relation to evaluation scope*).

4.3.1 Sub-questions to inform methods:

1. To what extent are participants confident and motivated to engage in an arts and health project? (intensive: focus group, co-producing evaluation within creative practice, journey mapping to reflect on motivation and pathways to progression).
2. To what extent does Stepping In address, and adjust to, the diverse needs and skills of mentees in order to bolster the arts and health workforce? (shadowing and mentoring: journaling, video focus group, semi-structured interviews, if appropriate, questionnaire option will be made available).
3. To what extent does Stepping In offer a viable training route for a diverse arts and health workforce? What are we learning from mentees? Which aspects are desirable and useful? (partner/mentee workshop activity).

4.3.2 A detailed map of skills to be evaluated:

The Creative pathways consultation identified three levels of skills needed to support a more diverse workforce in the arts and health sector. These levels used the metaphor of a tree, with Roots, Trunk and Branches to indicate the relationship between each area of skill.

1. *Roots* refers to the foundations that need to be in place for artists to apply skills successfully.
2. *Trunk* refers to the core skills needed regardless of setting.
3. *Branches* refers to the additional skills that artists will need in specific settings.

The diagram below shows the Trunk of the skills tree that was used to understand the detail of participant experience, skill and knowledge through the evaluation.

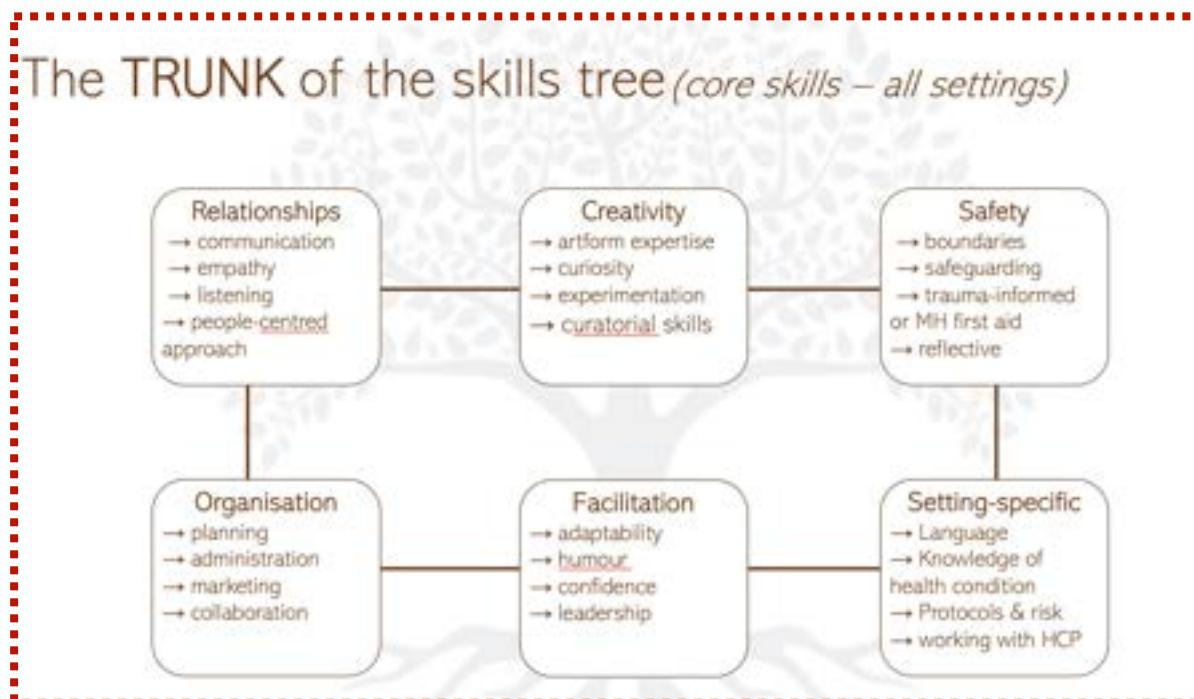


Image courtesy of Rosie Dow and Damien Hebron, WAHWN Creative Pathways, 2023

4.4 Data Gathering

The nature and level of data required - including the time frame, and the implications in terms of resources and expertise - reflects the commitment to elicit meaningful feedback from mentees, organisers, partners and facilitators that could, in turn, influence the short and longer term scope of the project.

The evaluation techniques and data gathering methods documented below were discussed and adapted with mentees during the residential event. Each technique can elicit professional and personal reflections that could inform the effectiveness of the Stepping In project in relation to the questions above.

4.5.1 Qualitative methods:

During Intensive residential: evaluating through creative practice.

- De Bono's 6 Thinking Hats³ - using overview, information, feelings, ideas, positives, and cautions to capture a wide range of reflections. We each made a coloured hat from an A4 sheet of paper and created group maps on A1 flip chart paper to document, observe, share and discuss responses.
- Think Aloud - walking around 6 hats maps with a voice recorder to invite further discussion, promoted by "is this response under the right hat... could it be somewhere else?"
- Blue Hat - a meta review of feedback on the process, how was it effective? What could be done better? We also recorded this discussion.

End of week reflections: mapping motivation and progress

- We started the end of week reflections by revisiting the A1 flip chart Hat maps, any additional comments were added using post-it note before being photographed, (see pages 18-21).

³ <https://www.debonogroup.com/services/core-programs/six-thinking-hats/>

- We then held a group discussion on conducting empirical evaluations, asking what can we observe, how do we capture it, how do we share observations and what can we learn? The methods preferred by mentees were journalling, walk and talk using voice memo and photography. It was also agreed that we would hold monthly group online feedback-feedforward meetings which would be recorded and transcribed for evaluation purposes.
- We ended the session with a Journey Mapping technique using headings Awareness, Consideration, Attendance, Commitment, Progression and Expansion. Each Mentee created a map of their experience as a journey, starting with: How did they find out about Stepping In, what factors were considered when applying and influenced their decision to join the programme? What were their experiences of attending the residential [not captured elsewhere], how has attending the residential influenced their commitment to continue? Progression and Expansion was address during online focus groups and semi-structured interviews.
- As a group we placed the Journey Maps on the floor and walked around them, taking in each journey. We then used the journey maps to prompt a group discussion on the headings, which was audio recorded, transcribed and annotated to induce key themes for further evaluation.

Shadowing and mentoring: documenting, curating and reflecting on experience and skills gained.

- field notes, journal, video focus group, semi-structured interviews.

Reflective workshop for partners: reflecting on the overall ambition of the project, successes and concerns, mentee experience and future recommendations.

- 4.5.2 Quantitative methods:

- recording the number of training sessions, shadowing/placement activities.

5. Participant Information and Consent

The evaluator has a proven track record for ensuring ethical rigour through her own practice in arts, design and health, and as Chair of Cardiff School of Art and Design Ethics Committee. For the purposes of Stepping In she designed information and consent forms in consultation with the project partners, who advised on the appropriateness of the forms.

Written and verbal information explained:

- the aims of the project,
- why mentees were invited to participate in evaluation,
- explanation that participation in evaluation is embedded in the delivery of the Stepping in project,
- what participation involved (methods), for how long and when, what were the risks?
- the right to withdraw data, (this refers to any data that mentees would prefer not to have published
- what the data would be used for, and
- That data is anonymised *unless agreed otherwise with mentees*, confidential and only used for the purposes of Stepping In evaluation.

The evaluator was responsible for seeking consent and the forms were stored and archived by the project manager according to GDPR legislation.

6. Activity

The following three sections describe the main stages of Stepping In activity: 6.1 Intensive residential, 6.2 Shadowing an arts and health practitioner through a project. Using a Theory of Change logic model as a guide, each section will present the Environment, Activities, Outputs and Outcomes.

6.1 Intensive Residential

6.1.1 Environment

The residential week was hosted at Cardiff Metropolitan University, Llandaff Campus, which is surrounded by parks and green spaces. The sessions were delivered in the School of Art and Design Graphic Communication studios. The studios offered a flexible, creative space where furniture could be moved for presenting and active participation in creative work. Messy working was encouraged, and participants could bring in food and drinks as required. There was wall space for visual material that could be shared, as well as quiet studio spaces and an outdoor studio, which was used when weather permitted. All participants were provided with guest passes that allowed them to access the communal areas of the campus as well as free wi-fi. A small office was accessible to all mentees, where they could make hot drinks.

6.1.2 Activities

During the week mentees took part in training, awareness raising, inspiration and networking sessions with artists, sharing practice and evaluation through creative practice activities. All meals were provided, and mentees were hosted in nearby bed and breakfast hotel accommodation. Timetables and directions were provided prior to attendance as were information and consent forms.

The activities were as follows:

- Trauma informed practice, with Jain Boon

- Meet the artist: Forget-Me-Not-Chorus
- Facilitator Training 1 & 2: Ali Franks
- Sharing practice: Duke AI and One Word Oasis Choir
- Meet the artist: Farah Allibhai, Marion Cheung
- Trauma informed/ACE awareness training: Jain Boon
- Meet the artist: Marion Cheung
- Getting the Best from Mentoring: Tom Bevan and Bethan Ryland.

6.1.2 Outputs

For the purposes of evaluating the Stepping In project mentees were introduced to ideas for evaluating Stepping In through Creative Practice on the first morning of the residential. Techniques and examples for observing with curiosity, capturing methodically and creatively, and sharing to inform practice and outputs were shared.

Mid-way through, and at the end of the week, the mentees took part in evaluation activities that were designed to encourage authentic reflections on experience and constructive feedback on the Stepping In residential programme.

6.1.2.1 Mid-week reflections: Six Thinking Hats

For the mid-week reflections we used Edward De Bono's 6 Thinking Hats⁴ tool, which encouraged participants to explore an idea or subject from a variety of perspectives, within a structure that provided a channel for different ways of thinking. For this evaluation mentees were each given a sheet of A4 coloured paper to correspond with the colours of the 6 Thinking Hats. They were shown a method of folding the paper to make a basic hat. The folding and making process was fun and easy to execute. They were then invited to reflect on their experience of the residential event at this mid-way point, using a different coloured 'hat' to consider: overview (blue), information (white), feelings (red), ideas (green), positives (yellow), cautions (black). As a group they created a map on separate A1 flip chart sheets to document their thoughts and ideas for each colour.



