

HOLD

building an evidence base to show the value of socially engaged art-curation
and campaigning with vulnerable young people



 **effervescent**

June 2020
www.eff.org.uk
[@effervescentuk](https://twitter.com/effervescentuk)

Final Report

Effervescent is an award-winning creative engagement, campaigning and advertising agency based in Plymouth, and established in 2004.

We research how high quality art, cultural activity, and campaigning can catalyse lasting positive change in people, communities, and ethical brands.

We're a unique organisation in the UK. We work with groups of children and young people with lived experience in trauma or disadvantage such as sexual exploitation, domestic violence, depression and anxiety, addiction, losing a parent, etc.

We train these groups to recognise their own expertise and their authentic knowledge, and then we train them as artists, creative designers, and curators so that they can use their new skills to say what needs to be said in a way that key audiences can best hear it and respond to it.

We place emphasis on creating new thinking strategies, behaviours, and neural pathways in our participants, so that change is "hardwired", and remains long after the project has ended. The particular value of this way of working is the lasting impact on wellbeing,

education, aspiration and resilience for the children and young people involved.

Effervescent works through a unique methodology (MeffOD) which combines creative and artistic, design-thinking, psychological, and community development techniques.

Our methodology will often lead to film, marketing campaigns, art gallery exhibitions, theatre performance, or visual/sound art works.

Our aim is to create cultural events, products, and marketing campaigns that stop people in their tracks, make them reconsider their own position, make them reconsider social policy, and provoke them to act differently.

In doing this work, we help organisations and brands to understand and respond to audience/service-user/market voice, and to design services, strategies, and products with maximum engagement and reach - promoting more effective services, increased value for money, and emotionally intelligent approaches.



HOLD: Executive Summary

Beginning in March 2018, Effervescent embarked on a project designed to build an evidence base to show the value of socially engaged art-curation and campaigning with vulnerable young people. Through a series of 6 action-research programmes, we are testing how the process might affect a positive, and measurable, change on the well-being of children who have lived experience of Adverse Childhood Experiences and/or Childhood Trauma. Often these young people have mental health problems; they might be on a CAMHS waiting list, or perhaps haven't quite met the threshold to receive medical treatment, or have not been offered an intervention that suits them. To ensure an effective referral process, the project has been supported by schools, CAMHS, and other agencies.

This report is written as work on the 5th iteration of the project has been paused due to the Covid19 lockdown. We plan to continue work as soon as we are safely able to do so. We will then have one more iteration of this project to complete.

For each of the 6 iterations of HOLD the process and overall shape of the project is broadly the same:

1. Build relationships with referring partners.
2. Work with the school through our referral process to identify participants.
3. Initial meeting with young people - trust building starts here.
4. Monitoring and evaluation begins with a baseline reading at this stage and continues through the life of the project.
5. 2 week devising process in our studio.
6. Day trip to London to visit galleries and exhibitions.
7. 6 to 8 weeks planning and making the work.
8. Opening launch night.
9. The work is on show to the public for 8 to 12 weeks.
10. Ongoing contact with the young people on an ad hoc basis.

We use a number of methods to measure, record, and assess the impact of our programme:

- Our own wellbeing impact measure.
- Verbal feedback from participants.
- Our own observations and reflections.

HOLD 2 - Hold



- Feedback from schools, parents/carers, and other agencies.

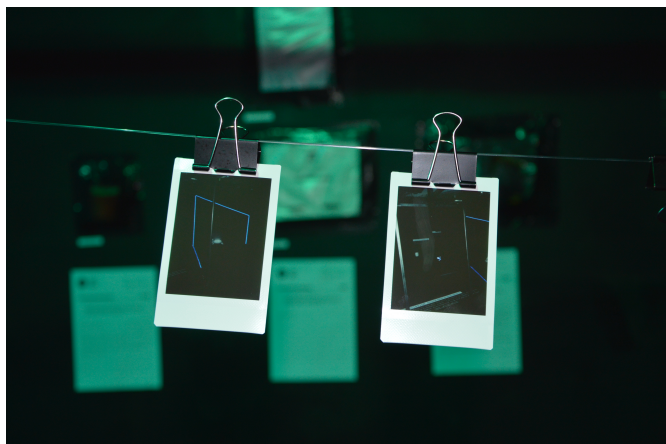
Evaluation is ongoing, but based on currently held data, the headline findings are as follows:

- Over the first 5 iterations of HOLD, we have worked with 39 young people between the ages of 12 and 17.
- 64% of our participants have poor school attendance records. Despite



this, 90% of them attend at least 80% of their sessions at Effervescent.

- 79% of participants are showing signs of positive impact on their wellbeing. In particular, young people have higher aspirations for themselves and hope for the future, they have an increased sense of agency, are better at working with others, and are more resilient and feel better able to meet challenges.



HOLD 1 - Poison

Aims of the Project

Over the last 2 years, this project has focused on 3 broad aims:

1. Co-creation of art-works and socially-motivated campaigns with young people. Our "MeffOD" process has been honed through practice since 2004. The process is designed to help vulnerable children and young people develop protective factors that will increase their resilience, reduce their vulnerability to the effects of trauma, and increase their sense of agency and confidence. As well as the direct impact on the participants, the work has a secondary impact on other groups and individuals including the families and friends of the participants, schools, and audiences.
2. Developing and improving our systems for referrals, engagement, communication with stakeholders, and operations.
3. Designing an evaluation system that is fit for purpose and that provides useful, reliable data that tracks the impact of our work. Analysis of these materials helps us to design effective programmes and to continue perfecting our processes.



