Lle i Dyfu

A Space to Grow

Project Evaluation Report Part 1

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Executive Summary

Introduction

A Space to Grow project is a social prescribing and arts on prescription initiative which ran from May 2023 to April 2024. The project was created and managed by Cardiff & Vale Health Charity (CVHC) in partnership with Arts for Health and Wellbeing and made possible through Arts Council of Wales funding. This report evaluates the project's success at achieving its stated aims and objectives, share findings derived from the delivery of the project and recommendations for this initiative going forward. This report represents part 1 of 2 of the Evaluation report and focuses upon those programmes delivered by Cardiff & Vale Health Charity (CVHC). Part 2 of the report features those programmes delivered for the project by Urban-Vertical (UV).

Project Summary

The project's main goal was to enhance access and connectivity to improved health and wellbeing interventions for vulnerable, disadvantaged, and marginalised individuals in Cardiff and the Vale of Glamorgan through arts and green social prescribing. The focus of the project was on exploring different art forms to communicate and express our connections and relationships with food, the natural world and each other, to address inequality, to better manage their health and wellbeing and build strong and resilient, creative green communities for the future.

The purpose behind this project was to pilot and gather evidence for the efficacy and impact of a combined, more holistic approach to wellbeing and how this can maximise health and wellbeing outcomes and impact and embed creative arts in social prescribing.

Methodology

The project evaluation is utilising a mixed-methods approach, incorporating surveys, interviews, participant and workshop observations, and impact monitoring analysis. Data was collected from project participants, facilitators and project leaders to comprehensively evaluate the project's effectiveness in achieving its objectives. Reflexive Thematic Analysis was utilised to identify themes in the qualitative data to determine what outcomes were achieved and whether the project met its aims and objectives.

Findings

The programme workshops engaged 195 community members over 14 separate projects. 520 participant places were made available for these programmes across a number of different venues across Vale of Glamorgan and Cardiff. Approximately 1050 members of the public have engaged with performances and exhibitions of the many creative arts works produced as a result of programme workshops. Demographic data was not collated for this project, so results for targets proposed for engagement of community members within protected characteristics categories are not available.

Five participant groups were targeted for referral to this project with each group having stated outcomes to achieve. Of the four programmes that this part of the evaluation focus upon, all programmes managed to achieve between 70-90% of set target outcomes.

Quantative feedback analysis from the projects identified the main themes of increased confidence, improved social connection, new creative skills development and improved happiness and wellbeing.

This change is reported throughout each and every of the programmes delivered as part of the Space to Grow project.

Recommendations

To embed learning from the planning, delivery and evaluation of this project, a number of recommendations are made.

- Employing a quantitative wellbeing measure and nature connection measure to measure impact
- Regular project wide meetings with programme managers and facilitators to strengthen internal communication processes and foster greater understanding of the aims and objectives of the project. A project team should be established to monitor project stages and development and identify areas for support and improvement in real time not only in reflection.
- During planning, establish a network of creative arts facilitators so that essential training needs and certifications are identified and provided for ensuring that all facilitators are experienced in addressing the health and wellbeing challenges.

Conclusion

A Space to Grow project has showcased the effectiveness of adopting a comprehensive approach to well-being, illustrating how integrating the dual elements of arts and nature can optimise outcomes and influence. The project findings evidence how the incorporation of creative arts into green social prescribing practices can be achieved, underscoring the potential for holistic approaches to enhance the impact and effectiveness of interventions.

Introduction

A Space To Grow, Lle i Dyfu, connects people with opportunities to improve their wellbeing in their own communities. Through a combination of the creative arts, nature and food-based learning and sharing, the aim was to explore the distinct benefits of an innovative synergistic approach to improving wellbeing and connecting people across Cardiff, the Vale of Glamorgan and Wales. There's an increasing drive for social interventions aimed at improving psychosocial health outcomes, including community-based referrals to non-clinical activities such as creative and cultural activities, physical exercise, or educational opportunities (Buck and Ewbank, 2017). With a significant portion of consultations with general practitioners (GPs) addressing psychosocial rather than strictly medical issues, social prescribing has emerged as a crucial approach for healthcare professionals to tackle the non-medical factors contributing to ill health through non-medical interventions (Parkinson and Buttrick, 2015). A Space To Grow aimed to develop confidence, new skills and focus on the creative opportunities that the growing and sharing of food across cultures and communities can inspire.

The project is a social prescribing and arts on prescription initiative bringing people together to address inequality, to better manage their health and wellbeing and build strong and resilient, creative green communities for the future. With the goal of promoting cultural sharing and connection through food, sustainability and environmental awareness in our communities, the project worked to address food inequalities and support healthy, resilient communities. Nature and creativity can serve as fundamental pillars for fostering positive mental and emotional well-being. Moreover, they can offer valuable support to individuals grappling with both chronic and acute mental health challenges. Working with vulnerable and marginalised members of the community, the project wanted to work to embed the creative arts within easy access Social Prescribing activities. A Space to Grow's focus was supporting people to improve wellbeing outcomes and their lives through the arts and green social prescribing in Cardiff and the Vale of Glamorgan.

Evaluation

This project set itself many aims and outcomes to deliver creative wellbeing opportunities for a diversity of community members across Vale of Glamorgan and Cardiff County. Results of this evaluation will address the priorities set by CVHC for the project:

1. How a combination arts/food/nature project might improve access to social prescribing wellbeing activities for marginalised, disadvantaged and vulnerable groups across Cardiff and the Vale of Glamorgan
2. How this combined approach maximises the opportunity for people discharged through hospital services or living with a long-term condition to connect and reconnect with their communities through social prescribing
3. How arts on prescription opportunities at a GP Medical Centre Garden can improve wellbeing or may reduce the number of GP visits
4. Impact measured through embedding and sustaining the project
5. How provision of the green arts and greater engagement created change
6. Evidence to showcase the vital role the creative arts can have in impacting on health, societal and structural change through green creative social prescribing and arts on prescription

This evaluation report is Part 1 of 2. It will address the overall target outcomes set for the project and will focus on the programme delivery facilitated by CVHC and working solely with patients referred

through primary and secondary health care facilities and/or living with a chronic illness, inclusive of NHS workforce staff that support them.