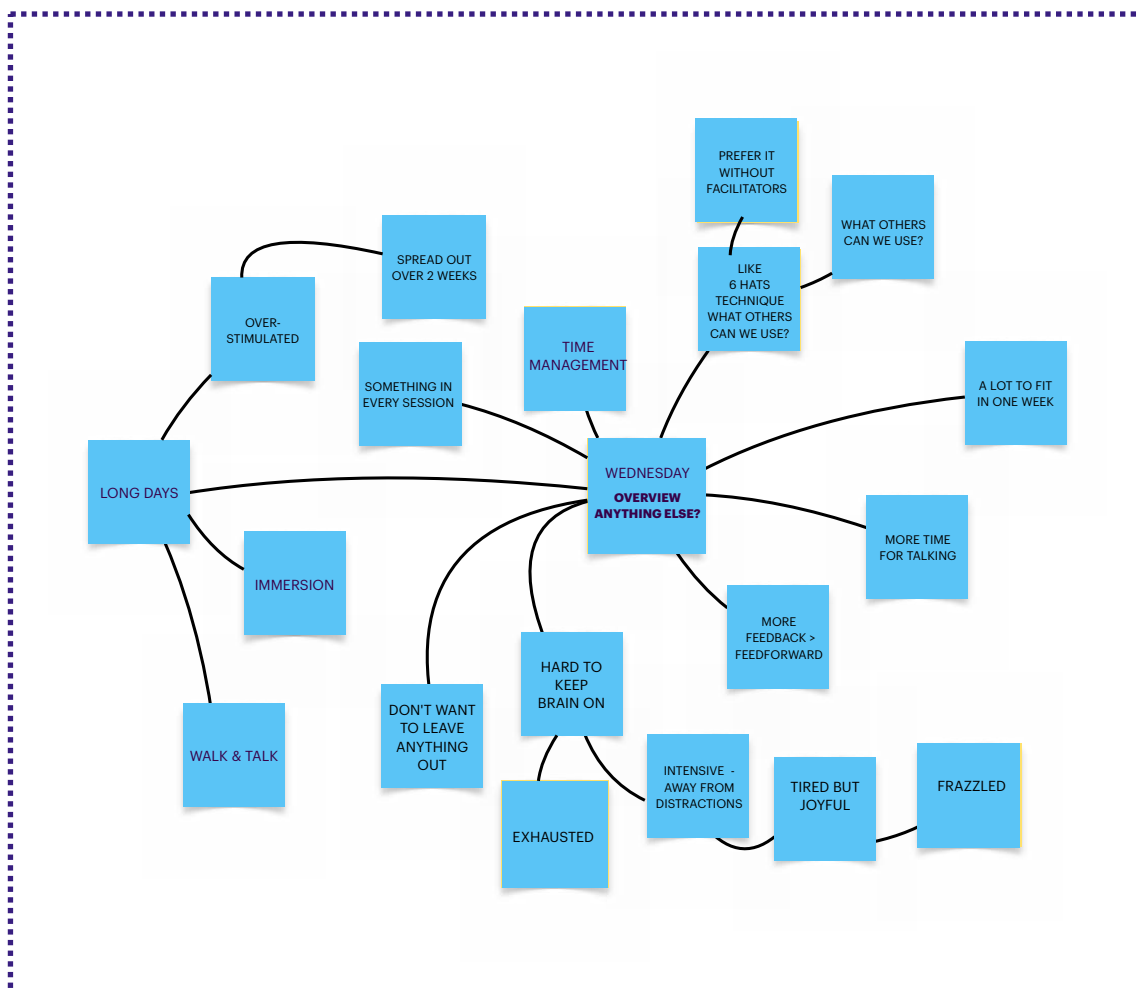
5 of 6 Thinking Hats Flip Charts

Mentees were given five minutes to create each map, with the exception of the blue hat which was used to 'meta' review the other hats, to note any other reflections, and to consider the hats process - how was it effective? What could be done better? For the purposes of creating the blue hat, the four mentees also used a voice recorder to capture their reflections.

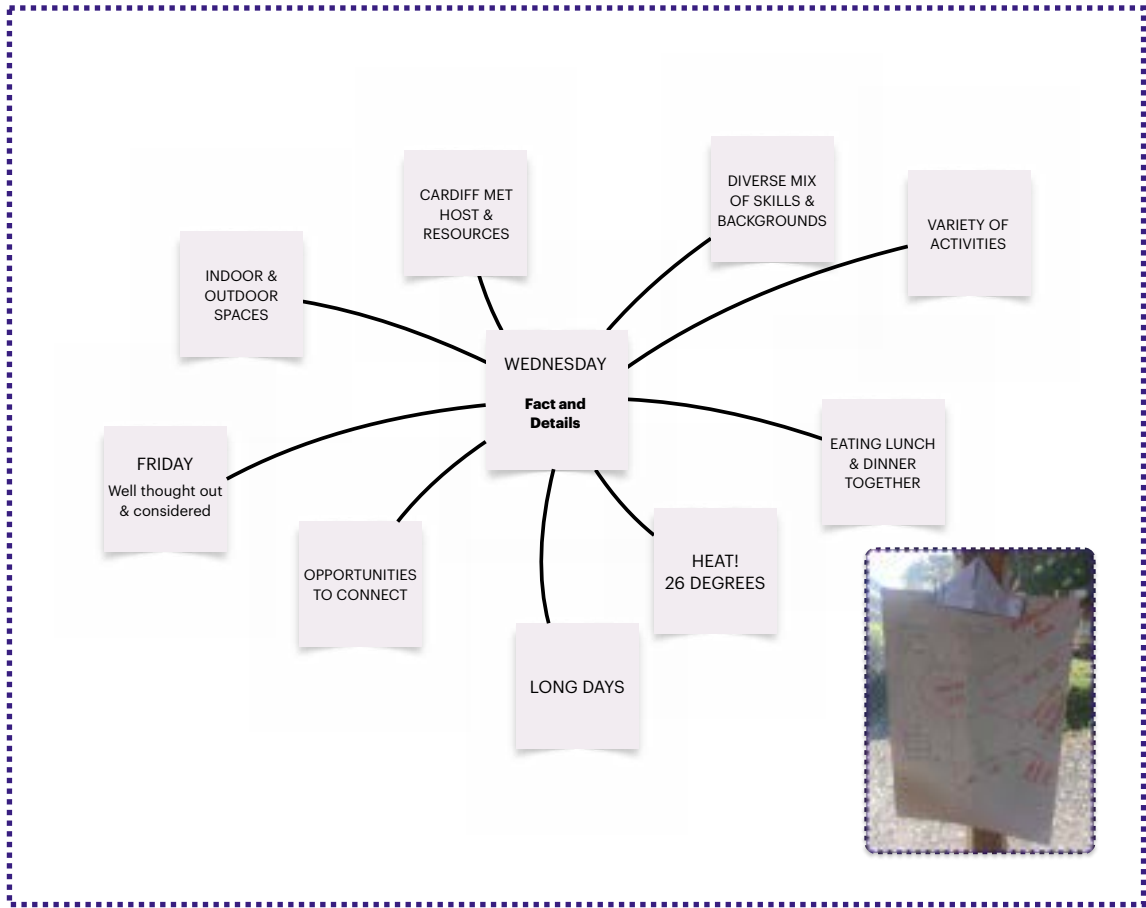
The recorded comments are summarised here and the contributions to each hat have been re-created graphically below.

⁴ <https://www.debonogroup.com/services/core-programs/six-thinking-hats/>

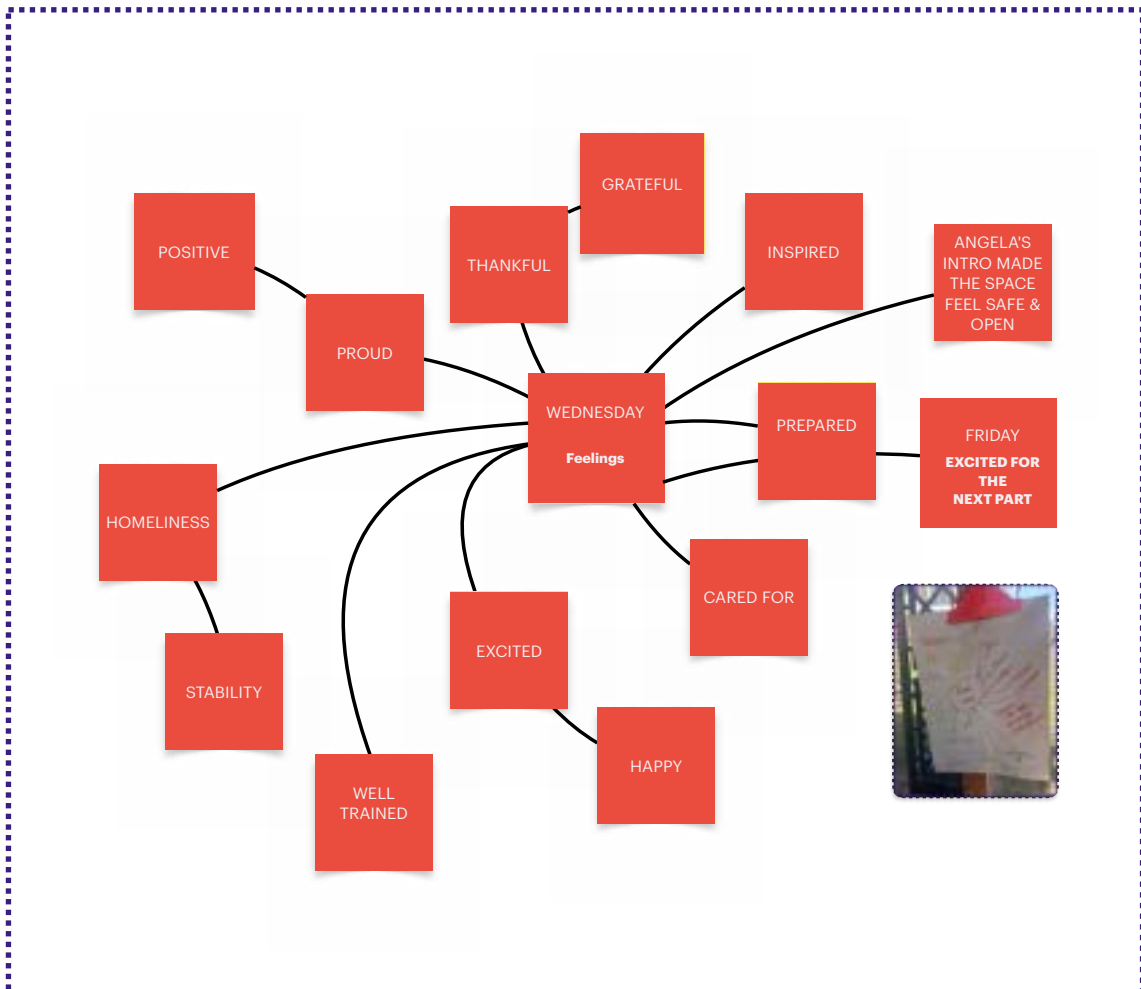
There was general agreement that the 6 Hats technique was a useful tool for organising thoughts, although there was some discussion on whether the training facilitators should be present. This was unplanned as the facilitator from the previous sessions had requested to take part. She did not stay for the whole activity, allowing the participants to speak more freely in the discussion. It was agreed that Tom Bevan (project manager) and Angela Rogers (WAHWN) were welcome in the discussion as they had established trust and rapport with the mentees during the week. There were mixed feelings on the duration and pacing of the activities, the intensity of the training could be overwhelming and exhausting, however, the mentees agreed that it would be hard to leave out any of the sessions as they all had value. Everyone agreed that it would be useful to build in more reflection time and more practice sessions.