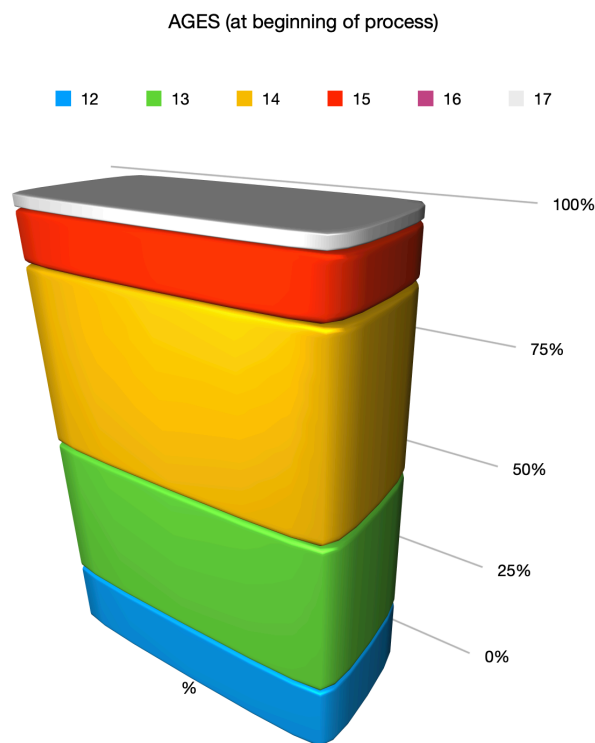
HOLD 1 - Poison



HOLD 1 - Poison



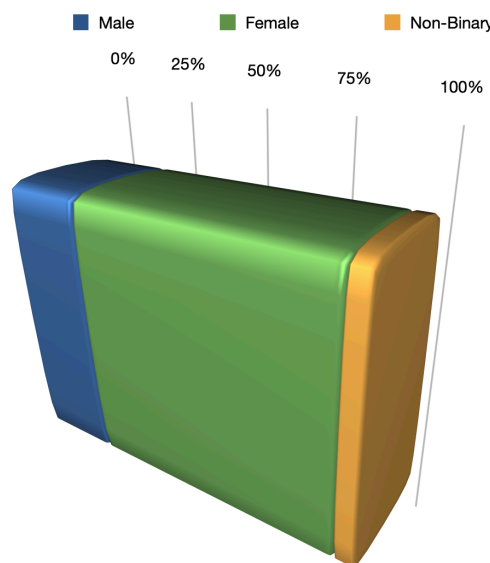
Our Group of Collaborators



Over the first 5 of 6 iterations, we have worked with 39 young people between the ages of 12 and 17. An average group size is 7. We anticipate similar numbers for the last iterations; if this is the case, we will have worked with 46 young people by the end of this phase of HOLD.

Most of the participants have been referred by schools but 2 were self-referrals.

The group were carefully selected as young people who are on the cusp of the CAMHS system. It might be that they have been assessed and are now on a waiting list, or haven't quite met the threshold to be eligible for treatment, or have been offered an intervention but have found that it doesn't suit them or they have found it difficult to engage. Others might be waiting for an assessment and do not have a formal diagnosis but the referring partner has judged that the young



person would benefit from some additional support beyond that which the school is able to offer.

Once we have completed referral forms from the referring agencies, we talk through each potential participant with a member of staff from the agency who knows the young person well. At this stage, schools will also share with us any protection plans that may be in place for specific students. The Effervescent team then carries out a risk assessment to try and spot any potential points of tension or mismatch that might arise in that particular combination of participants. We then devise strategies to mitigate those possible challenges. If we felt that the group really couldn't be made to work, then we might pass over a particular participant and invite them to a later project - although in practice, we have never felt this to be necessary.

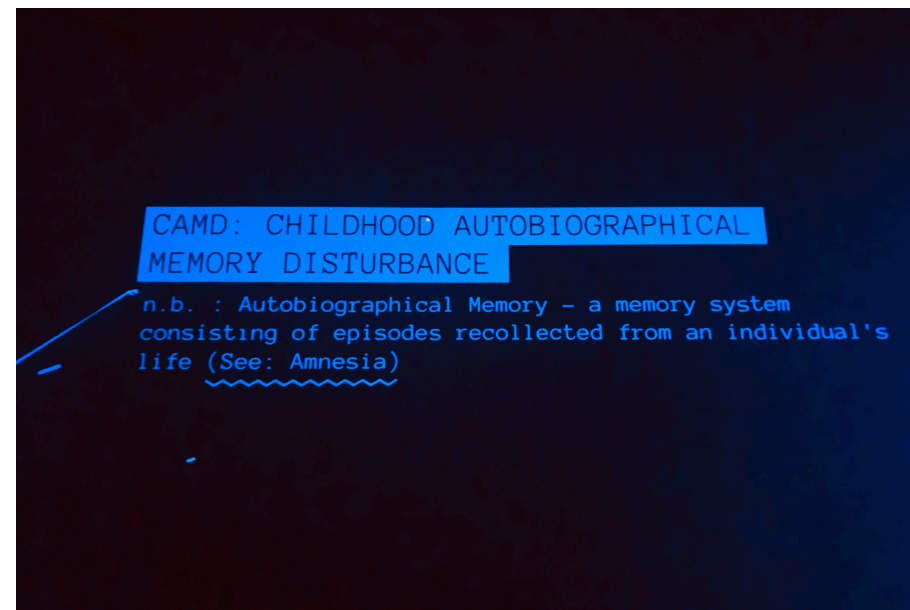
Livewell Southwest are the CAMHS providers for Cornwall, Plymouth, and Devon and Torbay. They have generously shared some of their procedural documents with us which we have adapted to suit the needs of HOLD. The forms that are completed by the referral partners help us to understand the proposed participant in terms of mental health presentations, history of trauma, history of abuse, home life, school attendance, academic attainment, emotional/relational issues, history of self-harm etc.



Most of our participants have experienced Childhood Trauma and/or Adverse Childhood Experiences. Many are lacking in self-esteem and confidence. Anxiety is an issue for 87% of our participants.



HOLD 5 - Enduring Lies



HOLD 1 - Poison

A number of our young people have school protection plans in place to guard against specific issues such as self-harm, anger regulation, anxiety, and PTSD. The schools share these plans with us.



What We Did

So far, we have worked with 39 young people over 5 iterations of HOLD. The framework for each iteration is fundamentally the same but the concepts, ideas, stories, and resulting content will be very different each time.

The work that each iteration generates is, of course, individually named. Thus:

HOLD 1 is POISON

HOLD 2 is HOLD

HOLD 3 is SWARM

HOLD 4 is Enduring Lies

HOLD 5 is still being developed at time of writing; the title has yet to emerge.

Our 1st meeting with the young people occurs during the referral process and takes the form of a one-to-one meeting with Effervescent staff and each potential participant. When possible, we like the young people to come to the Gallery so that they have an opportunity to not only meet us but also to see the studio space in which we will work.

The first time that the whole group comes together is on the first day of the 2 week devising process. Young People are granted special permission to attend our

programme in lieu of attending school. We work from 10am to 3:30pm, Monday to Friday for 2 weeks.

As an anchoring technique, all participants are given a pair of yellow slipper-socks to wear in the studio. We all wear these socks; young people and adults alike.

HOLD 2- Hold



This is the heart of the MeffOD process. (Appendix A) We carefully hold the group through a series of games and exercises designed to build trust and establish the group as a functioning entity. We train the group as artists, curators, designers, and campaigners.

Every day, we eat lunch together as a whole group. We provide good quality, tasty food in the adjoining cafe. The young people choose from the menu each morning.

During the 2nd week, we take a day trip to London to visit galleries and exhibitions to see inspiring, high quality work. Over the course of these first 4 iterations, we have visited large, high-profile galleries such as Tate Modern, Tate Britain, The Hayward, Royal Academy of Arts, Saatchi, The Curve, and The Design Museum, as well as various smaller galleries such as Zabłudowicz Collection and 180 The Strand.