This segment of the project concentrated on directing its programs toward addressing Priorities 1, 2, and 6. By collaborating with vulnerable and marginalised groups via the Safer Wales Project and facilitating opportunities for individuals living with long-term conditions to reengage with their communities through initiatives like Power of the Pen and Flossie and Boo, CVHC has amassed evidence showcasing the positive impact of creative arts on health and well-being. Feedback from participants underscores the necessity and benefits of involvement in such projects, not only for individuals and their well-being but also for fostering community cohesion. Moreover, it highlights the role of Social Prescribing in promoting health and societal change through education and engagement.

The project did not employ any metric measures for wellbeing nor nature connection as originally planned (Priority 4). Feedback from facilitators and participants, in addition to programme and project managers, enabled impact of the programmes to be determined, yet not measured. This section of the project did not include a nature theme throughout all of their programmes. Two out of the four programmes delivered involved nature through themes for creative arts and/or delivering workshops in green spaces (Priority 5). Due to unforeseen engagement issues with the garden at the GP practice (see Priority 3), this section of the project also did not concentrate on food growing and access to healthy food.

Demographic data was not collated for this project, so results for targets proposed for engagement of community members within protected characteristics categories are not available. 90% of participants engaging in these workshops would be considered or would consider themselves vulnerable or marginalised due to ethnicity, health condition, needs and abilities, socioeconomic circumstances and/or gender.

Methodology

The project evaluation utilises a mixed-methods approach, incorporating surveys, interviews, participant and workshop observations, and impact monitoring analysis. Data was collected from project participants, facilitators, programme and project leaders to comprehensively evaluate the project's effectiveness in achieving its objectives. Reflexive Thematic Analysis (Braun and Clarke, 2006) was employed to analyse the feedback received to identify common themes to determine if the programmes achieved target outcomes and therefore overall project aims.

To achieve the shared objectives and priorities, the project began with a process of listening, discovering and evaluating with facilitators and participants, with this process continuing throughout the project. The evaluation process and necessary support needed to deliver this objective were provided by Down to Earth, Research Lead. Arts Partners met with DTE and CVHC to discuss programme evaluation and how this would be achieved. The results of both the individual evaluations provided by the partners and those that didn’t engage with the process inform this wider project evaluation and resulting recommendations for increasing the scale and scope of delivery of this project.

Thematic analysis of feedback received from participants centred around building a shared sense of community and identity, decreasing social isolation, building confidence and learning a new creative skill that fostered self-expression.

Project delivery

Melanie Wotton is Project Manager, with responsibility for funding, planning, oversight of project delivery and evaluation.

The project was delivered by five partnerships who facilitated or arranged the delivery of creative arts programmes and workshops to community members in the form of a social prescribing programme to promote wellbeing. Cardiff and Vale Health Charity engaged Urban Vertical to deliver 50% of the project whilst arranging programmes through the partnering of Arts Partners and identified Participant Groups for the other 50% of the project. The partners focused their delivery of programmes to include themes of nature and workshops engaging with green spaces with Urban-Vertical (UV), focusing their workshops on creative arts, food and nature. All creative facilitators are based in Southeast Wales. The venues used to deliver the workshops were located in:

- Vale of Glamorgan: 40%
- Cardiff County: 60%

Space to Grow Arts Partners and profile	
Arts Partner 1: Urban Vertical	Urban Vertical are a nonprofit organisation dedicated to empowering communities through food, education and wellbeing activities.
Arts Partner 2: Safer Wales	Safer Wales is an independent charity whose mission is to support, protect and empower groups of people who are often invisible in society.
Arts Partner 3- Duke Al Durham	Duke Al is a published poet, spoken word artist, rapper, and facilitator
Arts Partner 4- Flossy and Boo	Flossy and Boo is an international touring South Wales based Theatre Company that involves elements of clowning, music, physical theatre, storytelling and audience interaction to deliver engaging workshops
Arts Partner 5- Dewi Tannet	Lloyd Dewi Tannet Lloyd is a photographer and specialist in design for print and for web.

Table 1: Space to Grow Arts Partners

CVHC delivered three programmes comprised of two to ten weekly workshops facilitated by the Arts Partner and supported by NHS staff and Third Sector Support Workers. The final programme is a collaboration with one of the Arts Partners to develop a visual representation and digital home for the many works of art that have been created as a result of the project.

U-V delivered 10 different programmes of four to eight weekly/seasonal workshops and delivered or cofacilitated the creative skills gained by participants in Group 1-5.

Both CVHC and U-V worked collaboratively to reach Participant Group 5, the general public through a month-long exhibition in April 2024 held at the Hearth Gallery at University Hospital Llandough. The launch of this exhibition was attended by more than 50 people engaged in the project and represented a celebration of the powerful impact this project had on participants, Arts Partners and project staff. A publicity poster for the event has been included in Appendix I.

Five participant groups were identified as target groups to engage with the project. All participant groups have engaged in the project. Each participant group had individualised outcomes to achieve which are discussed in the following sections.

Participant Group
1: Living with long term conditions, referred through NHS/ Third Sector/ Charities
2: Vulnerable, disadvantaged or marginalised communities
3: Patients at Grange Medical Practice
4: NHS Workforce
5: General public

Table 2: Project participant groups

Programme discussion and findings

Quantative Target and intended outcomes

The targets for participation and presentation are displayed below in table 3. As is shown below, not all of the targets for engagement and presentation were achieved. However, the number of sessions delivered and spaces workshop spaces available (participant days) both exceeded the proposed target. This evidences the need and appetite for these creative engagement opportunities that focus on improving well-being and community engagement through the learning of creative skills.