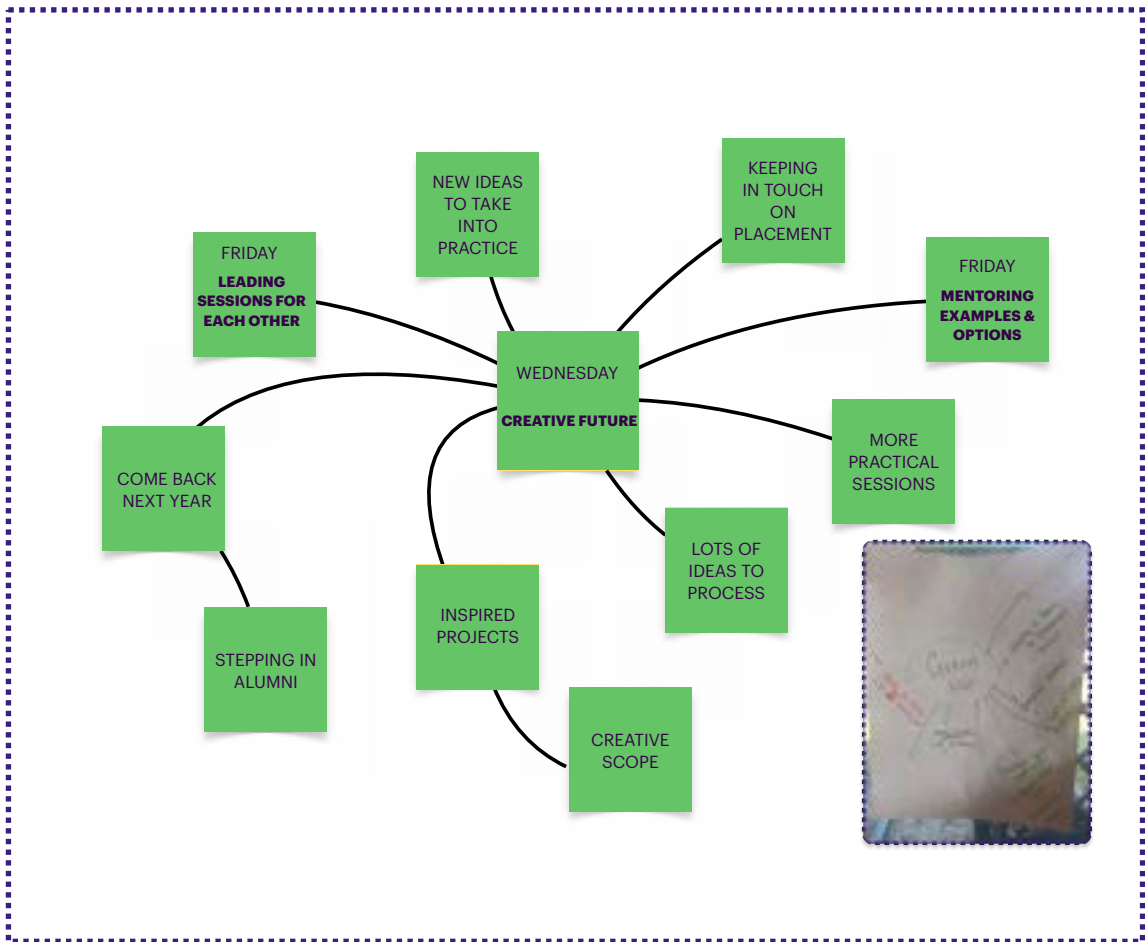


Overview (blue) above

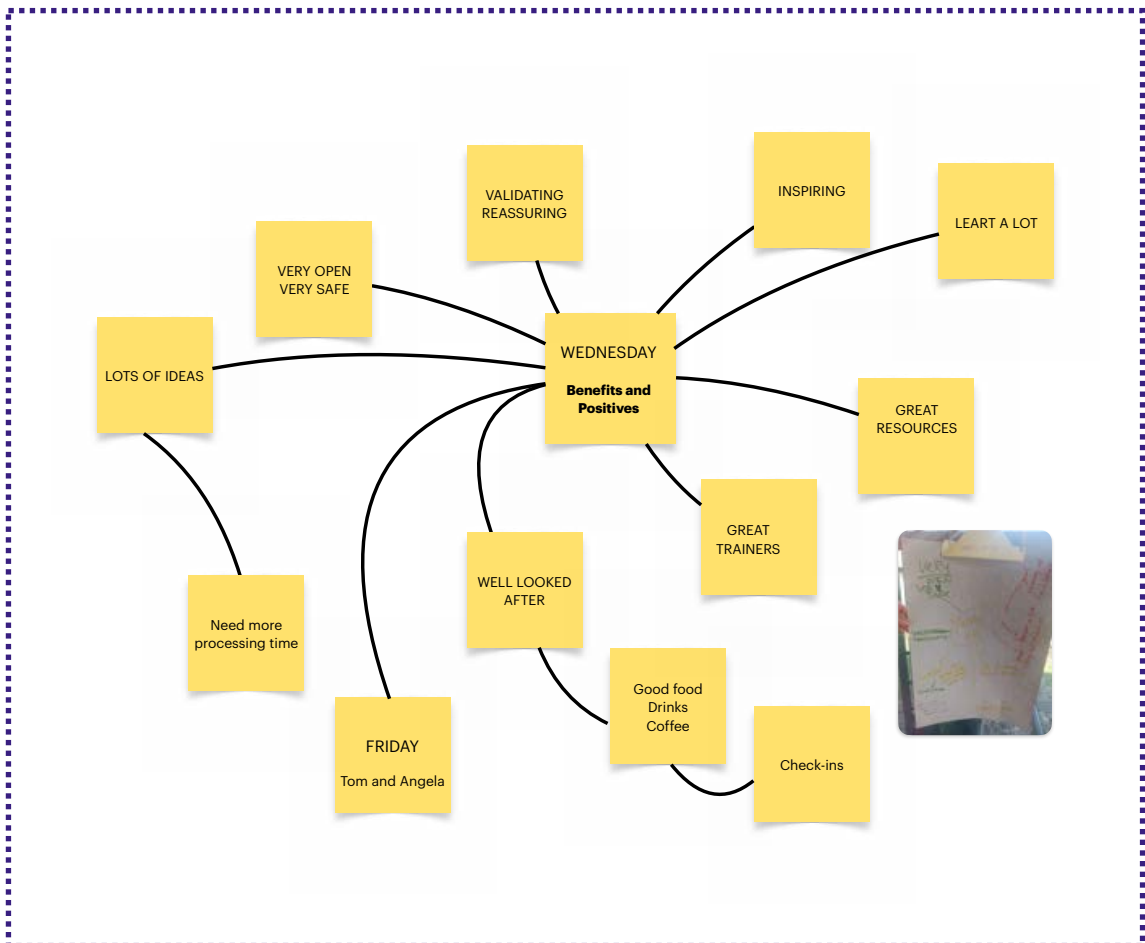


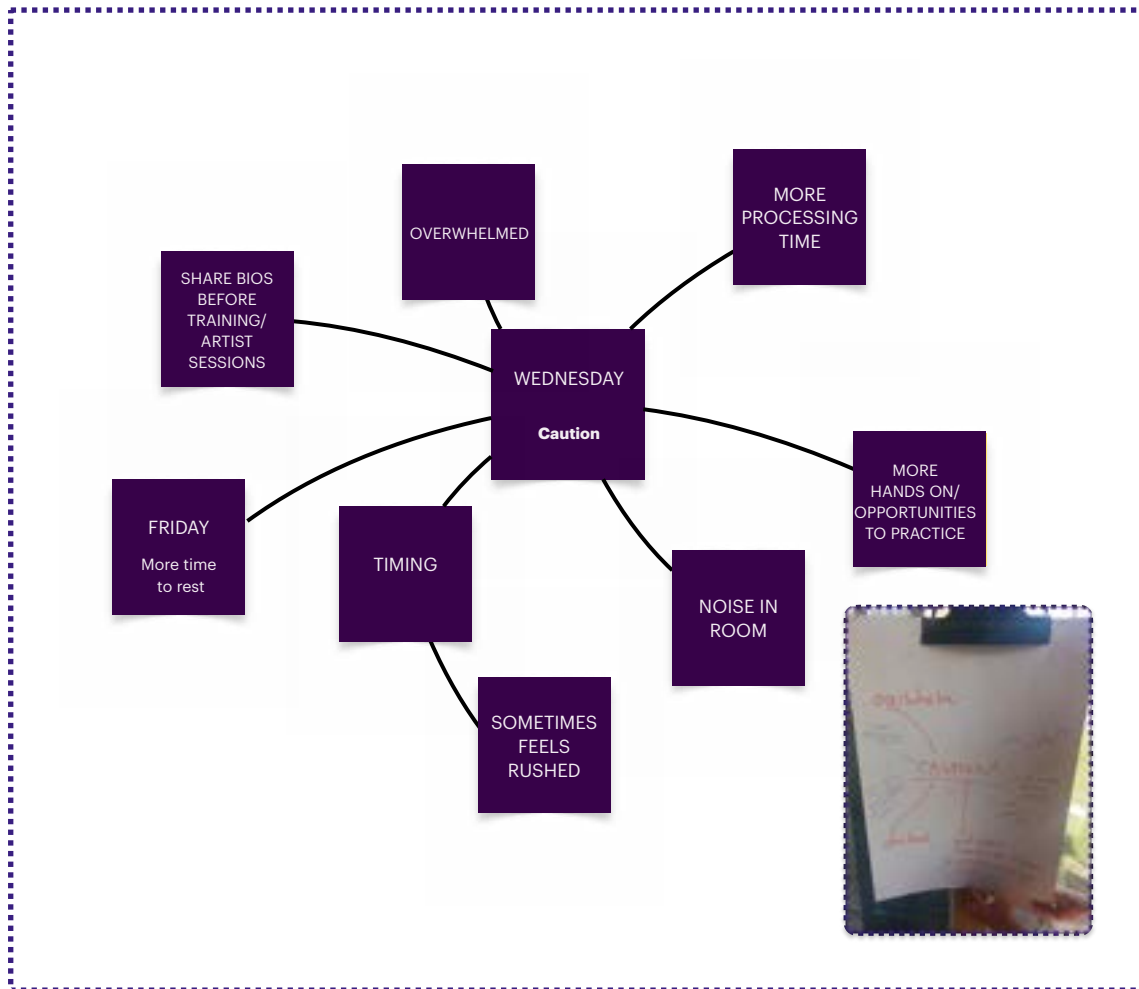
Information (white) above. Feelings (red) below





Creativity (green) above. Benefits and Positives (yellow) below





Cautions (black) above

As an additional, separate activity the project organisers were invited to capture their experience of the residential week using the same technique. Rather than creating maps, Tom and Angela made notes, which were shared with the evaluator.

6.1.2.2 Organiser reflections: Six Thinking Hats (five hats used)



The white hat asks for information, in addition to the training already described, Tom and Angela noted the social activities, such as a coaching-led walk, a silent artist-led walk, eating meals together, and singing together.



The red hat is used to express feelings, Tom and Angela described feeling optimistic and inspired by the mentees and facilitators. Although the residential was thorough and demanding, they felt that they had been able to bond with the mentees and facilitators.



The green hat invites ideas and possibilities which reiterated the question of whether to extend the residential over two or three weekends rather than a full week. Conversely, hosting the event as a retreat at a residential centre, such as Ty Newydd writer's retreat⁵. Another academic partner could be Bangor University who already have links with WAHWN.

It was suggested that facilitators could observe or participate in each other's sessions and that some of the training to be more bespoke to their organisation or health condition.

Tom and Angela made reference to some of the areas that the residential had not been able to offer, such as race equality, anti-racism, deaf/disability awareness training and funding/finding work.

Other potential partners were discussed, such as Disability Arts, Taking Flight Theatre, Kazuum Arts, Culture, Health and Wellbeing Alliance (CHWA) and London Arts and Health Forum.

Sharing ideas about mentee experience, Tom and Angela talked about the potential for mentees to lead a session during the residential, it was clear that they were bringing a particular set of skills and experiences that may need some teasing out but should be nurtured.

Additional resources for the residential to support the next stages of training could be a bespoke toolkit, or a session on using the existing Creative Health toolkit and a voluntary code of practice.

⁵ <https://tynewydd.wales/>



The yellow hat is an opportunity to capture the benefits that the residential is offering.

From an organisational point of view there was mutual acknowledgment of the professionalism and supportiveness of the team (Tom, Angela and Becca May Collins, WAHWN Programme Support Coordinator).

The connectedness of the team fed into the way that the mentees also supported one another and felt safe to talk openly about their experiences and ideas.

The quality of the facilitator training from Ali and Jain was described as a model for best practice.

There was a common thread around well-being which was consistent throughout the week.



Issues to be cautious about reiterated those raised by mentees, such as the noise in the room at times, the number of sessions in a day, facilitators being properly briefed on mentees prior experience. In future it would be beneficial to properly meet partners before the residential event in order to build a relationship and prepare for the introductory session. Although the availability and care in including food and drink was a benefit, Tom and Angela felt that the planning and timing could have been better.

6.1.2.3 Key points from end of week reflections, mapping motivation and progress

At the end of the residential week, the four mentees participated in a training session on Getting the Best from Mentoring, which set a positive and pro-active tone for the final phase of evaluating the residential. There were three activities in this evaluation.

Firstly we revisited the 6 thinking hats maps, then we spent an hour exploring the different ways of documenting our practice.

Finally we undertook a journey mapping exercise to reflect on our journey and aspirations for the future.

Additions to the 6 thinking hats (shown in the diagrams on pages 18-21), confirmed that,

- the mentees continued to feel that the programme was well thought out and structured (white),
- they were excited for the next part (red),
- they enjoyed the earlier mentoring session and examples for how to make the most of it (green),
- they felt supported by Tom and Angela (yellow),
- they needed more time to rest.

Our group discussion on how we conduct empirical evaluation covered questions such as: what can we observe, how do we capture this, how do we share observations and what can we learn? Using a bespoke set of creative evaluation method cards designed by the evaluator, we proposed using a mix of journalling and curating our learning techniques, walk and talk using voice memo, photography and focus group feedback-feedforward meetings.