Ostensibly about providing an opportunity to experience work that might otherwise be inaccessible to a young person living in Plymouth, so much more than that happens during our London trips. For many, it is their first time in the capital. For some, it is their first time on a train. We meet at Plymouth train station at 7:30 and don't return until about 11pm. So it's a long and tiring day but the contribution made to group formation and cohesion is very important indeed. We see a marked, positive change in how the group interact with one another after the London visit.

Throughout the HOLD project, The University of Exeter have been, and continue to be, valuable partners. Professor Kate Fisher and Professor Rebecca Langlands provide each iteration of HOLD with a workshop around historical objects. Together with the



young people, they explore how objects can be imbued with significance and meaning beyond that of their intended practical function. Much of the work during the devising stage of each HOLD project is concerned with the interpretation of artworks and how a particular effect or response has been achieved. The work with the Professors is a brilliant expansion of this work and helps us to understand how an object can have immense narrative value, and how curatorial choices that contextualise those objects can highlight or change their semiotic value.

So far, over the course of the entire HOLD project, young people have:

- Worked collaboratively with artists and designers to design and then build gallery installations.
- Worked with a composer and sound artist on composition, performing, recording, and installing equipment.
- Worked with film-makers to make video elements of the work but also to make promotional films for social media channels.
- Directed actors.
- Worked with and directed makers and builders - and did lots of painting of floors and walls!
- Directed photo-shoots for promotional materials.
- Worked with a writer to co-write text for scripted elements of the shows.

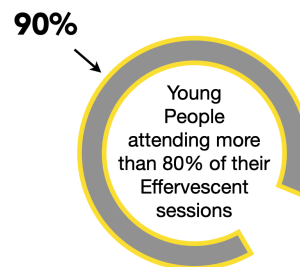
- Wired and installed lighting.
- Worked with aerial-dance performers and riggers.
- Planned and delivered the opening night events. Briefing the chefs, giving welcoming speeches, performing music, and contributing to the Q&A session.
- Researched the factual underpinning of the gallery work.
- Received support from the Eden Project (including a VIP, out of hours visit) and other environmental groups.

The whole process involves around 30 contact sessions for each young person over a roughly 3 month period. We continue contact on an informal basis beyond this point. The participants become a part of a larger alumni and sometimes become involved with future projects.

Participant Adherence

Across the entire life of the project, 90% of our participants attend more than 80% of sessions. There are a few considerations that make this figure meaningful:

- A large proportion of our young people have poor school attendance. For those young people, their attendance rate at



HOLD 2- Hold



Effervescent is significantly higher than at school.

- Despite the challenges of a change of routine, and getting themselves from home to the gallery, young people are rarely late for sessions.
- The initial 2 week devising phase, when it fall within term time, is offered as an alternative to school. But in the subsequent phases of the project, attendance is completely voluntary. There is no incentive or compulsion to attend other than the rewards of the project itself.



Monitoring and Evaluation

Our monitoring and evaluation process serves a number of functions. It helps us to assess the ways in which participation is effecting change for the young people, allows us to reflect on and then improve our own practice, and demonstrate to funders and partner agencies the value of our work. Our methodology has five broad strands. We triangulate the data gathered through these methods not only at the reporting stage but throughout the process as an active component of our reflective practice. The strands are:

- **Our own wellbeing survey.**

Likert scale surveys are completed at 5 points in the process. This will depend on the specific project's timescales. The survey is directly mapped to our theory of change outcomes (fig. 1 and Appendix B). The survey results are entered into a spreadsheet which enables analysis of the data in a way that is helpful in terms of tracking individual participants but also provides anonymised data for the whole cohort. This survey and analysis tool is of our own design but is somewhat similar to the WEMWBS Scale.

- **Staff debrief.** Every session

with the young people is followed by a staff debrief during which we share our own observations.

- **One to one interviews with young people.** Depending on the preference of the staff member conducting these interviews, they are either typed in real time, or audio-recorded and then transcribed. In both cases, the interviews are recorded verbatim.

- **Feedback from parents, carers, teachers, and other agencies.** We work hard to build excellent relationship with referring agencies and, as a result, we frequently receive really open, useful, and insightful feedback.

- **Audience feedback.** In the case of gallery based work, we use creative methods to conduct an "Audience Autopsy". This might involve dropping tokens into some kind of receptacle. This will be designed to match the themes and style of the show.

This is our means of gathering demographic data. We also have a visitor book for every show that, by the end of the exhibition, will be bulging with thoughts and comments. In the case of online work, we assess impact by measuring reach and social media comments.

Our evaluation methodologies have come a long way over the last 5 iterations of HOLD (and other projects). We received some support and mentoring from Dr Nick Axford from the Peninsula Medical School, attended the Arts and Evaluation Learning Event at Esmée Fairbairn HQ last year, and sought guidance from other agencies - notably

Fig. 1

Theory Of Change Outcomes	
1	Young people feel that they are heard and worthy of attention; they have a greater sense self-esteem, self-worth and pride; they feel wanted, popular, worth something
2	Young people have higher aspirations for themselves, and greater hope for their future.
3	Young people feel that they have agency – that they have a degree of control and can achieve the seemingly impossible ('do a lot with not very much'). (The project creates an environment of expectation in which young people understand that difficulties will be acknowledged and addressed.)
4	Young people feel that they have someone they can trust and turn to and who will support them (the leaders but also other young people in the group).
5	Young people are better at collaborating / working together with others (peers and adults).
6	Young people are better at solving problems, which includes being able to appraise a situation critically (i.e. move away from 'fight or flight' impulses and stop to analyse what is happening).
7	Young people are better able to (i) articulate how they and others are feeling, (ii) control their own emotions [includes self-management skills, being able to control anger/impulses] and (iii) respond appropriately to others' emotions.
8	Young people are better able to appraise risk and take action to keep themselves safe / protect themselves.
24a	Young people have improved mental health.
24b	Young people have improved behaviour; and
24c	Young people have improved educational performance.
25a	Young people feel happier.
25b	Young people are more resilient to difficulties that they encounter.



Livewell Southwest. As well as measuring direct impact on participants we are currently working with Nesta to develop a strategic approach to measuring the impact on the general population of young people's art works and artefacts – both in the gallery in the social and digital realms.

For the 6th iteration of HOLD, we will be refining our process still further. We have given a lot of thought to when and how participants are asked to complete the surveys, and how much support and guidance they are given. We are also working on a somewhat simplified version of the survey. Detail is important, but this needs to be balanced with user experience. The new version of the survey will have less questions and the young people will be given more guidance when completing them.

Impact on the Participants

Participants are surveyed at 5 points in the process:

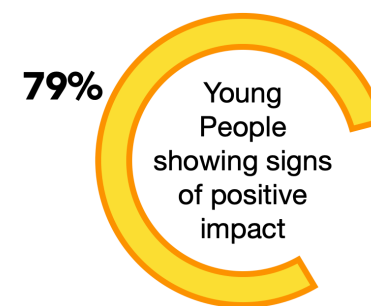
1. Day 1 of the devising process
2. Last day of devising
3. At the launch of the show
4. At the end of the exhibition run
5. And 6 months later

This means that we are measuring impact over a period of 9 or 10 months.