Target indicator	Proposed number	Number delivered
Number of activities or events	87	30
Number of performances	4	4: Songwriting performance for public and for exhibition Belly dancing Power of the Pen
Total attendance at performances	250	Estimate 50
Number of exhibitions	3	3: Hearth Gallery; Grangetown Kitchen Gardens; project website
Total attendance at exhibitions	1000	Estimate 1000
Number of exhibition days	84	30 at Hearth Gallery
Number of workshop sessions	72	76
Total participants at workshops	350	195 over 520 participant days
Number of training sessions	2	2
Attendances to Training	2	2

Table 3: Quantative targets for Space to Grow project

The programme workshops engaged 195 community members over 14 separate projects. 520 participant places were made available for these programmes across a number of different venues across Vale of Glamorgan and Cardiff. Participants were referred to the project via their support organisations, CVHV, or self-referral. Programmes were advertised on social media, throughout CVHC networks, on posters distributed in hospital departments at University Hospital Wales and University Hospital Llandough (UHL) and signposted via Green Squirrel and other social prescribing networks.

Participants on the programmes were from a number of protected characteristic groups, i.e., BAME community groups, households with socio-economic deprivation, persons with neurodiverse and

learning needs, Young People not in education, employment or training (NEET), persons with long term illness, victims of domestic abuse and sexual exploitation. Demographic data was not collated for this project, so results for targets proposed for engagement of community members within protected characteristics category are not available.

Each participant group produced individual and/or collective outcomes in the form of works of creativity. Some of the works were showcased through four different performances for members of the general public at community venues throughout the project area. The collective works of the project were celebrated via smaller exhibitions throughout the project and culminated in a final exhibition at the Hearth Gallery ay UHL during the month of April. An estimated 1050 people attended and experienced these exhibitions.

A Space to Grow Exhibition at Hearth Gallery, April 2024

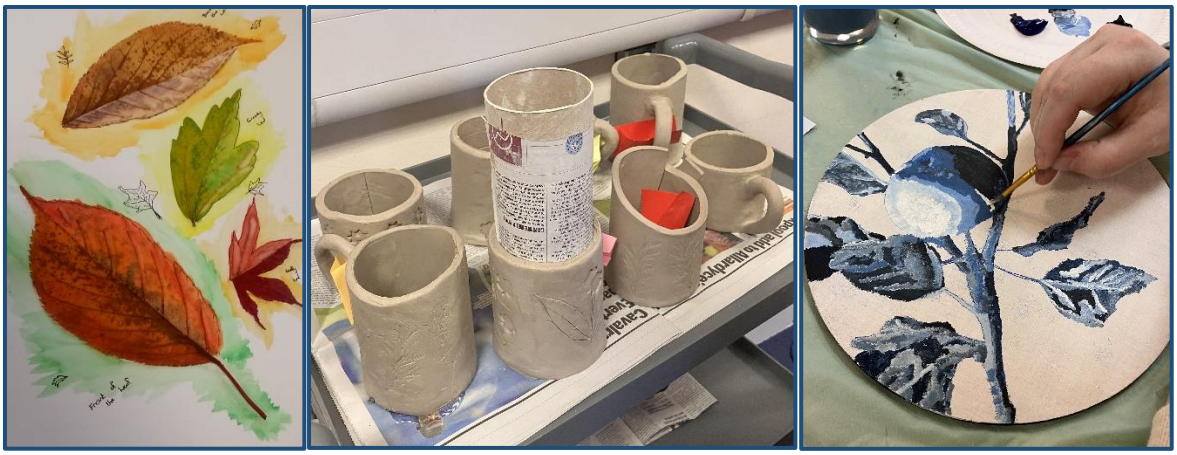
Five participant groups were targeted for referral to this project with each group having stated outcomes to achieve. Of the four programmes that this part of the evaluation focus upon, all programmes managed to achieve between 70-90% of set outcomes. Those outcomes that were not addressed focused on food and healthy eating, which were not delivered as part of the brief for this portion of the programmes. The other outcomes that each programme was unable to attain, were around reducing anxiety and improving access to nature and green spaces. As this project did not employ standardised wellbeing measures to monitor impact, unless a participant specifically mentioned the indicator (for example anxiety) through feedback, it could not be included as having been achieved. Additionally, not every programme included nature themes and improved access to green spaces and could not be included as an achieved outcome.

All but one programme was successful in achieving the following outcomes:

- Opportunity for self-expression through the arts
- Relaxation and enjoyment, improving wellbeing
- Improved confidence
- Learn new creative skills
- New interest and focus

- Improved social connections and support networks

These outcomes align with the stated aims of the project and Arts and Health Priorities and it can therefore be determined that Space to Grow has been a successful project that addressed its stated aims and objectives.



Safer Wales

Safer Wales is an independent charity that has worked for the last 20 years to provide practical and effective support and advocacy needed for people in Wales of all ages, genders and backgrounds, including victims of domestic violence, sex workers, hate crime victims and ex-offenders.

Workshops were coordinated by the Safer for Wales Activities Coordinator. Originally, it had been planned that this project would work with Grange Medical Practice (GMP). Patients attending the GP surgery for a variety of physical and mental health conditions, would be referred to the Medical Practice garden (run by Egg Shell) to participate in creative arts linked to nature and green activities delivered by artists. However, due to workload of the medical practice, scheduling and logistics, this was not possible to organise. GMP worked with CVHC and the Programme Manager, Magda Lackowska, to identify a vulnerable patient group that it was felt would benefit from the workshops. A group of sex workers working with Safer Wales had a weekly cross stitch group running at the Safer Wales Centre in Cardiff City Centre; an established group who knew each other with semi regular attendance.

Four different workshops were facilitated by local artists over the course of two 2-hour sessions. This engagement was supported by Safer Wales Volunteers. Magda initiated meetings between the Activities Coordinator and facilitator to ensure that not only were they familiar with each other but so that any group needs could be addressed and accommodated before the workshops commenced.

Two of the four facilitators did not want to monitor impact through participant self-reporting; with two agreeing to deliver the sessional feedback forms at the start and end of the sessions. Self-reporting feedback was received from two sessions from two of the workshops. A piece of paper with the words, ‘During the last few days I have been feeling……’ at the start of the session and ‘After the session, I feel….’ at the end of the session. Participants were encouraged to share reflect and share how they felt with all responses anonymous.