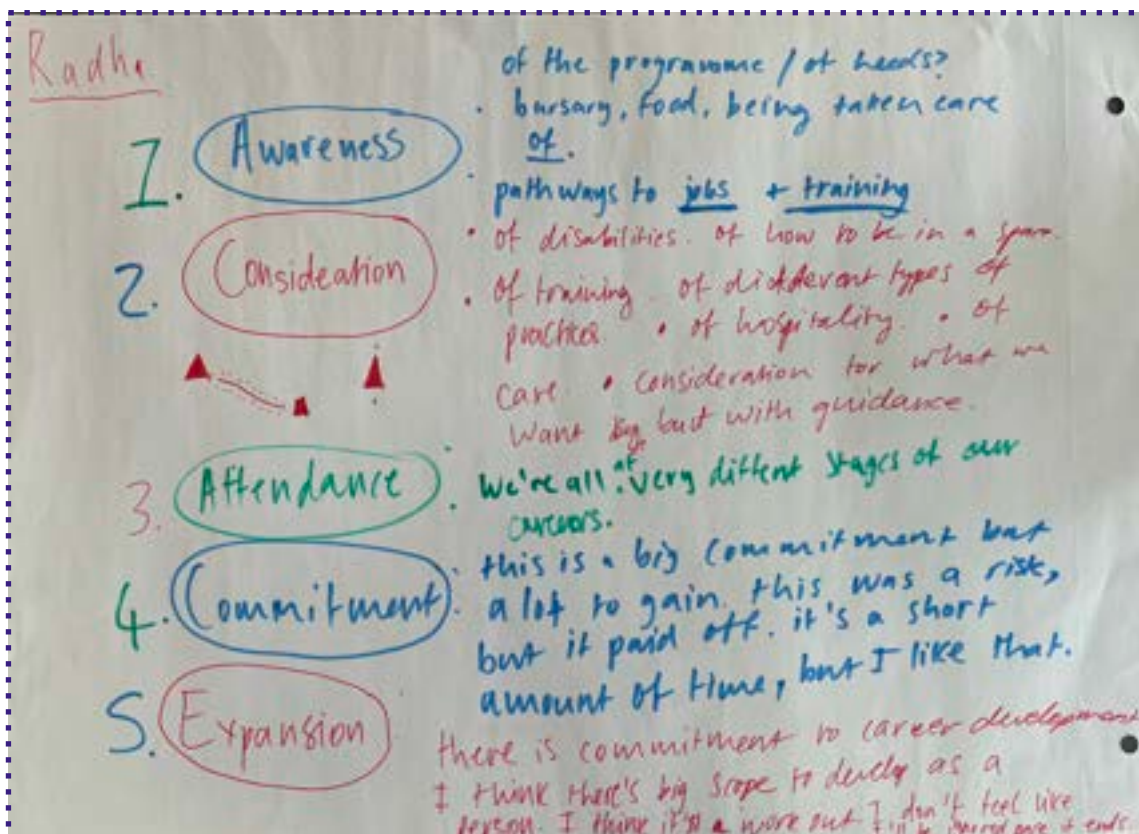


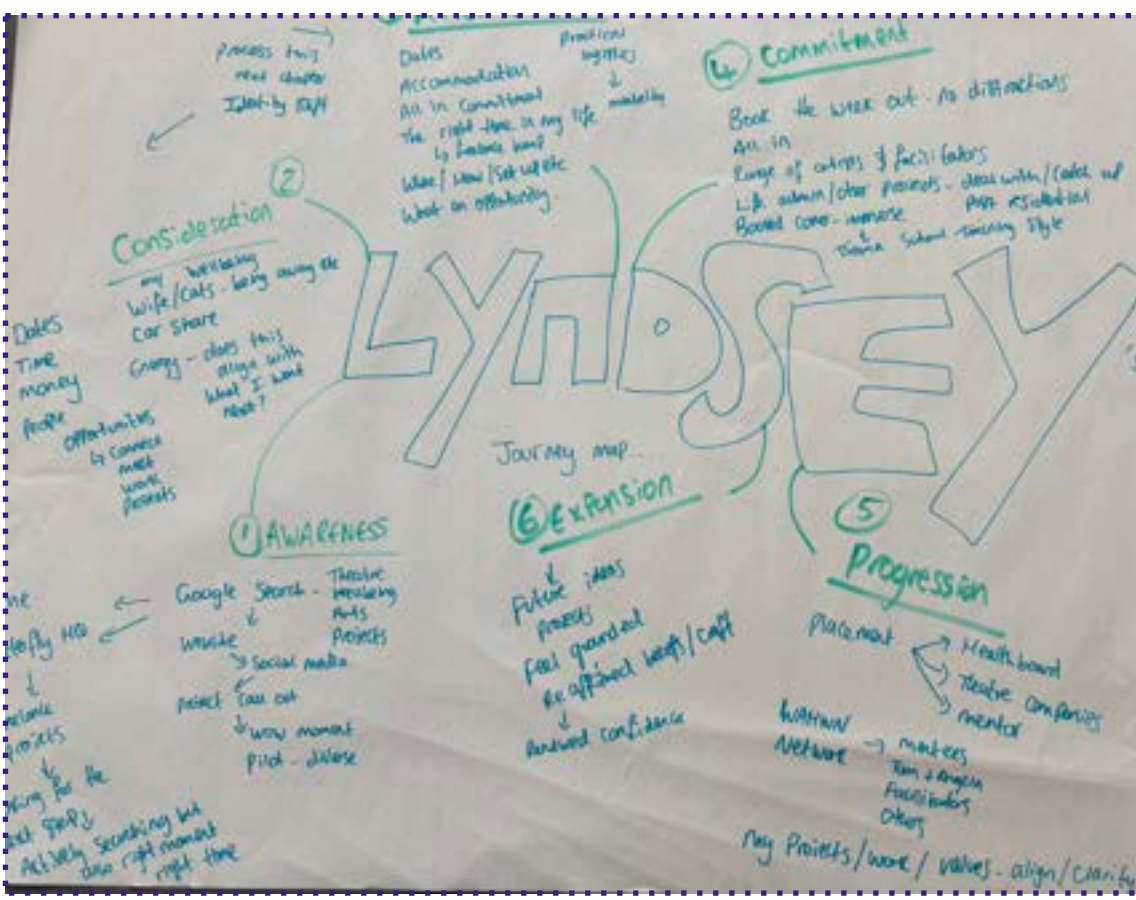
Creative evaluation method cards

The Journey Mapping exercise required the mentees to create a map of their journey through Stepping in using headings *Awareness, Consideration, Attendance, Commitment, Progression and Expansion*.

Each Mentee created their own map with prompts such as: How did they find out about Stepping In, what factors were considered when applying and influenced their decision to join the programme? What were their experiences of attending the residential [not captured elsewhere], how has attending the residential influenced their commitment to continue? What were their aspirations for Progressing their careers? They were given up to an hour for this activity, during which time they could take a break if needed. The finished maps were placed on the floor and the mentees, Tom, Angela and the evaluator were invited to walk around to review the maps. Following this we conducted a group discussion during which each person expanded on their comments in the maps. This was audio recorded, transcribed and annotated to induce key themes for further evaluation.

Images of the journey maps are shown below, followed by a series of quotes from the transcripts:





In talking about *Awareness and Consideration*: One mentee had heard of WAHWN, the others found out about the programme through online search or through their networks. There was some discussion about how communication could be improved for example with printed flyers in theatres or community centres, although in general there was agreement that the network was working well.

"I did know about it [WAHWN], but I thought that you would have to be in a particular circle in order to get known. But I think I heard about this through the arts council website, it sounded perfect, and I'd just quit a job, I thought I can't do this anymore so I was ready, so I thought I would take a leap of faith but also I didn't want to just go after everything. I need to be intentional and very specific, even thinking about the money I was like - be intentional - don't just do it for the money."

A big consideration for mentees was around the timing of the opportunity, and making the commitment. There was agreement that Stepping In was offered at a time in their lives when they had a degree of certainty that they wanted an arts and health career. They also wanted something that was not just a qualification, but more holistic and could be embedded within their practice.

"the timing of this was spot on for me. Last year I couldn't have done this. My therapist helped me to realign my values. I'd already identified that art and mental health related stuff is important to me but I didn't want to be a therapist or a counsellor, I didn't want to be a writer on my own, the timing was right because I've been on that trajectory for a few months."

"Practical things [to consider] like dates, time, opportunities...will I meet people, will I connect with people, will it enhance things? To find something like this is so unusual. Something that focuses on diversity, and it's a pilot, and you were paying us, and you were looking after us and we were coming here. What's the catch? Is it crazy that we are all saying how unusual it is, but its been amazing."

“ I didn’t really realise that there was a lack of diversity. Well, I did, but I just got on with it because you always want to get paid and do a good job, this has brought stuff up.”

Another interpretation of the theme *consideration* led to discussion on the approach of the residential. With mentees commenting that they felt cared for.

“This week has been really good, it has really considered how to take care of people, I think there is very little like this in the visual arts and particularly if you are a person of colour. I feel very taken care of in this space and that’s quite a rare thing...In the visual arts it’s always, like, there is no money, no money, no money...it’s been a really great week, I feel very well taken care of in a space like this...You don’t get that kind of care very often, which meant we could just get on with it.”

When we asked mentees to think about the aspects of attending the Stepping In residential that influenced their commitment to the programme, there was agreement that the design of Stepping In as a sustained period of learning and development was a key factor. The mentees reinforced the importance for them of being at the time in their careers when they were ready for the challenge.

“I think there is a mindset shift, defining myself, I am an arts and health practitioner! So it’s defining self, that’s the shift, I can work on the rest of the stuff, like networking and putting myself out there. I will redesign my website, self promoting and learning from other people, opportunities all of that sort of stuff, but it’s the mindset shift for me...”

They were already making significant life changes in terms of moving away from employment that didn’t offer a creative future. Self-awareness underpinned the discussion, with mentees describing increasing confidence over the week in the realisation that there could be a variable career path for them.

*“It’s **commitment to career development**. It’s a risk...what are you going to get out of it...you do the training and then you go off and do things but you kept talking about career development. There’s the training and shadowing, and then there’s this and this and this, it’s so well thought out, **I have never been part of anything like this that is so well thought out in its pilot stage, I’ve never been part of anything like that, so I’m more confident, the risk has paid off...**”*

The mentees acknowledged that there would be challenges ahead, and noted that as a result of the residential they felt more conscious of their need to look after their own health and well-being, even down to making sure that during the residential they were getting enough sleep to cope with the intensity of the training. Self-care was noted as important factor in remaining positive and committed to their future progression, helped by the fact that through opportunities to shadow and learn in a real-life project there was a long term strategy in place for them.

*“**There is a lot to gain here**, so it also feels like the right decision. There are a lot of things where you can turn up once a month, or they chuck money at things, but **there’s got to be something in it for me, career development, it has to go somewhere, I have to make this work.**”*

There was a rich discussion on values, and how the Stepping In residential had enabled the mentees to identify what mattered to them. The residential brought these values into alignment, and as a group they felt part of a larger community of arts and health professionals who were putting these values into practice.

*“I’ve been invited to things before and it’s such a tick box, nobody ever contacts you again, or you ask for a reference or to be connected to a person and you just never hear back from them. People don’t realise that **this is a big deal, it needs to be sustainable, it can’t just be a series of one offs, nice little workshops now and then, or nice little opportunities. It needs to be sustainable, I’d really like to not be renting forever...**”*

Finally, there was talk of excitement and readiness for the next stages and a genuine willingness to meet up for regular conversations to reflect and feedforward into the future of Stepping In.

“Values aligned and clarity, I’ve got a lot more clarity than I had before. Skillset, reaffirming, I’ve learnt a lot. It’s been really great to connect with different people, its reaffirmed my confidence about the work going forward. Definite shift and I feel ready for the next part of it, getting stuck into the placement and see where that goes. I’m excited for that, I was excited before but I was a bit daunted because I wasn’t sure exactly what it was and I hadn’t really met people...being here it’s more grounded and aligned.”

Following the workshop, the evaluator conducted a semi-structured interview with WAHWN Programme Support Coordinator, Becca May Collins. The purpose of the interview was to gain insight into how she felt about the general pace and content of the residential and to invite reflection on her participation.