We have found that our process has a positive impact on a wide range of personality types and presentations but there is evidence that it is especially effective for young people who have experienced trauma and/or adverse childhood experiences and are dealing with anxiety and depression. This anxiety often leads to difficulties in forming relationships with peers and adults alike.

We began using our current monitoring methodologies for HOLD2. Having just completed surveys for the 6 month data point, it is for that iteration that we have the most complete set of data. However if we aggregate all the data that we have across all 4 projects, we can see clear evidence that 85% of our participants are showing signs of the process having had a positive impact.

We tend to see the greatest change in those young people who have the furthest to travel. Or, to put it another



way, the more anxious, traumatised, and vulnerable they are at the beginning of the process, the more obvious the positive impact by the end of the programme is.

For many of the young people, the chaotic nature of their lives is a current reality rather than historical. They will be engaging with Effervescent while also experiencing upheaval and instability at home. These challenges can include but are not limited to:

- Being taken into care or transferred to a new placement
- School suspensions
- Parental serious illness
- Domestic violence
- Being a young carer
- Ongoing investigations into abuse claims
- Living in poverty
- Neglect
- The cultural challenges faced by some immigrant communities
- Parental divorce or separation
- Custody battles



From our own observations, we see, clear improvements in levels of confidence, engagement, and ability to have fun! This last point is actually a very important one. Many of the young people with whom we work are extremely guarded when we first meet them. They will be reluctant or will even refuse to join in with games. But over the course of the process, bit by bit, step by step, these barriers begin to break down. Or at least reduce in height enough that they may be climbed over. It becomes an incontrovertible truth for them that they are listened to, are valued, and have power and agency in the process.

"I am so glad they all get some much out of it. I have spoken to them all over the past few days, they all responded very positively. ZR was as you rightly pointed out more confident and visibly pleased/ proud to talk about what you have been up to!"
Teacher

"ES was so proud of herself being able to go to London and experience all that the big smoke had to offer, given the situation she found herself in before the visit. She was proud that she made it and thoroughly enjoyed the experience."
Teacher

"I think we all left as different people than we showed up as. I was scared at first but knowing that everyone there has been through stuff similar to me made it easier to like fit in. I'm so happy I didn't turn the opportunity down because it was probably the best experience of my life"
ES



HOLD 4 - Enduring Lies



HOLD 2 - Hold

"It's easier to talk to people here."
TK

"You're doing brilliant work with him. He come's back really bubbling. More like he was when he was 6 or 7."
Parent



Devising

"To be honest, I never thought TF could do two weeks straight, never mind 2 days. She is very motivated to see the project through."
Parent

"I have seen a real boost in EP's confidence."
Teacher





HOLD 2 - Hold

"She has repeatedly declined to be part of any kind of therapeutic group and left school altogether after GCSEs due to depression and severe anxiety. She received a letter that was worded very sympathetically, asking her to join Effervescent for a project. She agreed, which surprised us, but we were still sceptical as she hadn't interacted much with strangers for well over a year. She was invited to visit before the course and did. She asked many questions and really opened up to Phil and Ellie, but was afraid of making a commitment. On the first day of the course, she said, 'Well, I think I'll try a day and see how I feel.' In fact she attended every day of the two week course, went to London with the group and has attended every day possible since then. She has become less shy with the other participants, she made maps and plans for the London trip and she made an Oreos cheesecake for everyone at the project last week. We are so thankful and wish that this project could go on and on... Her progress has been astonishing."

Parent

"I think part of it is knowing that everyone else in that room feels just as bad as you do. It's different when you're in a setting when you know that people don't feel that way. Like I were to go into a classroom in school, not everyone feels as scared as I do but when you go in there, everyone feels the same way."

TF

"I was kind of a shut-in when I first started. I don't think I am anymore. Like, I wouldn't go out into the world and speak to people. I wouldn't leave my bedroom on weekends. Not unless I had to."

BB



HOLD 2 - Hold

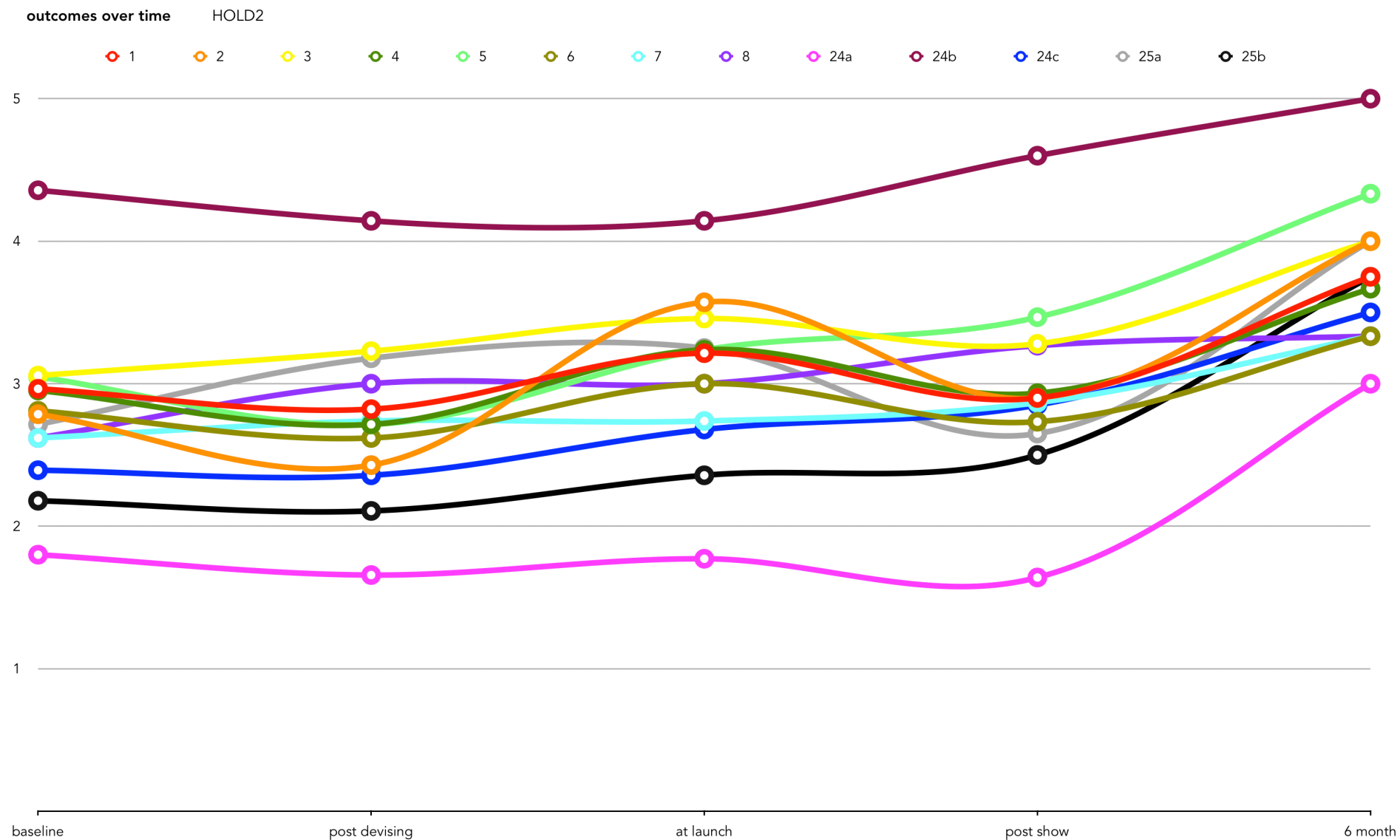
The following graphs represent aggregated survey data from HOLD2 cohort. The line graph is more difficult to read accurately but gives a strong visual overview of the upward, positive trend over the course of the whole process. The column graph is an alternative, more detailed view of the same data. The bar graph shows the change from baseline to the 6 month point for each outcome.