Sessional feedback forms for the facilitators were provided which included reflections on the session, how it could be improved, and any unplanned changes, see Appendix IIII. Three of the four facilitators completed these forms providing insight into how the workshops were received and any identified impacts.

Creative Writing with Briony Goffin

The first workshops run for this programme were Creative Writing workshops with Briony Goffin, a widely published writer and teacher/ mentor at Cardiff University in Creative Writing. Held over two weeks in October 2023, these workshops focused on 'Engaging all five senses'. Objects from nature were brought in by the facilitator to prompt seasonal associations and sensorial descriptions. The participants then created acrostic poetry that reflected how these associations made them feel. The facilitator noted how moods lifted when discussing summer and warmer activities.

As this was the first set of workshops delivered for this programme, the facilitator and Programme Manager did not feel it was appropriate to gather participant feedback. This impacted on how effectively the workshops could be evaluated to assess if they met their intended outcomes. The facilitator did complete a feedback form for the first session delivered which provided valuable feedback into workshop content and individual engagement and needs assessment.

Nature Journalling with Kate Broadhurst

Kate is a local artist that creates detailed landscape, botanical and wildlife paintings to bring the beauty of nature inside. Kate delivered the first session in doors as attendance was low and so with nature objects to prompt discussion, the focus was around introduction of the creative artform and engaging with, writing about nature. The second session took the participants out into nature walking through Bute Park for 'inspired gathering of nature objects to sketch and write about'. The focus of these workshops was 'Change in Seasons'. Feedback from both the facilitator and the Programme Manager noted how well received the workshop was and the impact of being with the group together in nature, how much they enjoyed and the conversations it provoked. Both support developing this workshop further with a longer duration open to more participants.

Participants were surveyed at the start and end of the second session to determine if the workshops had an impact on how they were feeling. Pre-engagement feedback was generally positive with participants commenting that they felt 'relaxed', 'good', 'relaxed' or 'bored'. End of session feedback included at least one of the following positive feelings in each comment and in three out of five more than one: 'confident'; 'happy'; 'creative'.

One participant shared with the group how they had married the poetry from the previous workshop with the sketching and painting from this workshop. This evidence of progressive learning of a new creative skill and the feeling of empowerment to share with the group demonstrate how this programme of engagement in creative arts and nature build confidence and provide an opportunity for expression through the arts.

The facilitator specifically mentioned how engaged the group were when physically present in a natural green space; how this heightened enjoyment and prompted more discussions and opening up. The participants expressed a desire to do this activity in the warmer months and potentially facilitate it outdoors with a picnic. The feedback from both participants and facilitator revealed the additional impact that being in a natural environment whilst engaging in creative arts can deliver for personal wellbeing and social cohesion.

Painting

These workshops were delivered by Amanda Turner and involved painting on wood; shadows, lighting and highlights. Attendance for the first session was strong, however, only one returned for the second session. Feedback was from the Programme Manager detailed how participants became frustrated with the task, became bored and disengaged. This prompted reflection about the accessibility and inclusivity of certain art forms for vulnerable community members by the Programme Manager. It was noted in both this workshop and the Creative Writing workshops the shortened attention span of participants, with planning needed to include shorter activities and engagements around a wider theme. There was also feedback that some of the topics discussed by the facilitator were not appropriate nor professional for the situation and participant group. There was no facilitator nor self-report feedback from participants for these workshops. Therefore, it has not been possible to identify what impact has occurred. In future delivery, to ensure that no harm has occurred as a result of the engagement, feedback from participants, volunteers and referral agency support workers needs to be gathered to rectify any adverse impacts and to inform future practice.

Feedback from the Programme Manager highlighted a need for an approval process and minimum essential training of workshop facilitators, especially when working with health board patients. The Duty of Care of community members engaging in workshops is the uppermost priority with processes and systems in place during project planning to ensure that everyone employed on the wider project is informed, aware and trained.

Ceramics

The ceramics workshops were delivered by Lucy Dickson. Lucy is a local ceramicist and illustrator drawing inspiration from contemporary ceramics, vintage design, colour, textiles and nature. It was noted that Lucy is very skilled at working with vulnerable community members and that she went 'above and beyond' to deliver her workshops. The sessions consisted of making a mug with the slab-building technique in the first session and then decorating with nature themes, shapes and items. Lucy's aim was for participants to learn a new skill and to have an item to keep.

Sessional forms from the facilitator, self-report forms from the participants and feedback from the Programme Manager evidence the benefit creative, practical and engagement can have for wellbeing. Self-report forms at the start of the first session included words such as 'lethargic', 'bored' and 'alright' whereas at the end of the session, positive emotions such as 'confident', 'inspired', 'happy' and 'relaxed'. 80% of the participant comments post session, note excitement and anticipation for the next week and happiness with what they'd achieved. Although not monitored for nor mentioned specifically, the feelings of self-worth and having access to opportunities and resources to express themselves that the women shared are two main components for Women's Empowerment (European Institute for Gender Equality, 2024) and therefore is included as an achieved workshop outcome.

"Happy with my mug, can't wait until next week."
-Ceramic Workshop participant

In table 4, the target outcomes for this participant group are identified with workshop, engagement numbers and outcomes achieved are displayed. As is shown, the programme successfully addressed 9 of the 11 target outcomes. It could be argued that engagement with the workshops decreased

anxiety, especially those that engaged natural environments and items into the practice (Chang et al., 2024), however with no mention nor metric to record this, it would be speculative. The one outcome not achieved by any of the workshops was learning about nutritional food and wellbeing. As this programme was originally scheduled to be delivered in a garden, it was why it was included and not addressed through this programme of workshops.