6.1.2.4 Key points from semi-structured interview with Becca May Collins, WAHWN Programme Support Coordinator

Becca attended days 1 - 3 of the residential, her role was to generally help out with any organisational issues if needed, but mostly to have the experience of participating with mentees. A short online interview with Becca was helpful for gaining an insight into her experience of the activities.

We talked about some of the feedback from participants, particularly about feeling tired and overwhelmed at times. Becca advised that *“although it was intense, many of the important messages from the training were being repeated and therefore reinforced by each facilitator.”* Similar themes and theories emerged over the first three days, *“The repetition is really helpful, and sometimes we don’t leave enough time for that because people want progress all the time. If we want it to be robust it has to be incremental, and slow.”* For example, similar metaphors were being used from trauma informed practice and mental health awareness.

Becca commented that each activity was in some way interconnected, which contributed to a “*whole sector*” approach, rather than lots of people having different goals. Each facilitator also talked about being mindful of personal mental health and the triggers and vulnerability that can arise.

Becca noted that for her, taking part in the training was a way of looking after her mental health, particularly with colleagues. She stressed the importance for artists to work in pairs to model mutual care.

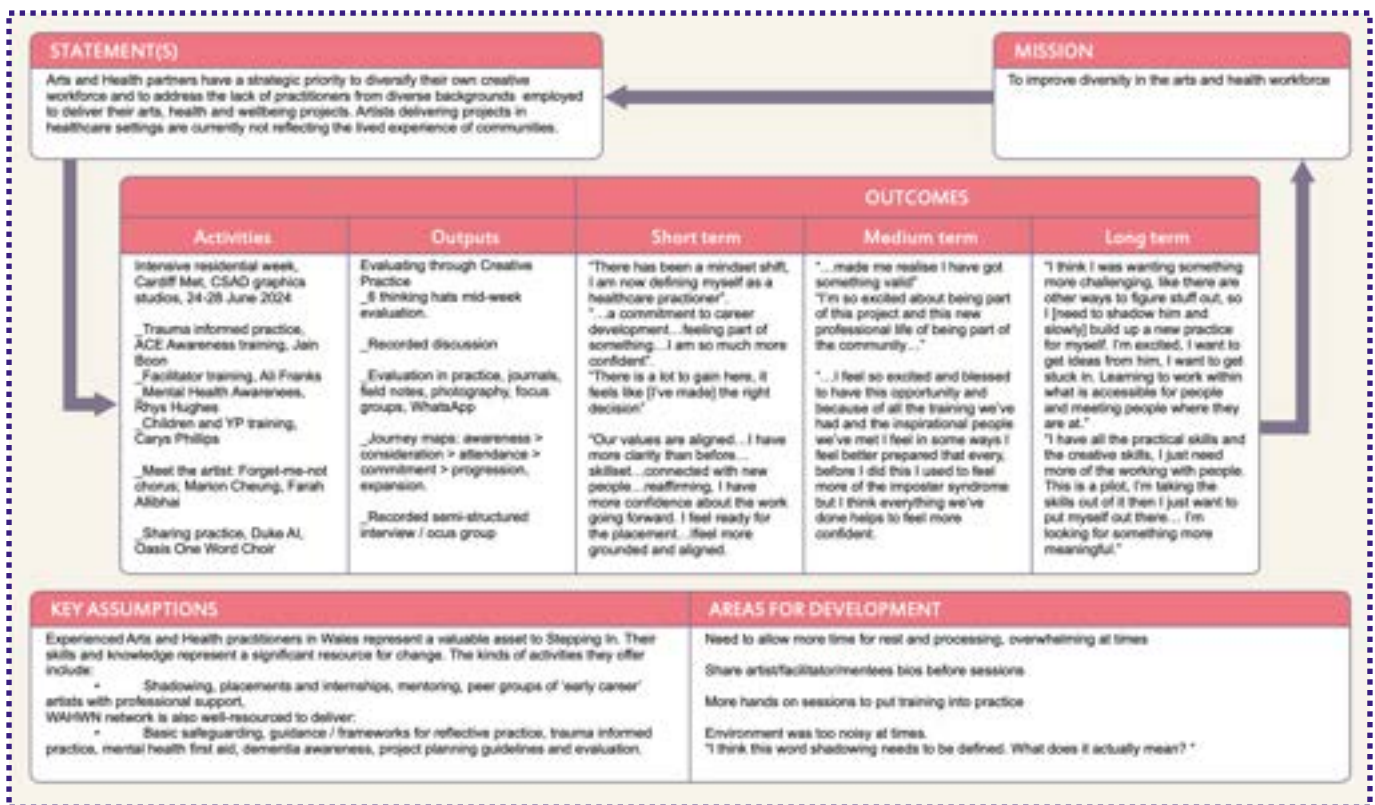
We discussed the idea raised by mentees for holding the residential over two weeks, but acknowledged that there is no perfect solution that would suit everyone. Although the intensity was demanding the mentees were fully engaged and candid about their needs.

6.1.3 Residential Outcomes using Theory of Change model

The diagram below provides a snapshot of the relationship between the residential activities, the documented outputs for evaluation purposes and the outcomes. These outcomes are organised into short, medium and long term within the frame of the residential. For example, mentees described their immediate responses to the residential on the last day of the week, medium term outcomes were discussed in focus group interviews one month after the residential during which mentees were asking to reflect on their preparedness for their placement.

Longer term outcomes are included from the comments within the conversation stream that provided some insight into future aspirations.

As the shadowing and mentoring progresses these medium and long term outcomes are expected to become more conclusive.



RESIDENTIAL OUTCOMES Template courtesy of Arts Impact Fund [www.artsimpactfund.org]

6.2 Shadowing and Arts and Health Practitioner

6.2.1 Project settings and activities

Through their ongoing relationship with the project partners, the four mentees participated in placement activities at a range of settings from July until end of October, 2024, these are listed in the table below.

Stepping In Placements/Shadowing

Partner	Mentee	Project	Description	Date
People Speak Up/ Eleanor Shaw	Peter Mosey	Creative Home Delivery	Shadowing Mared Davies (sculptor on a home visit) doing wire sculptures	July 18th
People Speak Up/ Eleanor Shaw	Peter Mosey	Creative Home Delivery	Shadowing Karen Fitzpatrick (visual artist) on a home visit doing madalas	July 25th
People Speak Up/ Eleanor Shaw	Peter Mosey	Creative Home Delivery	Shadowing PSU facilitators Steffan and Carys on home visit, working with participant writing a novel. During the home visits, I travelled to and from with the artist or PSU team member I shadowed and got excellent feedback and a chance to discuss everything surrounding the visit.	July 30th
People Speak Up/ Eleanor Shaw	Peter Mosey	PSU Arty Afternoon	mixed group with adults of all ages/ backgrounds and abilities and supported pupils from local schools. Ran a session on "letting go" while painting - painted portraits from memory to remove some barriers	August 6th
People Speak Up/ Eleanor Shaw	Peter Mosey	PSU Story Care and Share	6 writing and storytelling group for adults. Ran a session on using alliteration and onomatopoeia in writing	August 7th
People Speak Up/ Eleanor Shaw	Peter Mosey	Creative Home Delivery	Shadowing Sam Hood (sculptor/ artist), working with a participant building a 3D model	August 8th
People Speak Up/ Eleanor Shaw	Peter Mosey	Creative Home Delivery	With Eleanor Shaw on a home visit, working with a participant who is writing a novel	August 14th
People Speak Up/ Eleanor Shaw	Peter Mosey	Creative Home Delivery	Shadowing Nerissa Joan (singer) at Ffwrnes Fach (PSU) in Llanelli	August 20th
People Speak Up/ Eleanor Shaw	Peter Mosey	Creative Home Delivery	Shadowing Nerissa Joan (singer) at Ffwrnes Fach (PSU) in Llanelli	August 27th
People Speak Up/ Eleanor Shaw	Peter Mosey	Creative Home Delivery	2 visits with Sam Hood working with a participant to build a 3D model and visiting a participant to sing. It was good to get support and advice from a varied mix of different creative wellbeing facilitators.	August 29th
People Speak Up/ Eleanor Shaw	Peter Mosey	Mentoring	I have also engaged in a few support sessions throughout my placement from Ali Franks, who runs one-to-one well-being coaching sessions for the PSU team. This has been very helpful in building my confidence and improving my professional practice. I've also had a few one-to-one chats with Eleanor, where I received feedback and advice on delivering sessions and professional guidance for the future.	
Kathryn Lambert, H DUHB	Lynsdey Fouracre	Arts Boost/ Span Arts	Haverfordwest working with Span Arts in their planning and delivery (the same project is being delivered differently across 2 venues)	July 20th
Kathryn Lambert, H DUHB	Lynsdey Fouracre	Arts Boost	Haverfordwest working with Span Arts	July 27th
Kathryn Lambert, H DUHB	Lynsdey Fouracre	Arts Boost	Haverfordwest working with Span Arts	August 3rd

Partner	Mentee	Project	Description	Date
Kathryn Lambert, H DUHB	Lynsdey Fouracre	Arts Boost	Small world in Cardigan	August 10th
Kathryn Lambert, H DUHB	Lynsdey Fouracre	Arts Boost	Small world in Cardigan	August 17th
Kathryn Lambert, Hywel Dda UHB	Lynsdey Fouracre	Arts Boost	Small world in Cardigan	August 24th
Kathryn Lambert, Hywel Dda UHB	Lynsdey Fouracre	Hospital Staff Wellbeing Days	Bronlais Hospital in Aberystwyth making ink printed cards	July 11th
Kathryn Lambert, Hywel Dda UHB	Lynsdey Fouracre	NHS conference Lampeter	Hywel Dda social prescribing event: Arts and nature focus - delivered online creative writing workshop for the morning. Worked with Tracy from WAHWN on this (this was my favourite day as it felt full circle and was great to have worked with Tracy as an artist representing WAHWN and Hywel dda)	Sept 10th
Kathryn Lambert, Hywel Dda UHB	Lynsdey Fouracre	Hospital Staff Wellbeing Days	Prince Phillip Hospital, Llanelli, making wellbeing cards and discussing the benefits of practicing self care	Sept 12th
Kathryn Lambert, Hywel Dda UHB	Lynsdey Fouracre	NHS conference Lampeter	Hywel Dda ran a multicultural food event to raise awareness of dietary issues in different cultures, hosted by PSU, delivered arts activity for the day which was a wellbeing focussed cards making session.	Sept 12th
Kathryn Lambert, Hywel Dda UHB	Lynsdey Fouracre	Mentoring	I have also engaged in a few support sessions throughout my placement from Ali Franks, who runs one-to-one well-being coaching sessions for the PSU team. This has been very helpful in building my confidence and improving my professional practice. I've also had a few one-to-one chats with Eleanor, where I received feedback and advice on delivering sessions and professional guidance for the future.	
Johan Skyre, / Menna Buss Swansea Bay UHB	Radha Patel	Cefn Coed mental health facility, Swansea hospital	Workshops planning day	Sept 30th
Johan Skre, Swansea Bay UHB	Radha Patel	Cefn Coed mental health facility, Swansea hospital	3 workshops with NHS staff. I learnt about the benefits of the support shrine from the Grief Tending Workshop I attended, as part of stepping in. The idea was that this shrine would act as a support beacon for attendees through out the 4 sessions.	Oct 2nd
Johan Skre, Menna Buss Swansea Bay UHB	Radha Patel	Cefn Coed mental health facility, Swansea hospital	I offered two mediums - clay and ink - and told attendees that the theme of the workshops was 'caring for carers'. I had set out questions in relation to this, there was the option of creating work in response, anything we created would then be offered to a 'support shrine'.	Oct 14th
Johan Skre, Menna Buss Swansea Bay UHB	Radha Patel	Cefn Coed mental health facility, Swansea hospital	I really enjoyed planning these workshops and holding space - they were a fluid mix of my practise and what I wanted my practise to be - and taught me so much about how to mould the two together, how to work for staff and not just for the outcome I wanted and how to make, offer and let people receive what was there.	Oct 25th
Johan Skre, Menna Buss Swansea Bay UHB	Radha Patel	Grief tending workshops	https://www.loveandloss.co.uk/calendar/?month=9&yr=2024 I learnt creative facilitation techniques to better equip myself to hold space in workshop settings with NHS staff	