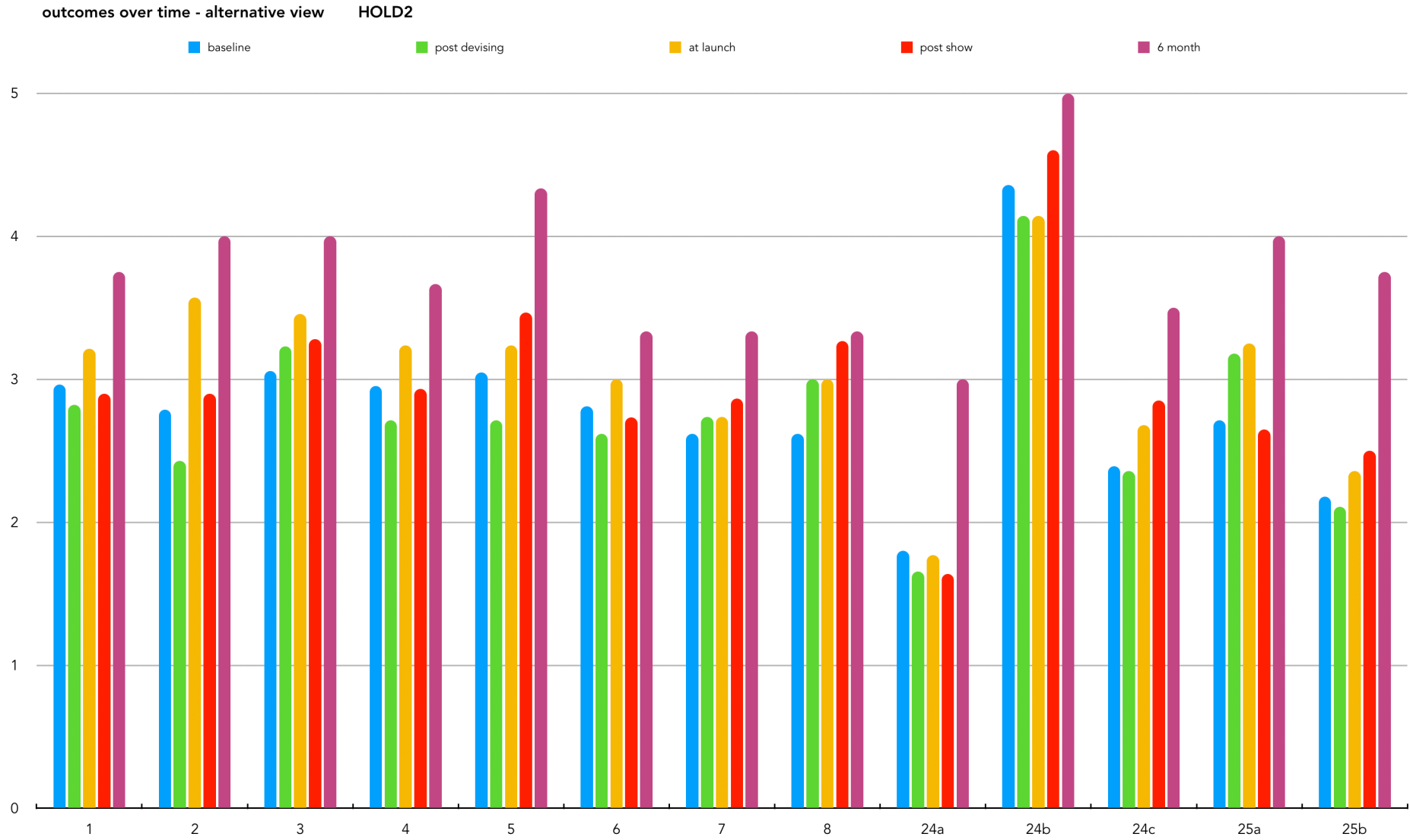
It is interesting to note that we don't see a steady improvement at each data point but, when looking at the change from beginning to end of the project, we see clear evidence of a positive impact.