Target outcomes identified for Participant Group 3: Patients at Grange Medical Practice	**Workshop**	**Participants engaged**	**Outcomes**
1. Opportunity for self-expression through the arts 2. Relaxation and enjoyment, improving wellbeing 3. Improved confidence 4. Learn new creative skills 5. New interest and focus 6. New perspectives on personal wellbeing 7. Improved social connections and support networks 8. Decreased anxiety 9. Improving feelings of isolation 10. Feelings of empowerment 11. Learning about nutritious food and improving wellbeing, staying well	Creative Writing	6	1,2, 4, 7
	Creative Writing	4	1,2, 4, 7
	Nature Journalling	2	1,2, 3, 4, 7
	Nature Journalling	7	1,2, 3, 4, 5, 6, 7
	Painting	6	1, 2, 4, 5
	Painting	1	1, 2, 4, 5
	Ceramics	6	1,2, 3, 4, 5, 6, 7, 9, 10
	Ceramics	4	1,2, 3, 4, 5, 6, 7, 9, 10

Table 4: Safer Wales target programme and workshop engagement numbers and outcomes

The workshops delivered through this programme and the feedback received highlight the benefit this type of creative arts and nature engagement for the most vulnerable and marginalised members of our community. By engaging the participants in this group to a more diverse choice of wellbeing activities, happiness was experienced, new skills and interests emerged and wellbeing improved. Critically for this participant group, the feelings of empowerment that derived from achievement and improved confidence, could be crucial for how and when they engage with and access health and social care.

Power of the Pen

"Poetry here is about your actual life. I like writing about my own reality"- YP with DT1

These workshops were targeted at Participant Group 1, patients living with long term conditions, referred through NHS/ services and Participant Group 4, NHS staff workforce.

The workshops were facilitated by Duke Al Durham, a published poet, spoken word artist, rapper, and facilitator. Diagnosed with Type 1 Diabetes at age 23, he is the author of 'Bittersweet: The Highs, The Lows, Hypers and Hypos of Living with Type 1 Diabetes'. Duke facilitated 10 workshops with Young Adults from the Paediatric Diabetes Service at University Hospital Wales. He was supported by Sian Jones, Youth Worker with the Diabetes Team and Rachel Humphries, Paediatric Diabetes Specialty Nurse. The workshops were held at the Railway Gardens in Splott, Cardiff. These workshops plus additional evaluation session with staff, facilitator, Project Manager and participants were run between October and December 2023. Opportuities to engage were communicated via the NHS staff in connection with the project and advertised through a promotional poster in both Welsh and English language, please see Appendix II.

The aim of these workshops was to provide Young People transitioning to adult services an opportunity to improve confidence and increased ability in a safe space to express how DT1 has impacted their life, what they wish others knew, and ideas to make their lives living with a life long chronic illness better. This was a chance for YP to use self-expression to understand for themselves and help others understand what it is like to live with diabetes.

Four YP people engaged in continuous sessions over two months with an average engagement rate of 80%. The NHS support team identified that the majority of missed sessions were due to ill health and were to be expected. The high engagement rate outside of the clinical environment of the hospital alludes to the popularity and efficacy of these workshops at engaging YP in their own healthcare.

Through spoken word and acrostic poetry sessions, YP explored the themes of:

- Stigma
- What it's like to live with DT1
- What it's like to have a hypo/hyper
- What it's like if the condition was visible: YP created a mask so that others could see what they had to deal with
- Experience in school: what has happened, what it's like and how to make it better
- Experience in sport
- Bridging the gap between paeds and adult services: what support can be given for patients (and NHS staff)

"This has been an extremely rewarding project, having YP together, living with diabetes. It's very nice to get together, have a chat, speak about what it's like to live with the condition, relate to each other. Being able to relate to somebody is extra powerful." -Duke, facilitator

Many of the comments that came from the YP participating in the feedback session revolved around how good it was to be with other YP who had experience of DT1; how comfortable they were in the environment and increased confidence when interacting with the group (Sunkell and Sartor, 2022).

"We talk about stuff I didn't talk to anyone about, an opportunity to open up. It feels more controllable." -YP with DT1

"It's really helped with my self-esteem. People ask me what's this and what's that (about DT1) but here, people just know."-YP with DT1

The paediatric diabetes team at Cardiff and Vale UHB are able to provide training to school staff so they develop the skills and confidence needed to help ensure pupils with diabetes are well supported at school. One of the main aims of the paediatric diabetes staff supporting YP in these workshops was to gather feedback about school experiences and use this to inform training for local schools and teachers. One YP noted that it should not only be teachers but canteen staff that need to be trained in information, language, and understanding of the condition. This was supported by NHS staff supporting the engagement who said that signage was needed to help DT1 students make informed choices; to which the YP said how helpful this would be.

For the NHS staff supporting this engagement, not only has it provided an opportunity to engage in a different form of healthcare for their patients, it has given them a chance to build a relationship with their patients outside of the clinical environment. It has enabled them to learn a new skill alongside their patients and see these patients in a different environment, away from clinics and in the community. It has created a different relationship between clinician and patient where the focus is on activities to improve wellbeing in contrast to more conventional medical model treatments and interventions which focus on improving outcomes and symptoms of ill health.

"The project has been beneficial in so many ways; not only for the YP but for us as well. I think what we need to hear and listen to is the lived experience and some of the challenges they've been facing. We really need to think about how we can take this back to our practice and develop our practice further. Also, how we can work with others in collaboration to raise the voices of YP and improve services for the future." -Sian Jones, NHS Diabetes Team Youth Worker

"When we work in healthcare, we don't get opportunities to work within creative settings, and especially for a YP to have the opportunity to work within a creative setting, watching them develop creative skills." Rachel -NHS Paediatric Diabetes Nurse

Not only did these workshops produce the individual works of Duke and the YP and staff participating, a film was created to showcase the impact this programme has had on everyone who has been involved. Participants also worked with Urban Vertical's, Amanda Wood, to create a banner based on the themes on the workshops, DeJuice. Using cyanotype printing, the group worked together to portray objects that pertained to the themes of the workshops and what mattered to them personally about living with DT1. The banner formed the backdrop for the last workshop session, culminating in open mike performances and captured for the film. This banner was displayed at the exhibition to highlight the programme as part of the wider Space to Grow project. The YP chose not to display their works as part of the exhibition in April 2024. There was, however, a comment that it would be ok to display their work, but in another building to the department where they have appointments..