Partner	Mentee	Project	Description	Date
Menna Buss Swansea Bay UHB	Radha Patel	Mentoring	I built on previous facilitation techniques - adjusting to how to work with NHS which I didn't realise would be such a leap. Setting up spaces that people will come to whilst dealing with grief, loss, pain, stress. I learnt a lot about managing the space so I could take care of people. I am not a therapist, but I can hold space and then walk away and trust that people have other help / support. I learnt about getting the right balance between not over facilitating / not being over bearing and holding space if someone was 'stuck' - presenting options, showing them techniques, having examples of other people's work and an 'inspiration table' as a guide.	
Bethan Ryland, Caerphilly County Borough Council	Georgia Paterson	9-90 creative community	Gallerie Simpson, mixed participants, https://9to90creativecommunity.com/	
Bethan Ryland, Caerphilly County Borough Council	Georgia Paterson	Blue Health Project (Arts Gofal)	Guided silent disco walk with Bethan Ryland(BR) and Angharad James Followed by Mono printing with Sheree. Outdoor sessions with participants from Bryngofal ward (a 16 bedded acute Mental Health Unit @Prince Philip Hospital, Llanelli)	Sept 3rd
Bethan Ryland, Caerphilly County Borough Council	Georgia Paterson	Valley Daffodils	Silent Disco (BR) & Art session with Sheree at Valley Daffodils - A volunteer led charity for individuals with additional learning needs and/or other disabilities, Llanbradach	Sept 4th
Bethan Ryland, Caerphilly County Borough Council	Georgia Paterson	Not Just Bingo (Dr B Creative)	Music & Movement session with Lisa Mitchard at Millbrook Care Home, Pontllanfraith	Sept 10th
Bethan Ryland, Caerphilly County Borough Council	Georgia Paterson	Cefn Glas (Pobl)	Seated Movement session with BR at Cefn Glas - extra care housing, Blackwood	Sept 18th
Bethan Ryland, Caerphilly County Borough Council	Georgia Paterson	Not Just Bingo (Dr B Creative)	Art Workshop with Sarah Grove-White at Hillview Care Home, Aberbargoed	Sept 19th
Bethan Ryland, Caerphilly County Borough Council	Georgia Paterson	Elevenes at Llanelli (People Speak Up)	Elevenes is a space for those on a dementia journey to come together and connect through sharing stories, art, music, movement, chatting and a cuppa. Today was a music session with Carl Bryant from Music for Health	Sept 20th
Bethan Ryland, Caerphilly County Borough Council	Georgia Paterson	Not Just Bingo (Dr B Creative)	Poetry reading with Sam Creed at Ashville Care Home, Brithdir	Sept 23rd
Bethan Ryland, Caerphilly County Borough Council	Georgia Paterson	Inclusive Music (Inside Out Cymru)	Music session for people with learning disabilities and their family, friends, carers or support workers. With Wendy at Bedwas Workmen's Hall	Sept 26th
Bethan Ryland, Caerphilly County Borough Council	Georgia Paterson	Community home delivery service (People Speak Up)	Home visit with movement artist Stirling and [mentee] Pete Mosey	Oct 7th
Bethan Ryland, Caerphilly County Borough Council	Georgia Paterson	Singing for Wellbeing (Inside Out Cymru)	A non-performing singing group that focuses on the way that the gentle movement, togetherness and expression that singing can offer, supports wellbeing and recovery from loneliness. With Wendy at Bedwas Workmen's Hall	Oct 9th
Bethan Ryland, Caerphilly County Borough Council	Georgia Paterson	Caerphilly Arts Development with Ysbyty Ystrad FM	Working on a pilot radio show for YYFM - an on-demand hospital radio service, primarily for patients at Ysbyty Ystrad Fawr.	Ongoing

6.2.2 Online focus groups/semi structured interviews

Four online focus groups took place between July and end of October. Each focus group was designed to be discursive among the mentees, prompted by an overarching question. Each mentee fed back their experience and then naturally asked each other questions rather than following a formal interview style. A brief description of the meetings is provided below with key quotes from participants.

6.2.2.1 Online focus group one, Georgia, Lyndsey and Pete: 31st July

The overarching question for the meeting was:

To what extent are participants confident and motivated to engage in an arts and health project?

Pete and Lyndsey had begun their placement and Georgia was expecting to start early in September.

Working with Kathryn at Hywel Dda University Health Board, Lyndsey's placement was split across two theatre companies, Span Arts⁶ in Haverford West and Small World Theatre⁷ in Cardigan. Lyndsey also spent a day at a hospital in Llanelli, undertaking a well-being event with staff, including doctors and nurses who participated arts activity.

Lyndsey's main project with Arts Boost⁸ was designed to improve mental health and reduce feelings of distress through arts engagement for children and young people referred through the Specialist Children and Adolescent Mental Health Service (S-CAMHS).

Lyndsey noted that *"because it's referral only we have small numbers, so last couple of weeks we had one young person in the session. It's good when you've got referrals but it's heavy on the participants. There are three of us with one participant. There's me and the artist therapist leading the session and there is someone supporting from Span Arts as well."*

Pete had been taking part in three sessions with People Speak Up (PSU), Creative Home Delivery Service⁹. Together with another artist, Pete had been offering one-to-one creative arts activities for people in their homes. He also spent some time with artists at Ffwrnes Fach¹⁰ inclusive social enterprise and arts centre in Llanelli. Peter's placement was slightly different from the other mentees in that he had previously been a participant or volunteer for PSU.

⁶ <https://span-arts.org.uk/>

⁷ <https://www.smallworld.org.uk/>

⁸ <https://hduhb.nhs.wales/healthcare/services-and-teams/arts-and-health/current-projects-accordion-folder/arts-boost/>

⁹ <https://peoplespeakup.co.uk/creative-home-delivery-service-new.html>

¹⁰ <https://www.theatrusirgar.co.uk/en/your-visit/ffwrnes/spaces>

In response to the question of preparedness and motivation following the residential, Pete admitted:

“Some of the things we talked about at the residential, always feeling like an imposter, and conversations with the professionals, made me realise I have got something valid. I will admit, coming back to normal daily routine was a bit of a drop for me, but that’s partly the way I react to things.”

Georgia talked about being “excited about being part of this project and this new professional life of being part of the community” but she also expressed concerns about the news that a vital centre for community activity, Blackwood Miners Institute, may be closing, and people working there would lose their jobs, which would also impact on her freelance work. Georgia also talked about how the closure of Blackwood Miners Institute will have a big impact on the community which has left her feeling unsettled and guilty for being concerned about her own creative future and the future of the arts in health.

“On the one hand I feel so excited and blessed to have this opportunity and because of all the training we’ve had and the inspirational people we’ve met I feel in some ways I feel better prepared than ever. Before I did this I used to feel more of the imposter syndrome but I think everything we’ve done helps to feel more confident in what we are doing and our skill, and although I’ve worked with people with dementia, now I’ve had the training and we are going to get a certificate and everything, so its all been great to have those opportunities so I’m raring to go on that side of it, and meeting all the other creatives.”

Lyndsey talked about the number of practitioners and co-ordinators she met as a consequence of her placement. Each time she visited a new venue she met new people, effectively doubling her contact list. A downside that Lyndsey noted was that in the early stages of the placement she had found it difficult to settle into one activity, although she noted that she felt very positive about the placement as a whole and each new session required her to evaluate and demonstrate her skills.

Pete described the benefits of already knowing some of the PSU staff from when he had volunteered on the Street Play project. Pete found that during his placement he was able to build up a relationship with participants when he worked with them one-to-one, making it easier to involve himself directly. This prompted a stimulating discussion about what shadowing means for each mentee, particularly as they were on different stages of their journey. They questioned whether they were expected to be observing their more experienced colleagues or whether they should be coming forward with their own contributions. Pete described how one participant had asked him to give feedback on a book she was writing, which played to his strengths and confidence in creative writing.

6.2.2.2 *Semi-Structured interview, Radha: 8th August*

Radha had recently met with Johan to prepare for her placement. Since the residential Radha had been working two days a week and using the time for research and to sign up for further workshops, such as radical therapy. Johan had encouraged Radha to start responding to participants as a method of developing her arts and health practice, which challenged the way she would normally work. She accepted that this was an important part of the placement, shadowing Johan to learn how to make work that is more accessible.

When questioned about how well prepared Radha felt following the residential, she enthused about the care and support offered and how well planned the event was. She suggested that as the week progressed she became more conscious of how much she was learning, as each session built on the previous.

“Just by talking about the practice and reflecting on it, it’s given me more confidence in myself, enriching the understanding that I’ve got. I know I’ll learn more things but it’s definitely confidence building knowing actually I can do all that, it’s often just listening and being with the [participant] I’m with, gently helping them if they need it.”

Johan's support and planning for the placement reinforced Radha's self-belief and that she had made the right choice to take on this arts and health training. For her, shadowing offered an opportunity to observe everything about the way that Johan works.

6.2.2.3 Online focus group two: 4th September

All four mentees took part in the focus group, and commented that they enjoyed the opportunity meet each other again as the placements were at different stages and in different venues.

The overarching question for the focus group was:

To what extent does Stepping In address, and adjust to, the diverse needs and skills of mentees in order to bolster the arts and health workforce?

Radha updated the group on her placement, which began with a mental health and nature project, although additional shadowing opportunities were being explored. In terms of how Stepping In addressed the diversity of her needs, Radha had been motivated to attend two courses, one with Jain Boon and one in London on facilitating grief workshops as well as researching other training opportunities.

Georgia had begun her placement in Llanelli. This was a two-part session, using mindful movement, music from nature and poetry with patients in an acute mental health unit. Working with Beth, Georgia felt part of a team.

The mental health training that Georgia received during the residential had bolstered her enjoyment of the session. She found it powerful, and connected with it as something she would like to pursue in the future.

Georgia also referenced how the funding she received from Stepping In for supervision or wellbeing helped her to cope with recent challenges in her life, and how valuable it had been for her to feel supported and cared for.

Pete had reached the end of his placement allocation, which had begun immediately following the residential. Pete had been participating in the Creative Home Delivery Service with a variety of artists from PSU, he described the details of his placement and the importance of social prescribing for people isolated at home due to disability and dementia. Pete felt that he was able to 'step in' and work closely with the people he visited and was building up rapport. He received a lot of positive feedback from PSU and had been offered some additional dates to extend his placement, which was leading on to paid work.

Ali Franks, who had facilitated a session at the residential also delivered some workshops for PSU, which Pete had been able to attend, consequently, he felt that everything was connected up. He described how in the past he felt he had never finished things off, but talking to Ali had helped him acknowledge that he was now less self-critical and being more of the person he wanted to be.

"[Ali's sessions] helped with these narratives that I create that I never finish things off, I never finish things, so I got to the point when I wouldn't start things, so I had really good conversations with her, and I do finish things! I think that Stepping In and the support that I've had is giving me confidence. I'm living more of being myself, the whole process has helped a lot with that. It's giving me a bit of a kick, and a lot of motivation."

Lyndsey was also coming to the end of her placement organised through Kathryn at Hwyl Dda UHB. She had worked on the NHS Arts Boost programme for young people with mental health issues referred through social prescribing.

The project was being run in three different venues, which offered the opportunity to experience different delivery styles. Although this meant adjusting to the different dynamics, Lyndsey felt very supported. She reiterated the comments from our previous meeting about the number of connections she had made, although this required a lot administration to keep up with the meetings and the evaluation.

Lyndsey's initial concerns about the nature of shadowing and whether or not she was expected to 'step in' had resolved and creatively it was feeling very natural. The mentoring sessions with Kathryn were also working out well.

Georgia reiterated that the mentoring seemed to be a natural part of the process.

"I had some mentoring with Beth. I found that really supportive. I can get out of it what I need. We have wide ranging discussions that are tailored to what I need, basically I'm loving it and I feel super supported."