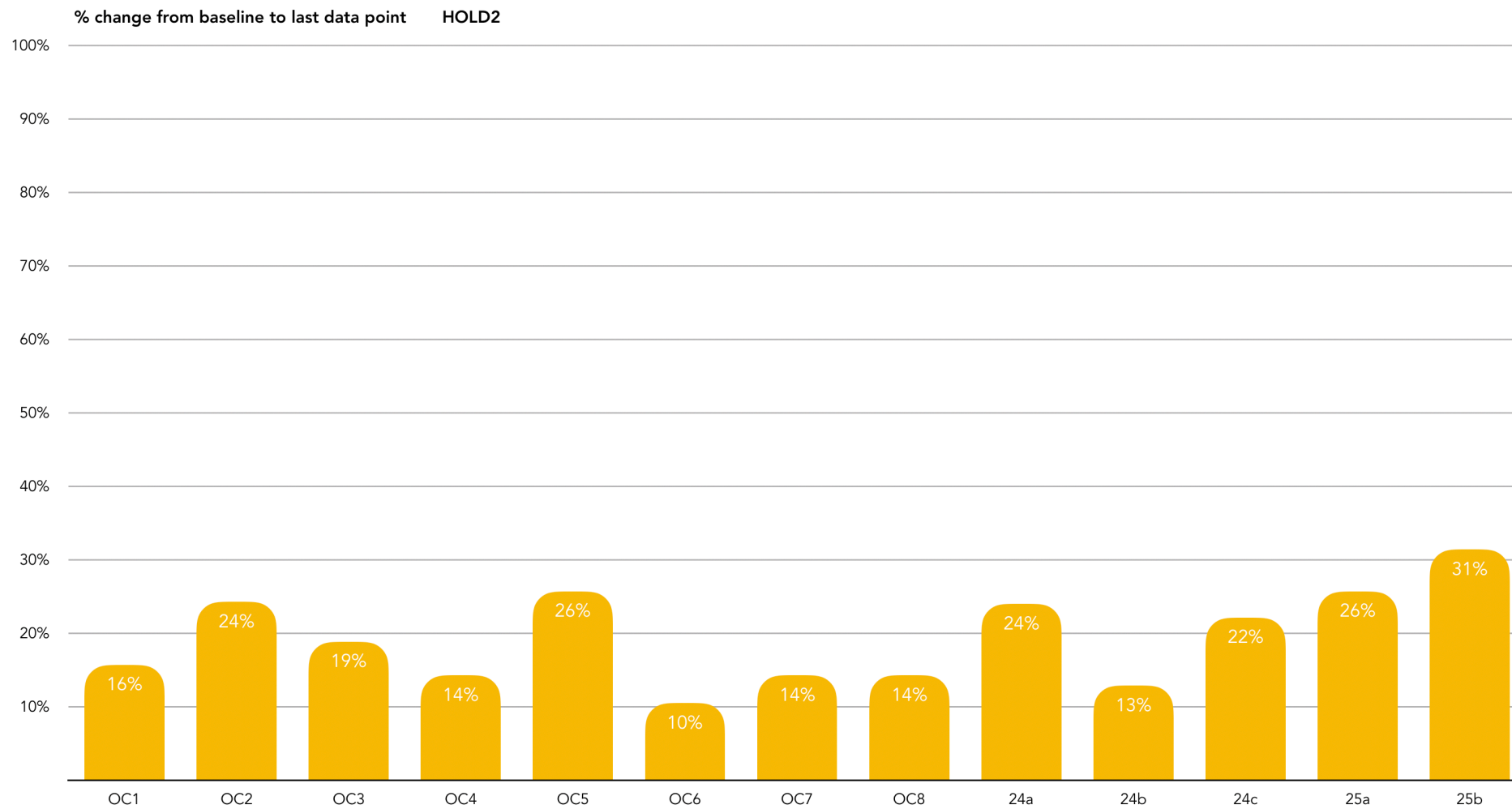


HOLD 1 - Poison flyer









Case Study

X is a young person who was referred to us by their school. The school identified that X had been dealing with depression and anxiety. X has a history of self-harming - the school had a protection plan in place that included daily bag searches to check for blades and sharps. Just a few years ago, one of X's parents died. At the time that we met X, they were considering and questioning their gender identity. They were having some "mild" difficulties with school attendance. (For context, an average 1 day of absence per week would be considered "mild").

At the beginning of our project, X was notably quiet and somewhat withdrawn. Communication with us was limited to the briefest of responses to specific questions. During the initial 2 week devising phase, X was hospitalised overnight following a self-harm incident. Despite this, over the 2 weeks, they built a rapport and level of trust with us and the rest of the group that led to them becoming very engaged with the project. In fact, using their advanced skills, they were pivotal in the creation of a significant element of the work.

Almost a year after we first met them, X maintains contact with Effervescent

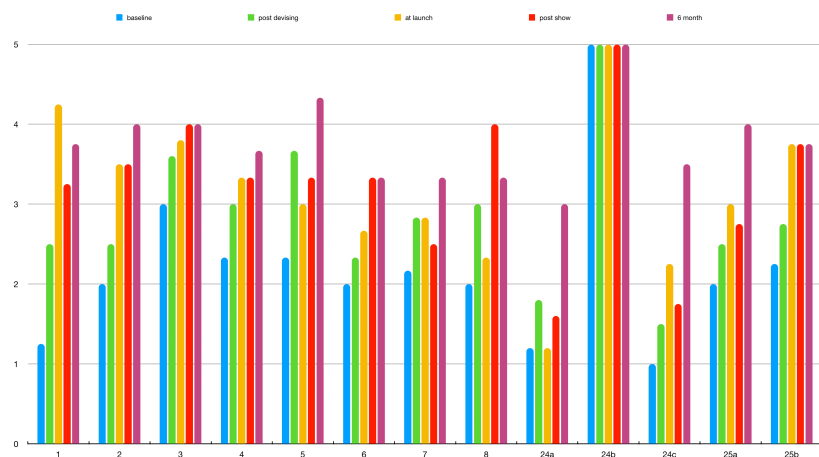
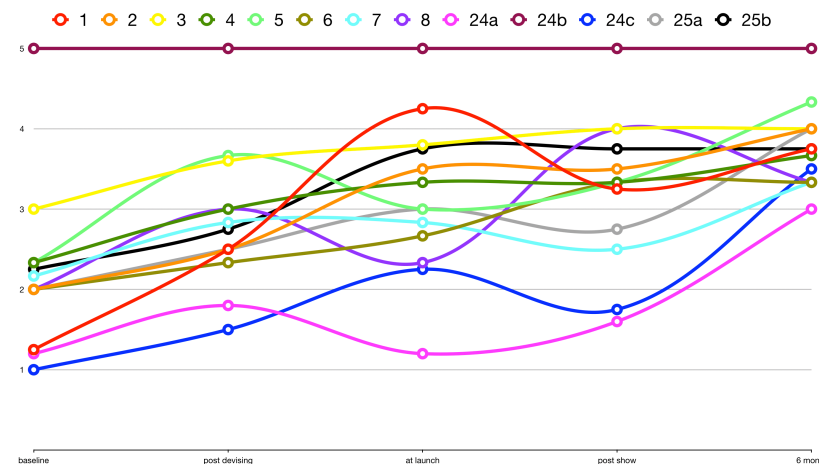
"Honestly I remember thinking 'Oh no. Another mental health camp with a bunch of sad kids and a really serious therapist.' but the whole experience has been so life changing, I can't even put it into words."

"It helped me find hope."

through online messaging and group chats, attending various informal meetings, as well as attending opening nights of subsequent HOLD shows.

X is an intelligent, talented, funny, and empathic person. It seems clear that they gained a lot from their involvement in the project, but they also contributed a huge amount.