The film celebrated the last session and culmination of impact achieved across the sessions. The majority of the YP got up in front of the group and friends and family and performed their collated works that had arisen from the workshops. Over the course of these workshops, these YP have displayed an increase in confidence, an increased sense of self and self-worth, and a relaxation that has not only brought them enjoyment but taught them a new creative skill. This achieves the aims set out by the facilitation team after the first set of workshops were delivered.

An evaluation session was arranged and two YP, the facilitator, NHS Youth Worker and Project Manager gathered for a session to evaluate the project. The session commenced around a table with A1 paper and pens with the word *Journey* across it, in block letters. Reflecting as a group on the project, experiences had, skills learnt meant that the feedback came from all programme participants in a collective and collaborative manner. For example, someone's suggestion to add to the journey may spark a memory of experience in another which prompts discussion of another impact. This form of evaluation felt inclusive and was participatory; with everyone aware of what each stakeholder was saying, ensuring transparency.

The facilitator led an introduction and summarisation of what the workshops had delivered and outcomes achieved. In response to four evaluative questions asked by the facilitator, feedback was

recorded by one of the YP within the letters that made up the word *Journey*. The questions asked prompted feedback that further identified impacts of the workshops and personal outcomes achieved. Suggestions for what themes to explore the YP would like to have included revolved around education and experience for friends and family. There was an identified need for those that YP interact with in their daily lives need a greater understanding of their experience of living with DT1.

"Explore more about friends and family. Helping them understand the condition more. Everything, everyone, they think they know more about the condition than you. They're overprotective, they overreact, doubt your ability. People think they know about you than you."- YP with DT1

The evaluation session concluded with the group writing and sharing an acrostic poem. Exert from a YP's poem:

'Never understanding, you don't know what it's like.
Realising you're not alone.
Every day you are a warrior'

Table 5 below identifies those stated project target outcomes that have been achieved through this programme of workshops. As is shown, almost 80% of target outcomes were achieved. Outcomes related to food and growing were not achieved as that was not a focus of these workshops. It was, however, suggested that this could be a theme or activity that can be worked into future creative engagement opportunities. As with the previous project, Safer Wales, there has been no specific mention of anxiety and therefore, this outcome cannot be claimed as achieved. Evidence for the empowerment of the YP engaging came from the facilitator and NHS staff who commented on increased confidence over the duration of the workshops to such an extent that they were willing to perform to an audience works that included their personal feelings and challenges.

Youth empowerment encompasses an understanding and awareness of both problems and their potential solutions, along with the ability to address challenges that impact their quality of life. This aspect of empowerment is designed to foster self-confidence and equip young individuals with the skills necessary to effectively acquire knowledge (Edralin et al., 2015).

Target outcomes identified: **Participant Group 1: Living with long term conditions**	**Outcomes achieved by programme**
1. Improved social connections and support networks	1. Achieved
2. Improved choices for rehabilitation	2. Achieved
3. Decreased anxiety	3.
4. Improving feelings of isolation	4. Achieved
5. Opportunity for self-expression through the arts	5. Achieved
6. Relaxation and enjoyment, improving wellbeing	6. Achieved
7. Improved confidence	7. Achieved
8. Improved feelings of empowerment, holistic self-care	8. Achieved
9. Learning important new skills	9. Achieved
10. Improved access to green spaces and nature	10. Achieved
11. Wellbeing benefits through experiencing the natural world	11. Achieved
12. Benefits to growing healthy, cost-effective food	12.
13. Benefits of healthy food on health and wellbeing	13.
14. Helping to reduce stigma associated with long term conditions, increases feelings of wellbeing	14. Achieved

Table 5: Power of the Pen Participant Group 1 target outcomes achieved

Feedback from NHS staff supporting the participants revealed the impact the engagement had on them personally and how it would inform their practice and learning going forward. Target outcomes achieved are detailed in table 6 below. This programme has been an opportunity for NHS staff to hear the voices of and listen to the YP they work with. To have this translate into training and practice within their service shows how this programme has enabled staff to have their voices heard (both professionally and personally). Increased job satisfaction was not specifically mentioned but evidenced in the following quote:

"This was my first creative project in my role and I have to say it really has been one of my favourite projects I have been a part of since I started in Youth Work over 15 years ago and I cannot wait to see where this will take us next!"- NHS Youth Worker Diabetes Team

As there was no direct mention of improved staff relationships/teambuilding, then this has not been included as an achieved outcome. As mentioned above, though, there was discussion with staff about improved and different relationships with the participants than before the programme; learning and sharing together in a non-clinical environment.

Target outcomes identified for Participant Group 4: NHS Workforce	**Outcomes achieved by programme**
1. Opportunities for self-expression improves wellbeing	1. Achieved
2. Having their voices heard and responded to can increase job satisfaction.	2. Achieved
3. Opportunity to engage with the creative arts to improve mood and reduce anxiety	3. Achieved
4. Improved staff relationships and team building	4.
5. Improved access to healthy food	5.
6. New interests and focus	6. Achieved

Table 6: Power of the Pen Participant Group 4 target outcomes achieved

One staff member shared a poem for the filming of the final workshop which not only encapsulates how invested the staff are in their patients wellbeing and progress, but how therapeutic opportunities for self-expression benefit NHS staff to convey this depth of caring for their patients that staff have.

Recommendations for this programme going forward would be to include a quantative wellbeing measure to demonstrate further impact, create more opportunities to engage YP in natural green spaces and nature activities (such as creative food growing or preparation), and provide further opportunities for YP to inform the programme themes and content.

As evidenced through the verbal feedback from Young People, facilitator, Project Manager and NHS staff, this project was successful in achieving a majority of aims set out for these participant groups. There is a strong desire and momentum from the NHS staff to take the learnings of these workshops forward and expand provision and options for rehabilitation for additional paediatric diabetes patients and other YP living with chronic health conditions.