6.2.2.4 Online focus group three, Pete, Lyndsey and Radha: 11th October

The method was intended to be open, flowing and conversational, giving mentees the opportunity to reflect and share their experience of shadowing. The aim was to consider how each mentee was applying their skills within their personal practice, and the extent to which the Stepping In residential has provided the support and challenge that they needed.

We began with an update from mentees on their current placement activity. Radha's placement with Johan at Swansea Bay University Health Board had started in September and she felt as though she would need more time than the expected allocation within the placement. Radha talked about her placement at Cefn Coed [mental health unit at Swansea hospital] where they work between mental health and nature. She had enjoyed two mentoring sessions with Menna Buss, which were integrated within running three workshops for NHS staff.

"I think she was the perfect match for me - I learnt about facilitation techniques: I built on previous techniques - this time adjusting to how to work with NHS [staff] which I didn't realise would be such a leap."

"I really enjoyed planning these workshops and holding space - they were a fluid mix of my practise and what I wanted my practise to be - and taught me so much about how to mould the two together, how to work for staff and not just for the outcome I wanted and how to make, offer and let people receive what was there."

Radha described the impact on her practice of being able to use the Stepping In training budget to attend a Grief Tending workshop in London. The event provided creative facilitation techniques that equipped her to hold space in workshop settings with NHS staff. Radha also participated in weekly creative facilitation group sessions with Jain Boon to improve her skills at holding space for people.

*“The residential gave me the **motivation** and I wouldn’t have been able to **afford to go on the grief workshop without the funding**. I think I would have been **interested to do things but not had a reason**. Or it wouldn’t have seemed urgent, so **Stepping In has pushed me and given me a reason**. I’m enjoying that.”*

*“It was like kind of **life-changing and amazing and the most phenomenal thing I’ve ever done**. I really wanted to go and do that because I think it’s important to be able to understand ways of supporting people around grief spaces.”*

Pete had finished his placement, and was undertaking paid work with the Creative Home Delivery Service. He reported that the sessions were going well, and how his confidence was bolstered by positive feedback from the other artists. A more challenging experience for Pete was running “Arty Afternoon” sessions for PSU. The group were well established and had their own preferred techniques. Pete spoke with ease about how he coped with the challenges, and the unexpected issues that arose during the session, confidently stated that he “would do it all again!”

“It’s a little bit daunting at first, I thought at one point I’m losing a lot of these people, but they did go along with it and they did portraits. Normally when you do portraits you look at the other person and things like that, but I just asked them to do it for memory, to let them be a little bit more comfortable to make mistakes, and a lot of them came back to me afterwards, even the ones I thought didn’t enjoy it, came back to me after and said they really enjoyed it.”

Undertaking the placement with Kathryn Lambert at Hywel Dda offered Lyndsey the opportunity to shadow a range of practitioners. She described her experience of running visual art workshops with community groups for with people referred through child and adolescent mental health services (CAMS). She was able to reflect on the benefits of being split across two venues, particularly delivering the same project with different artists.

The second part of Lyndsey's placement activity took place at hospitals and well-being centres, where she delivered staff well-being, and through this she was invited to participate in an NHS conference in Lampeter, where she delivered an online creative writing workshop. Similarly to Pete, Lyndsey described the challenges of working with unknowns, in this case the technology, and likewise she felt a sense of satisfaction and achievement having overcome the barriers.

"It was a bit stressful with technology so I kind of talked myself down and said "you know how to do workshop and what happens with the tech happens". Actually on the day it was great. It's just that anticipation beforehand when you're not familiar with the tech...The hybrid thing was really nice, so I was happy to have done that because that was quite challenging. The people that were there were great so it was just different."

Lyndsey reflected on the intensity of the final week of her placement, working at Prince Philip hospital on staff well-being as well as running well-being art workshops for People Speak Up doing at a multicultural food event.

"I think the positive of my placement has been that I have met so many people and I've had the time and money to make connections. It's been amazing to meet all the different artists and facilitators along the way. Doing six sessions, plus a day in a hospital in Aberystwyth, and next week I'm doing a session in Lampeter with Stepping in and Hwyl Dda, a session locally in a hospital in Llanelli!"

With the positive feedback from partners and a general sense of personal and creative growth among the mentees, we talked about the importance of documenting our practice as evidence of how skills were being developed applied. The discussion focussed on capturing and curating the artworks and feedback use these self-referentially for future work.

Pete and Lyndsey had completed evaluation forms as part of their placements, but Pete acknowledged that he would need to set time aside for this, and to be more systemic about archiving elements of the work.

Lyndsey had been keeping a log since the residential and has been making artworks from her sessions, which is her way of reflecting on the work.

Looking ahead to the next steps as the project comes to an end, it was clear from the ease with which the mentees talked about overcoming difficulties, taking on responsibility for organising additional training and delivering projects, that Stepping In was providing both the support and challenge that they needed. Their individual creative interests remained at the heart of their placement activity, allowing them to successfully try out and adapt ideas with new audiences and partners.

Each mentee reported that they had received positive feedback, offers of paid work and future collaboration, which naturally moved the discussion forward onto next steps.

Radha's was looking forward to finishing her workshops and the opportunity to collaborate with her mentor, Menna. Radha had been introduced to the concept of Eco-crip, which was inspiring her creative practice and future direction. Eco-crip is a project dedicated to bringing a non-normative perspective to environmentalism by intersecting Disability Studies with the Environmental Humanities, which connected with Radha's values.

"...I think in visual arts you can end up in places where people already have access to things, so I'm looking for something more meaningful."

Pete felt ready to build a new website and social media presence that he could use to promote his creative practice and recent experiences.

The readiness for promotion and the motivation to maximise on collaborations made during Stepping In resonated with the mentees. Lyndsey's placement had provided a range of artistic opportunities. She talked about the need to "streamline" her creative identity, but admitted struggling with being able to articulate her practice in a way that could be easily understood by others.

Radha summed up a general appetite to be getting out and finding paid work.

"I have all the practical skills and the creative skills, I just need more of the working with people. This is a pilot, I'm taking the skills out of it then I just want to put myself out there..."

6.2.2.5 Online semi-structured interview with Georgia Paterson: 29th October

Georgia reflected on her rich and varied placement experiences, and reflected on how shadowing had become intuitive and fluid, naturally shifting from facilitating to observing. She was happy with this, stating that it gave her "the freedom to do as much as you are comfortable with".

Georgia shared her ambitions for the immediate future. Similarly to the other mentees Georgia was planning to create a database of projects and connections to assist her in mapping out potential future work. She had been offered some paid work with arts and mental health charity Inside Out Cymru, following on from her placement. Georgia was keen to take on her own project with health practitioners, such as Jain Boon, who had delivered the Dementia workshop for Stepping In. Georgia's mentoring was inspiring her to do more work with Dementia patients.

"The mentoring I've had with Bethan Ryland has been amazing! We've discussed how to develop and hone my practice moving forward - looking at my strengths and interests and devising a menu of workshops I can offer! It's also been really useful to reflect on the placements and share thoughts about how to put what I've learned into practice."

Georgia was realistic in her expectation that finding paid work as a freelancer would be challenging, but she added that she felt well prepared to use her initiative to follow up on all the opportunities that Stepping In provided.

“The experience of Stepping In has given us masses of resources and opportunities that I feel I can make it happen for myself”

We also shared ideas for how *[graduate]* mentees could be involved in the next round of Stepping In. For example, offering a workshop during the residential, and supporting new mentees in the early stages of their placement as a funded opportunity to feed forward into their future, ensuring that Stepping In was an evolving, iterative, responsive programme of meaningful arts and health activity.

7. Mentee outcomes

In this section we thematically review the outcomes for mentee and how well Stepping In addresses the evaluation question(s).

The core question for the Stepping In evaluation was:

To what extent is Stepping In having a positive impact on the lack of diversity in the arts and health workforce?

Within this overarching question we employed a range of qualitative methods to address “positive impact” and “diversity” from the mentee perspective, such as 6 Thinking Hats, in person focus group, journey mapping, online focus group and semi-structured interviews. Mentees also kept their own records of their experiences which were shared during on-line meetings. The themes selected as a indicator of mentee outcomes were informed the Trunk of Tree skills (page, 11) and cross referenced with the evaluation sub-questions.

The evaluator interrogated the data and uploaded keywords into an online word-cloud¹¹ application. The word cloud displays the data according to number of instances, with the greater number displayed as larger text. The evaluator generated a colour palette within the application and hand-coded the words in relation to each theme.

The questions, themes, colour codes word cloud graphic are presented below as a snapshot of mentee experiences, followed by the word cloud image.

1. To what extent are participants confident and motivated to engage in an arts and health project?

Themes: **Relationships** (references to: communication, empathy, listening, people-centred, care, cared-for, support).

Creativity (references to: art-form expertise, curiosity, experimentation, curation, motivation, clarity).

2. To what extent does Stepping In address, and adjust to, the diverse needs and skills of mentees in order to bolster the arts and health workforce?

Themes: **Facilitation** (references to accessibility challenge, reflective-practice, organisation, practice, practical skills).

Personal development (references to: intentionality, responsibility, mindset, validation, sustainability).

¹¹ <https://www.wordclouds.com/>



In summary, mentees reported feeling more confident to engage in an arts and health project. Stepping In as a programme supported them through rigorous and meaningful training followed up by opportunities to develop their personal creative practice in a range of settings where they felt cared for. They valued the connections they had made during the residential, shadowing and mentoring activities, which bolstered their intentionality and motivation, even when there were challenges. They each described the mindset shift of feeling validated as a professional, whereby their diversity could be an asset rather than a disadvantage. Some concerns were raised about sustainability and the need to continue to apply what they learned in practice and to take responsibility for running projects, particularly in unsettled economic times. They acknowledged that uncertainty is typical within the arts and health sector and recognised the importance of self-promotion. They felt that Stepping In had provided the clarity they needed to develop their online presence. The idea of a “next step” that could include some paid work and input into the next iteration of Stepping In was welcome, and the mentees were keen to support each other in the future.

The third evaluation question, is addressed in section 8 below:

3. To what extent does Stepping In offer a viable training route for a diverse arts and health workforce? What are we learning from mentees? Which aspects are desirable and useful?

8. Partner Analysis of Stepping In

A workshop was hosted at People Speak Up, Llanelli, on 21st November which aimed to gather partners’ reflections on whether, and how, the *Stepping In* pilot project met its aims, which would, in turn, inform the next phase of Stepping In. The workshop was facilitated by Rosie Dow, whose expertise in running the scoping project for Stepping In ensured that the approach to reflection was purposeful. Each of the partners were in attendance as well as Angela Rogers (WAHWN) and the evaluator.

The workshop activity focused on four aspects of the project which were emailed in advance. During the workshop participants were invited to share their '*gold stars*' - things that made the project particularly special for them, their organisation, beneficiaries, and the mentees - and their '*ruby reds*' - things that worried them or would need to change in the next iteration of Stepping In. The four aspects were:

1. Stepping In Project logistics and organisation – the viability of the project.
2. The partnership - roles and experiences.
3. Experience with mentees - journey and outcomes.
4. Communication and evaluation.

During the workshop Rosie read out the questions and prepared flip chart paper to capture the responses and invite discussion. Participants were given yellow post it notes to write their gold stars and pink ones for their ruby reds. The responses to the four aspects are tabled below.

8.1 Stepping In Project logistics and organisation

Gold stars

- WAHWN's leadership of the programme was highly valued by partners, as was the dedicated role of project coordinator. This helped to create a truly collaborative, cross sector and cross-organisational programme which would have otherwise been impossible to achieve in this timescale. It also allowed for clear and consistent communications across the group.
- The partners felt that WAHWN are also well-placed to 'hold' the topic of improving diversity at a national and cross-sectoral level.
- The residential week was very well organised and designed.

Ruby reds

- Partners spent more time on the programme than they'd anticipated and weren't compensated for this, which was difficult for them. This was likely due to the early, experimental nature of the project where partners were essentially co-designing the programme as they went. The regular (fortnightly) partner meetings were burdensome compared to other projects and the time frame was also very short for design and delivery.
- The time frame for recruiting mentees into the programme, advertising and interviewing was very tight. This led to smaller application numbers in certain areas, e.g. West Wales.
- The programme happening over summer was sometimes challenging with holidays etc. and lining up the timing of the residential and placement with existing projects. was tricky for partners – if they didn't have something running that was suitable to bring a mentee into then it wasn't ideal.