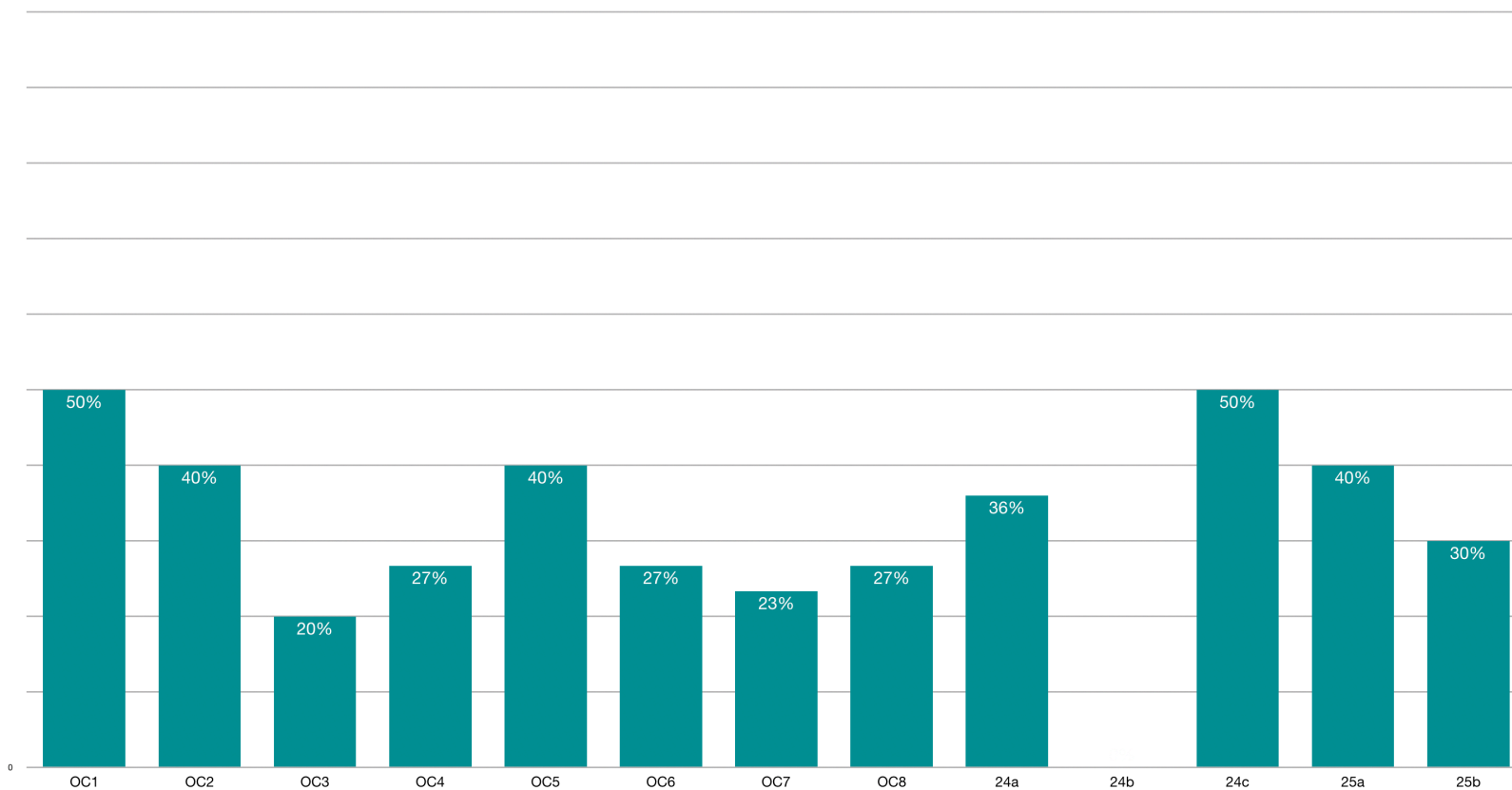
X's evaluation survey responses are here represented in graphical form. The survey questions are directly mapped to the outcomes detailed in the HOLD Theory Of Change. This is explained more fully in the section on monitoring and evaluation elsewhere in this report. These graphs are 3 alternative views of the same data. It is interesting to note that, for some outcomes, the change is not always a linear, upward trend. Sometimes, the results can dip at the 3rd or 4th phase of the monitoring process but, in every case, there is a



significant positive change between X's first engagement with Effervescent and the 6 month data point. (To be clear, this is 6 months after the end of the show in the gallery.) This is best represented by the bar graph which shows the percentage change

between the first, baseline data point and the last at 6 months. N.B. Outcome 24b specifically relates to school behaviour, which was not an issue for X.

% change from baseline to post-show



Relationships with partners

It took some time to build beneficial relationships with schools and other agencies in Plymouth. But as we have worked through the iterations of HOLD, we have built an excellent track record, supported by evidence.

We make a point of maintaining communication with schools, parents, and other partners through every stage of the process. We are now at the stage where schools understand and value our programmes and include Effervescent in their toolkit of strategies for working with students who need extra support but are not responding to mainstream interventions.

Slower to come, but building now, is our relationship with CAMHS. Relationships that had been built at the very earliest stages of the HOLD project didn't survive staffing and organisational changes at partner agencies. Livewell Southwest (CAMHS providers) have been very generous in sharing with us their referral processes with we have now adapted so as to be suitable for HOLD. Livewell have also given some support in the development of our Likert survey.

We also work hard to maintain an appropriate level of contact with

"The students involved have said the project is absolutely fantastic and they are both keen to attend, even in their own time!
It is really pleasing to see their confidence and self esteem grow and to hear them talk about the project so positively. Both thoroughly enjoyed the trip to London. His carer said that he was up really early and raring to go, even though it was half term! Thank you so much for this opportunity for our students."

Teacher

"I just wanted to say a big thank you for the positive experience you were able to provide for Bradley. It is good to hear about his engagement in the project and his keen attitude to participation. I think this has been a real confidence boost and has been invaluable in improving his self esteem."

Teacher

"They can, at times, struggle with anxiety so thank you for managing it really well."

Teacher

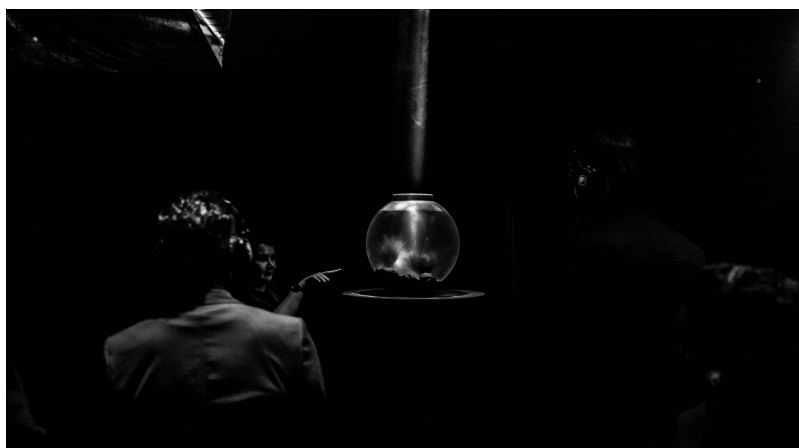
"ZR was more confident and visibly pleased/ proud to talk about what you have been up to!

As ever, thanks so much for these opportunities for our students. I know the experience they get is invaluable and in many respects life changing."