T1ME FOR ME

This programme was delivered by creative facilitators, Flossy and Boo. Flossy and Boo are a critically acclaimed, touring theatre company based in South Wales. They create imaginative & interactive work that looks at the world from an unconventional point of view. They ran a block of four workshops where an audio piece was created around themes suggested by the YP. A further block of two workshops were delivered to make a short video in which the participants answered questions around Diabetes.

Each workshops had an average of 6 participants and were delivered at University Hospital of Wales in Cardiff. The participants engaging in these workshops were the same participants that had engaged in the Power of the Pen programme plus a further two who could not engage in the community located workshops.

Verbal feedback from the NHS staff commented on how the increased engagement and different activities had a particularly significant impact on one YP. The confidence gained through these workshops and initially through Power of the Pen had resulted in the YP reengaging with school and attending on a regular basis where as previously, they had poor attendance. The peer support and lived experience provided through the group saw this YP become more open to self-treatment and use of an insulin pump to control their diabetes. Previously, this YP had either been using insulin shots or refusing treatment. It is believed that this behaviour change would not have been possible through clinic appointments alone. It is the group support and knowledge gained from clinical staff in a casual setting that have provided this growth in confidence and self-worth through the mechanism of creative arts engagement. Meeting and talking with others were what the majority of YP said they enjoyed most about the sessions. YP's quotes about the programme below are testimony to this impact.

"Helped with getting more confidence in sorting out my bloods."

"I'm proud of myself because I pushed myself to come when I'm not the best with people."

"I liked talking to others and having something creative to do."

Table below details the targeted outcomes achieved through this programme. Just under 80% of outcomes were achieved for this Participant Group. As with Power of the Pen programme, any outcomes pertaining to food were not addressed nor could decreased anxiety be evidenced without a metric wellbeing measure.

Target outcomes identified **Participant Group 1: Living with long term conditions**	**Outcomes achieved by programme**
1. Improved social connections and support networks	1. Achieved
2. Improved choices for rehabilitation	2. Achieved
3. Decreased anxiety	3.
4. Improving feelings of isolation	4. Achieved
5. Opportunity for self-expression through the arts	5. Achieved
6. Relaxation and enjoyment, improving wellbeing	6. Achieved
7. Improved confidence	7. Achieved
8. Improved feelings of empowerment, holistic self-care	8. Achieved
9. Learning important new skills	9. Achieved
10. Improved access to green spaces and nature	10. Achieved
11. Wellbeing benefits through experiencing the natural world	11. Achieved

12. Benefits to growing healthy, cost-effective food	12.
13. Benefits of healthy food on health +wellbeing	13.
14. Helping to reduce stigma associated with long term conditions, increases feelings of wellbeing	14. Achieved

Table 7: T1me for me Participant Group 1 target outcomes achieved

These workshops delivered within the hospital, are confirmation of the need for inclusivity and accessibility of wellbeing programmes. Offering workshop opportunities in both a non-clinical and a hospital environment meant that those patients either not well enough nor confident enough can have access to creative workshops. It can also help alter the lens through which YP view the hospital. It no longer needs to be a place you come to when you are ill, it can be a space to create health and enhance wellbeing.

"I didn't ditch the sessions because they were in the hospital."-YP with DT1

NHS staff collated group feedback into a poster, see Appendix III. YP were asked for suggestions for future activities, giving them the opportunity to consult on what wellbeing activities they would like to participate in and make their voices heard. Facilitator feedback noted that there had been a suggestion to make an audio track that could be listened to whilst out walking. Feedback for future activities included photography, more creative sessions and outdoor walking. As with recommendations for the Power of the Pen, a quantative wellbeing measure to demonstrate further impact could be introduced to measure impact on wellbeing and create more opportunities to engage YP in natural green spaces and creative nature activities. Involving the YP further in what activities can be engaged with and creating further awareness around wellbeing and self-care would additionally be beneficial moving forward.

NHS staff supporting engagement in the creation of the podcast further built upon the outcomes for NHS Staff achieved with the previous engagement. Personal feedback on how this creative opportunity had impacted the staff involved would further support the achievement of these outcomes for this programme. Verbal feedback from NHS staff focused largely around the positive impact on participants. Further exploration on the wellbeing benefits these interventions provide for NHS staff would be recommended to provide a more diverse and robust evidence base for achieved outcomes.

This programme was not only able to build upon the confidence and group dynamic established with the Power of the Pen project between NHS staff and participants, it provided a chance and safe space to learn a creative skill that enabled self-expression for those unable to engage outside of a hospital setting. The workshops had a very good repeat attendance rate which shows level of engagement/need for this opportunity.

Recommendations

Recommendations for this project going forward would be to include employing a quantative wellbeing measure to demonstrate further impact that is implemented by all project programmes. By employing a standardised measure in a standardised manner, across the whole project, there could be a measure of impact determined for each of the programmes and for the project as a whole. It would then be possible to identify where the greatest impact is being made for future investment of resources, sustainability and cost benefit analysis of the programmes. It would also aid it determining where more support and development is needed throughout the project by identifying need.

The intention behind the project was to bring together nature and creative arts for wellbeing. However, this was not a core outcome that was achieved through this part of the project. It is recommended that the project create more opportunities to engage participants in natural green spaces and nature activities (such as creative food growing or preparation) that will further benefit wellbeing and create increased awareness within communities of the health, wellbeing and psychosocial impacts that engaging with the natural world provides. Working with the collective of Arts Partners and any creative arts facilitators to identify opportunities during project planning stage to deliver this is encouraged so that the myriad of benefits arts and nature together can provide. In addition, combining this with a metric, such as Nature Connection Index (Richardson et al., 2019) would provide further evidence for both impact and need amongst vulnerable and marginalised communities.

Expanding the provision of opportunities for participants to provide feedback and contribute to programme themes and content, including what was effective and what could be improved, would not only facilitate better understanding of the specific needs and capabilities within a community but also foster the sustainability of such interventions. This involvement could lead to participants establishing new community groups based on newly acquired creative skills and shared identity or engaging in other social prescribing activities and volunteer opportunities, thereby promoting ongoing improvement in wellbeing.