8.2. The partnership - roles and experiences

Gold stars

- The partnership was strong, committed and had a common vision and could contribute massively to the practicalities and design of the programme. Partners worked well together.
- The match-funded element was key to establishing commitment from partners.
- It was easy for health partners to get 'buy-in' from colleagues for this project, because improving workforce diversity is always a key aim for health boards.

Ruby reds

- The partnership framework, agreement and balance between health partners and arts organisations needs to be carefully considered next time. Mentees would have had rather different experiences of their placements depending on whether they were housed at arts organisations vs health organisations.

8.3 Experience with mentees - journey and outcomes

Gold stars

- Mentees were all very enthusiastic and motivated to learn.
- The project was particularly successful at improving mentees' confidence as facilitators and artists. It deepened their creative practice as well as giving them practical leading skills. The fact that the programme was focused on developing 'real world' facilitation skills was crucial, and that this was practical not just theoretical.
- All the skills taught at the residential were felt to be appropriate, broad and relevant for partners.
- There were safe spaces for feedback to mentees, who were cared for and listened to in the programme.
- The mentees and the project provided an enjoyable challenge to partners' ways of working with diverse artists and participant groups.
- Mentees had great exposure to both projects, systems (e.g. the NHS) and wider arts and health networks in this programme.

Ruby reds (things that worried partners, or things they would change/ stop in the next iteration)

- It was sometimes a challenge to make sure sessions where the mentees were leading had enough participants attending to make it worthwhile.
- Managing mentees' ideas and expectations to fit within the needs of the partner organisations needed careful navigation at times.
- Mentees' different experience levels made some of the placements challenging; partners didn't always feel confident that mentees could safely lead or co-facilitate sessions even after the residential, and they only had 4 sessions in which to practice during their placements which wasn't always enough.
- There is an emotional load involved for everyone in the project because mentees bring such diverse and sometimes difficult life experiences to the programme.

8.4 Communications and Evaluation

Gold stars

- Having a film as an output was great.
- The evaluator valued being alongside the project for the whole time and being able to be responsive to mentees in terms of approach. They felt able to be playful and deal with the uncertainty of an evolving programme in a complex area.

Ruby reds (things that worried partners, or things they would change/stop in the next iteration)

- Public comms around the project were sometimes challenging, for example because the project was about improving diversity in the arts and health practitioner workforce, the mentees coming from minoritised backgrounds was a core part of the programme, but partners were unsure how to talk about this sometimes.
- It would have been good to have more opportunities for the evaluator to visit venues, workshops etc. They would have also valued having a collaborator to think through methods and approaches with.

In summary Stepping In was considered to be well organised; the leadership afforded by WAHWN ensured that the pilot project was genuinely collaborative, cross sector and cross-organisational. The partners agreed that WAHWN are the most appropriate gatekeepers and exemplars for improving diversity at a national and cross-sectoral level. As with most pilot projects, the ambition and novelty of Stepping In presented challenges for partners in terms of their time commitments - they had not predicted the demands of supporting mentees and organising placements.

The partnership was a real strength of the project. The partners worked together at times and their shared ambition to improve diversity within their workforce helped to ensure that health boards were supportive. There was some discussion on the variety of mentee placements, each one had a different kind of experience depending on whether the partner was a predominantly arts or health organisation.

Mentee reports, however, were positive, as the variety provided exposure to the diversity of projects and systems and helped them to maintain their individuality through the range of resources, inputs and outputs on offer.

Although the timeframe for recruitment was challenging, resulting in a lower number of applications than expected, the four mentees were enthusiastic and very well motivated. They inspired the partners with their creative skills, ideas and commitment, which informed the ways in which partners work with diverse artists and participant groups.

The project was particularly successful at improving mentees' confidence as creative practitioners, giving them practical skills for developing 'real world' facilitation.

The results and findings from the partner workshop have directly informed the recommendations for scaling up Stepping In for the future. These are presented in the following section.

9. Recommendations

Recommendations for future iterations of Stepping In are tabled below, using the headings: structure and logistics; mentee engagement and training; recruitment process for ensuring diversity

Changes to the programme structure and logistics

- Make sure each project has a health partner and an arts partner who can share responsibility for the placement; arts organisations may be better placed to provide the close mentoring of the mentees, but health organisations provide amazing opportunities for mentees to experience the bigger health system involved in this work. The next iteration of the programme should seek to capitalise on these strengths; not every placement needs to be the same but since it is normally best practice for arts organisations and health organisations to work in partnership, this programme should encourage and build on that.
- Have a clear framework for partner engagement, being clear about roles, responsibilities and commitments for partners.
- Co-create the next budget with partners and investigate other funding sources, such as local authority / health board workforce development funding.
- Have mentees from the pilot project feed into the design and development of the next programme, including acting as mentors themselves.
- Provide or encourage partners and evaluators to have supervision as well as mentees.
- Have a communications plan with clear key messages for partners that support them to talk about the project to their colleagues and audiences.

Considerations for mentee engagement and training

- Have mentees engage with their placement projects via shadowing before they attend the residential week, then return to the projects to start practising facilitation after the residential.
- Hold taster sessions or marketplaces where potential applicants can see real life projects in action before they apply, to help them decide if the programme is right for them. This would help ensure that the time and financial investment in mentees has the best possible chance of success in terms of leading to them working in this field .
- Bring even greater clarity to the role of the artist practitioner in health, with respect to boundaries and self-awareness of trauma and lived experience.
- Increase the focus on developing mentees' entrepreneurial skills like networking, business development and communications. This includes encouraging them to use the network they build within the programme, with partners and others involved

Improve recruitment process for mentees to ensure diversity

- Give the project a longer lead in time (6-12 months) for design and recruitment, allowing for partners to better match real-life placements to existing or new projects.
- Consider working with bodies like Careers Wales and schools to support recruitment.
- Try to diversify and deepen the recruitment process, allowing time for this to happen in, say, rural areas. Also consider how participants who show artistic talent/skill in existing projects, and who meet the requirements around diversity, can be encouraged to apply for this programme as this could lead to real diversification beyond, e.g. academic routes for artists. A simple leaflet that partners could share to existing participants might yield great results.
- Whilst increasing the numbers of mentees in the next version of the programme is important, make sure there will be enough work for them at the end.

10. Concluding remarks: Theory of Change

The findings from the wide-ranging methods and contributions made by mentees and partners correlate directly with those described in the ARRN project discussed on pages 3 and 4, particularly around demand on time management and recruitment; emotional and support needs of diverse artists; shadowing and practice opportunities need to be nearer the start rather than the end of the programme.

While the focus of both this report and the recommendations made in section 9, has been to address improvements to be made for future iterations of Stepping In, these concluding remarks will address the positive findings as reported by mentees, partners and the WAHWN team.

First and foremost, Stepping In addressed diversity as a creative force for good. Perceived cultural, social and economic barriers were considered early in the scoping of the project as a means of generating a safe environment for greater understanding of the diverse needs of mentees rather than as a barrier to progress. Consequently, the mentees participating in Stepping In reported feeling overwhelmingly cared for, allowing them to flourish as individuals. Their individuality was nurtured through a rich programme of activities and resources, including training, shadowing, developing and practising creative and delivery skills in the field, and mentoring. Mentoring occurred naturally alongside the practice, when trust and relationships with partners had been established.

The timing of placement activities was inconsistent, and the workload for partners in organising meaningful placements within an appropriately challenging and supportive environment, had been underestimated. This is to be expected of an ambitious pilot project, and did not adversely affect mentees who valued that the Stepping In approach was not *one size fits all*. The *tone of voice* asserted from day one of the residential enabled the mentees to embrace their differences and make meaningful connections with each other and the practitioners delivering the training.

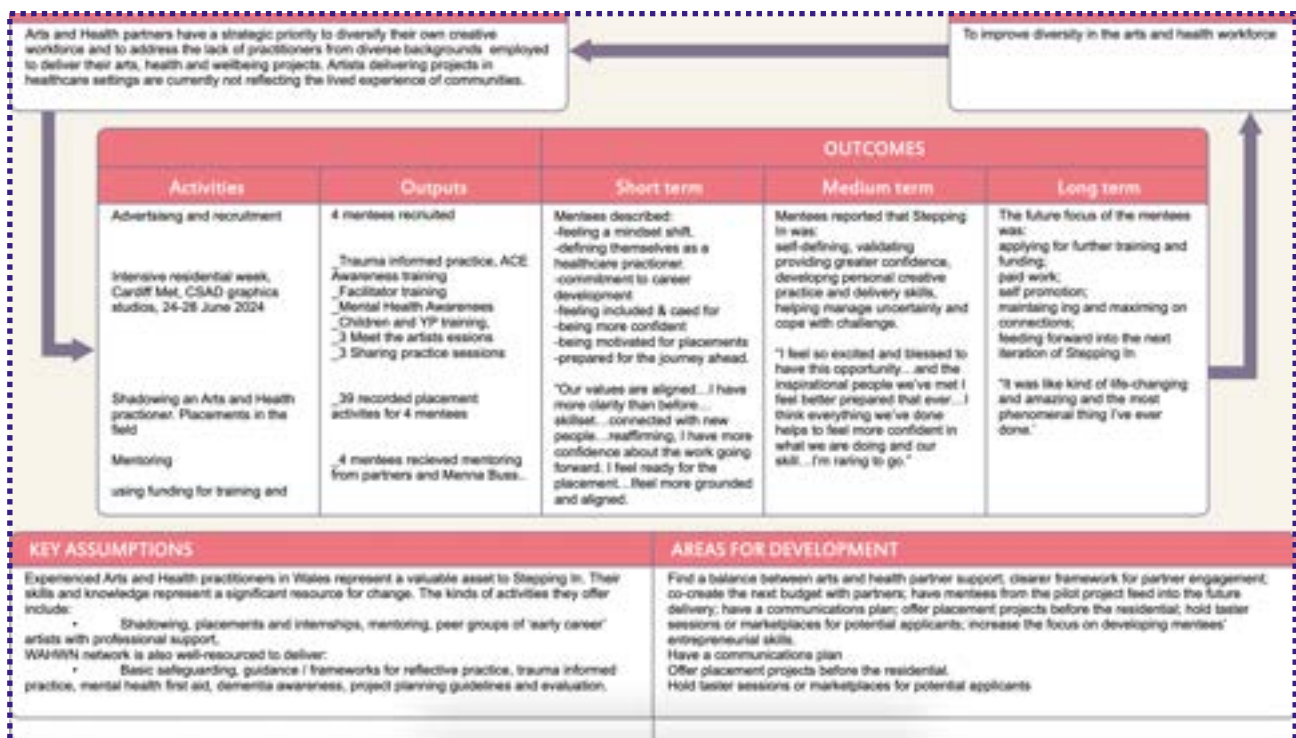
The environment of trust, care and support directly impacted on the journey and outcomes that followed, with mentees noting that as a consequence of the residential event they experienced a mindset-shift toward self-validation and clarity. Conversations with mentees in the months that followed confirmed that this sense of validation had greatly improved their confidence and ability to cope with uncertainty.

As evaluator I would like to thank the mentees, Georgia Paterson, Lyndsey Fouracre, Pete Mosey and Radha Patel, for their willingness to share their experiences and for giving me a unique insight into their lived experiences.

I would also like to thank Angela Rogers for giving me this opportunity to evaluate Stepping In, and Tom Bevan for his generous organisation.

A big thank you to Rosie Dow and the partners, Bethan Ryland, Kathryn Lambert, Eleanor Shaw and Johan Skre, for their contributions to a rich and insightful partner reflection.

The diagram below provides a snapshot of the Stepping In pilot programme as a logical Theory of Change.



11. Links and References

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NPC: NPC is the think tank and consultancy for the social sector. Our mission is to help charities, foundations, philanthropists, impact investors, social enterprises, corporates, and the public sector to maximise social impact in the lives of the people they serve.
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