



INSPIRE – CREATE – EXCHANGE

ICE HERITAGE

2021–2023

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A quilted blanket with various patterns and text. The text includes "grow as you go", "be afraid to be you.", and a cartoon face. The blanket is yellow and orange.

1. BACKGROUND

Hampshire Cultural Trust (HCT) was established as a charity in 2014, running museums, galleries and arts centres with the core purpose of ‘changing lives through culture’. Hampshire Child and Adolescent Mental Health Services (CAMHS) is a specialist NHS service treating children and young people with emotional, behavioural or mental health difficulties.

With the joint view that arts and cultural activities can have a positive impact on psychological health and emotional wellbeing, HCT and Hampshire CAMHS collaborated on an initial programme called The ICE Project from 2017–2020. The free to access project was designed to:

- Inspire young people to connect with their own mental health through the arts;
- Create artwork to gain skills and express themselves, and;
- Exchange their art with others to feel a sense of achievement and raise awareness.

Working with a range of partners across Hampshire, the ICE Project engaged with hundreds of young people directly referred by CAMHS, youth projects and schools, with a positive impact on wellbeing for over 90% of participants.

Outcomes harvested from the project indicated that this impact on wellbeing was the result of project factors that acted together to improve young people’s confidence, self-esteem and self-expression.

ICE PROJECT OUTPUT AND OUTCOMES



2. ICE HERITAGE OVERVIEW



The successor programme ICE Heritage ran from 2021–2023. It was enabled by funding from the National Lottery Heritage Fund making it free to the young people participating. It retained the Inspire, Create and Exchange framework, and the project factors which had contributed to better wellbeing: working in cohorts, support from professional artists, creative projects and celebrations of artwork.

ICE Heritage was designed for young people known to CAMHS. It aimed to reduce the need for crisis support and mental health services and help young people develop their own pathways towards wellbeing. The ICE Project had concluded that more could be done to support young people after the Create phase, and so ICE Heritage additionally aimed to develop progression options for participants.

ICE Heritage was delivered directly through Hampshire Cultural Trust's Community Museums, aiming to explore using local heritage to inspire creativity and develop skills. The programme also aimed to encourage more young visitors to these museums and develop them as safe, welcoming spaces that foster good mental health.

The overall aims of ICE Heritage were to:

- Inspire and create cultural progression pathways for 11–18 year olds who were known to CAMHS, on the waiting list, receiving treatment or recently discharged.
- Develop creative engagement with local heritage to help participants explore themes such as identity and self-care and other key topics that arise.
- Create exhibitions to share with the local community and establish independent journeys to improved longer-term wellbeing.



3.
**PROGRAMME
DELIVERY**

ICE Heritage ran with three cohorts of participants in each of three local museums: Aldershot Military Museum, Andover Museum and Museum of the Iron Age, and the Westbury Manor Museum in Fareham.

Each cohort was launched with an Inspire session, giving the young people referred by CAMHS the opportunity to encounter the venue, meet the team and try creative activities such as textile design or ceramics. These days worked as their own creative engagement, but also served as a recruitment for the Create phase.

The Create phase was a 10 week programme co-created by the participants and the professional artist and supported by learning facilitators. Artists were selected who had experience working with young or vulnerable people and could deliver accessible art forms. They provided materials to open dialogue and stimulate ideas, demonstrated and taught skills, and encouraged the young people to follow their own creative direction.

	COHORT 1	COHORT 2	COHORT 3
	February 2022 – May 2022	October 2022 – February 2023	March 2023 – June 2023
Aldershot Museum	Photography	Photography	Fashion and costume
Andover Museum and Museum of the Iron Age	Leather making	Leather making	Ceramics and textiles
Westbury Manor Museum, Fareham	Music and lyrics	Print making	2D animation

Heritage was used as inspiration for activities, for example: the natural collections of bugs, birds and taxidermy at Fareham inspired the print makers, and in Andover leather-making was offered as the town had a large population of leather workers in Tudor times.

Activities also encouraged young people to explore themes around identity and self-care e.g. writing lyrics based on personal ‘Love and Hate’ lists, and, inspired by the Japanese aesthetic of wabi-sabi, creating works that look for beauty in imperfection.



I think the story's really interesting because it reflects our journey and the changes made along the way. It was a lot of teamwork and that's reflected in the way that they carry on at the end rather than landing which was the original ending. It shows that they've gotten to know each other and are more comfortable with each other, similar to the people who helped make the project.