A recommendation for regular meetings throughout project delivery with the wider project team is suggested to enable enhanced internal communication and understanding as to project aims, objectives and targets. Recommendation for network of creative arts facilitators to be created during project planning stage to ensure certain training and certification (in areas such as Safeguarding, Working with Health Board patients, Health and Safety, Disclosure Barring Service) is consistent and in place for project facilitators. There may be a case to allow some of a future project budget for training and teambuilding.

Conclusion

A Space to Grow project, has effectively tackled health challenges identified among five participant groups by providing a diverse range of creative engagements. Evaluation results demonstrate how CVHC has facilitated accessible creative arts activities, enabling patients to partake in both new and familiar art forms, fostering experimentation and joy. These programme workshops have empowered self-expression, thereby supporting mental and physical wellbeing and amplifying the voices of vulnerable and marginalised communities. Feedback from project participants evidences the improvement to confidence and social connection, gaining new creative skills and increased happiness that every one of these programmes has delivered, providing further proof of the vital role that creative green arts engagements via Social Prescribing can have on creating more resilient and sustainable communities.

The outcomes observed across participant groups align closely with the project's stated aims, indicating the overall success of Space to Grow. It can be concluded that the project effectively fulfilled its objectives while addressing Arts and Health priorities.

CVHC's Space to Grow initiative has specifically targeted Arts and Health priorities by delivering an array of successful creative arts workshops. By focusing on mental and physical health and wellbeing within communities, the project has highlighted the psychosocial benefits of creative green prescription programmes. By intertwining creative arts with activities set in natural surroundings,

participants have experienced unique synergistic advantages, potentially making a substantial impact on their mental, physical, and psychosocial well-being.

By bringing together new and established local artists and healthcare practitioners to deliver social prescribing health and wellbeing programmes through an array of artistic mediums, CVHC have worked to embed access to wellbeing services in the communities in which people live. Through this delivery approach, CVHC have managed to reach vulnerable and marginalised community members that may not have had awareness of, nor access to these opportunities to improve health and wellbeing, and work to reduce health inequalities. By working with health care professionals supporting patients to engage in these programmes, NHS staff have access to opportunities that would not conventionally be available to themselves or their patients to improve wellbeing and influence their clinical practice.

A Space to Grow project has showcased the effectiveness of adopting a comprehensive approach to wellbeing, illustrating how integrating the dual elements of arts and nature can optimise outcomes and influence. The project findings evidence how the incorporation of creative arts into green social prescribing practices can be achieved, underscoring the potential for holistic approaches to enhance the impact and effectiveness of interventions.

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Appendices

Appendix I

Down to Earth

Appendix II

THE POWER OF THE PEN
WORKSHOP
IF YOU WANT TO LEARN ABOUT THE POWER OF THE PEN,
JOIN ONTO THE WORKSHOPS LED BY ME, DUKE AL,
A SPOKEN WORD POET AND RAPPER.
THE RAILWAY GARDENS, ADELINE STREET, CARDIFF CF24 2BH
PHOTO CREDIT : TYRONE LEWIS #PROCESSPRODUCTIONS
DATES : 20TH AND 27TH SEPTEMBER
4TH, 11TH, 18TH AND 25TH OCTOBER
SESSION 1 - 4:15 - 5:30PM FOR 11-16 YEAR OLDS
SESSION 2 - 5:45 - 7PM FOR 17-24 YEAR OLDS
EACH SESSION HAS ONLY 10 SPOTS AVAILABLE.
SIGN UP USING THE QR CODE AND EXPLORE THE POWER OF THE PEN AND
THE SUPERPOWER THAT IS POETRY.
IN COLLABORATION WITH CARDIFF AND VALE UHB PAEDIATRIC DIABETES TEAM
ORGANISED BY ARTS FOR HEALTH AND WELLBEING TEAM, CARDIFF & VALE HEALTH CHARITY.
ARTS CELF
Cyngor Celfyddydau Cymru
Arts Council of Wales
ARIENNIR GAN
Y LOTERI
LOTTERY FUNDED

GWEITHDY PŴER Y PEN
OS YDYCH CHI EISIAU DYSGU AM BŴER Y PEN,
YMUNWCH Â'R GWEITHDAI DAN FY ARWEINIAD I,
DUKE AL, BARDD GAIR LLAFAR A RAPIWR.
THE RAILWAY GARDENS, ADELINE STREET, CARDIFF CF24 2BH
PHOTO CREDIT : TYRONE LEWIS #PROCESSPRODUCTIONS
DYDDIADAU: 20 A 27 MEDI
4, 11, 18 A 25 HYDREF
SESIWN 1 - 4:15 - 5:30PM AR GYFER POBL IFANC 11-16 OED
SESIWN 2 - 5:45 - 7PM AR GYFER POBL IFANC 17-24 OED
DIM OND 10 LLE SYDD AR GAEL YM MHOB SESIWN. COFRESTRWCH GAN
DDEFNYDDIO'R COD QR I ARCHWILIO PŴER Y PEN A'R ARCHBŴER, SEF
BARDDONI.
MEWN CYDWEITHREDIAD Â THÎM DIABETES PEDIATRIG BIP CAERDYDD A'R FRO AC WEDI'I DREFNU GAN DÎM Y CELFYDDYDAU AR
GYFER IECHYD A LLES, ELUSEN IECHYD CAERDYDD A'R FRO
ARTS CELF
Cyngor Celfyddydau Cymru
Arts Council of Wales
ARIENNIR GAN
Y LOTERI
LOTTERY FUNDED

Appendix III

Appendix IIII

Down to Earth

Sessional feedback form

Workshop facilitator:	
Workshop title:	
Content:	
Number of participants:	
Date:	
Overall Impression	**What worked really well?**
Deviations from Session Plan and why?	**How could it be improved?**

A Space to Grow

Any individual/collective impact or change you noticed in participants	**Anything you feel you would like to include in your observation**