Teacher

"I have spoken to BC's carer today and she said he absolutely loved it and couldn't wait to go every day, so thank you."

Teacher



HOLD 4 - Enduring Lies

parents and carers. It is important that they trust us and value our work.

We are members of the Plymouth Trauma Informed Network. This keeps us in touch with many agencies in the sector; Schools, Youth Work agencies, the Police, and carers.



Impact on audiences

Our gallery is situated in a prominent spot in Plymouth. We are very visible! Nearly 50% of our visitors are local to Plymouth. And nearly 50% rarely or never visit galleries. Over 40% of our audience are under the age of 25.

We like to come up with novel methods for gathering audience statistics. For example, dropping miniature disco balls in wellington boots.

Frequency of Visits

I go to a gallery often	17.7%
I occasionally go to a gallery	30.2%
I rarely go to a gallery	26.0%
This is my first time at a gallery	20.8%
N/A	5.2%

Locations

I am from another country	3.1%
I am from somewhere else in the UK	12.5%
I am from the South West	37.5%
I am local to Plymouth	46.9%

Reasons for visit

I am a day visitor	75.0%
I am here on business	14.6%
I am here on holiday	2.1%
N/A	8.3%

Ages

0-11	4.2%
12-18	12.5%
19-25	25.0%
26-40	17.7%
41-65	36.5%
66+	3.1%
N/A	1.0%

Audience Feedback

Very moving and powerful.
 Really interesting and unique.
 Overall extremely thought provoking and powerful.
 Fascinating, very moving.
 I think this is a really important subject to explore. I loved the sound too.
 Evocative, poignant, valid and well conceived.
 Really beautiful set up and soundscape, creates a very immersive experience.
 Very beautiful and haunting.
 I could have watched it for ages - very interesting.
 Really good, moving, mesmerising. I enjoyed it very much.
 Communicated very well a feeling of loneliness and the difficulty of connecting with other people.
 Really interesting to hear from young people participating how they worked on this and how valuable and enjoyable they found it.
 Brilliantly executed.
 It is good to have installations in this area. Coming from children in that situation make it more relevant.
 It was so complex and unexpected. It gave me chills.
 A very powerful portrayal of the struggle many people face with mental health.
 Amazed that the concept, song, lyrics, and piece was produced by 11-15 year olds.
 Really fantastic.



HOLD 2 - Hold



In Conclusion

HOLD has been of enormous benefit to Effervescent. The positive impact on the young people who have taken part is clear to see. The impact on the wider community is more difficult to measure (we're working on it!) but we have plenty of anecdotal evidence that the work that has been created through this project has been a catalyst for

conversation, debate, and better understanding of some of the challenges faced by children and young people.

At an organisational level, HOLD has been invaluable. It has provided an opportunity to develop, test, reflect, and improve on all areas of our

practice; most notably in operational terms. Our processes for referral, communication, planning, safeguarding, evaluation, and production have all vastly improved over the last 2 years. We continue to refine and develop as we take that learning into future projects.



HOLD 4 - Enduring Lies



our meffod



Appendix B

HOLD

Theory Of Change

17a. A dramatic / memorable welcome to the intervention that leaves a lasting impression and creates positive memories ['anchoring'].

17b. High-quality / eye-catching presentation of all aspects of the intervention [placebo effect].

9a. Communicating to the young people that they are chosen and special and have interesting stories to tell.

9b. Enabling the young people to co-produce or co-curate authentic and high-quality works of art (fine and/or performance) that speak to the audience (i.e. are cognitively and emotionally engaging) and elicit a (positive) response from the audience and the group. [This is the heart of the intervention.]

9c. Monitoring young people's progress during the intervention and giving them specific praise for how well they engage with, perform and/or respond to constituent activities.

1. Young people feel that they are heard and worthy of attention; they have a greater sense self-esteem, self-worth and pride; they feel wanted, popular, worth something. [I AM...]

18. Visits to museums, art galleries (including Radiant) and other settings (within and beyond Plymouth and using different modes of transport) in order to conduct research to inform the art exhibition / performance.

10. Exposing young people to new places, settings and experiences [broadening their horizons] in order that they might see what is possible for themselves and others.

2. Young people have higher aspirations for themselves, and greater hope for their future. [I WILL...]

19. A series of positive creative activities in a group-based format to help young people to develop and/or practise the art exhibition/ performance. (The focus on producing a single *group-developed* piece of art, rather than multiple individual pieces, is important.)

11. Enabling young people to participate safely in activities that involve an element of risk (both artistically and in terms of safety) and a requirement to collaborate with others in order to appraise risk and solve problems.

3. Young people feel that they have agency – that they have a degree of control and can achieve the seemingly impossible ('do a lot with not very much'). (The project creates an environment of expectation in which young people understand that difficulties will be acknowledged and addressed.) [I CAN...]

20. One-to-one therapeutic interactions in which young people can open up about their experiences and feelings. (This includes visits to the young people in their homes before the group comes together.)

12. Demonstrating to young people positive qualities by role-modelling as leaders what it is to be stable, present and supportive and to relate positively to another person.

4. Young people feel that they have someone they can trust and turn to and who will support them (the leaders but also other young people in the group). [I HAVE...]

21. An exhibition or performance by the young people that is open to the public and invited guests.

13. Enabling young people to work together collaboratively on a joint challenge, which involves devising and upholding positive promises about expectations for group behaviour and dynamics, and seeking to build consensus.

5. Young people are better at collaborating / working together with others (peers and adults).

22. A 'goodbye' process with the option for young people to continue to be in touch with leaders (indefinitely?). (This might include group events and/or things that young people take away with them.)

14. Encouraging young people to apply critical thinking skills and design-thinking skills (more generative than critical) and make difficult decisions / solve problems together in order to implement the creative arts project well.

6. Young people are better at solving problems, which includes being able to appraise a situation critically (i.e. move away from 'fight or flight' impulses and stop to analyse what is happening).

15. Giving young people the opportunity to explore safely their experiences, feelings and alternative versions of themselves. (The art can act as a means of articulating those feelings i.e. mediating a difficult conversation.)

7. Young people are better able to (i) articulate how they and others are feeling, (ii) control their own emotions [includes self-management skills, being able to control anger/impulses] and (iii) respond appropriately to others' emotions.

16. Creating a safe, stable and inviting space for young people (the Radiant studio / building) with positive rules and high expectations (e.g. time, deadlines, safety) that young people develop and sign up to.

8. Young people are better able to appraise risk and take action to keep themselves safe / protect themselves.

24a. Young people have improved mental health

24b. Young people have improved behaviour

24c. Young people have improved educational performance

25a. Young people feel happier.

25b. Young people are more resilient to difficulties that they encounter.

23a. Activities are intensive, playful, non-directive, dynamic, safe and inclusive (valuing what the young people bring i.e. their stories)

23b. The experience for young people is fun