PARTICIPANT
ANIMATION

Artistic works produced by the young people included photographs, leather armour and gauntlets, original songs, mixed media collages, clothing with customised prints, and a short animated film *The Journey* following a hot air balloon ride through space, storm and forest.

The Exchange phase aimed to celebrate participants' artwork, engendering feelings of pride and accomplishment, and to share it with others, raising awareness. Exchanges included:

- Co-created exhibitions in HCT venues, including: an exhibition of leather making 'Crafting Personal Pieces', 'Ceramatrix' an exhibition combining ceramics and textiles, and a photography exhibition 'Anemoic Rise' with a yearlong outdoor display of weathered photos.
- Celebration events at the end of every cohort, with young people, friends, families, artists and CAMHS professionals. These took the form of a film screening, listening party, and the openings of the exhibitions.
- Participants received certificates, hard copies of their work, and HCT badges. They were given creative boxes of art supplies and museum Youth Membership Passes which include a hot drink, to encourage them to keep creating and visiting.
- Other celebrations included a visit to a professional recording studio to have their tracks recorded, and to Hampshire Wardrobe to try on costumes and take part in a professional photoshoot.

The end of programme delivery was celebrated in June 2023 with the ICE Heritage Floating Exhibition, which was part of Winchester Hat Fair outdoor arts festival. A balloon was co-designed by young people connected with CAMHS and focussed on celebrating the 75th anniversary of the NHS. It showcased over 100 pieces of artwork by young people which reflected their understanding, experiences and thoughts around the NHS.

A second flight happened at Aldershot Military Museum for a Heritage Open Day where the balloon was reinterpreted in relation to aviator Samuel Cody and accompanied by a family activity 'creative kites'. It was attended by ICE Heritage participants, promoted young people's creativity, and raised awareness of the positive impact of arts on mental health.

A large-scale exhibition in the City Space in Winchester in Spring 2024 will display original artworks from the ICE Heritage programme. The designed exhibition, called This is Me, will have the theme of identity, resonating with an exhibition of Grayson Perry's tapestries on the theme of tribes, which will be on display in the adjacent Gallery.





4.
**EVALUATION
FRAMEWORK**



The ICE Heritage project evaluation was designed and conducted for the first two cohorts by independent consultant Dr Emily Bradfield, after which she left the project. The final evaluation report is written by Hampshire Cultural Trust's Monitoring and Impact Manager.

The evaluation framework planned a mixed methods approach to capture multiple perspectives on the programme. Diaries and sampling points were included to track responses through the course of the programme. Methods were refined between cohorts with more open-ended questions being used, and questions about the host museums rather than generic 'heritage' which the young people had found hard to answer.

The data collected was extensive in some areas, for example the weekly artist diaries, and the mid-way participant viewpoints were dropped after the first cohort, to reduce the amount of data being gathered. Some later interviews were unfortunately lost, due to failures with the recording, or not carried out, due to project staff moving on, meaning some individual perspectives were not captured.

30 paired results were collected for the Create stage start and end questionnaires, providing insights into the change delivered by the programme. All qualitative data were transcribed and subject to a thematic analysis, with a coding structure devised from the lines of enquiry.

The infographic below shows the evaluation methods used and number of responses collected.

Follow-up data on mental health outcomes was not collected so it has not been possible to assess the impact of ICE Heritage on participants' use of services. Similarly the evaluation is limited to measuring short term outcomes and lacks a longer-term follow up to assess onward journeys.

ARTISTS

- Weekly diaries (9)
- Semi-structured interviews (1)

YOUNG PEOPLE

- Start questionnaires (48)
- Mid-way viewpoints (8)
- End questionnaires (31)
- Semi structured interviews (11)

LEARNING FACILITATORS

- Weekly diaries (2)
- End questionnaires (7)
- Semi-structured interviews (1)

PARENTS AND CARERS

- End questionnaires (17)
- Celebration postcards (27)

OTHERS (RELATIVES, FRIENDS, STAFF)

- Celebration postcards (33)

DELIVERY PARTNER

- Semi-structured interview (1)

5.
PARTICIPATION



ICE Heritage had capacity to support 30 young people per cohort, 10 in each location, giving a total of 90 for the programme. However referrals were lower than expected and only 55 young people participated.

The project lead at CAMHS reported that post-pandemic the service had seen a massive rise in its workload and its young people were significantly more unwell and anxious, which had made it more challenging than expected to generate interest and referrals. The lasting impact of COVID also discouraged some people from participating in group projects.

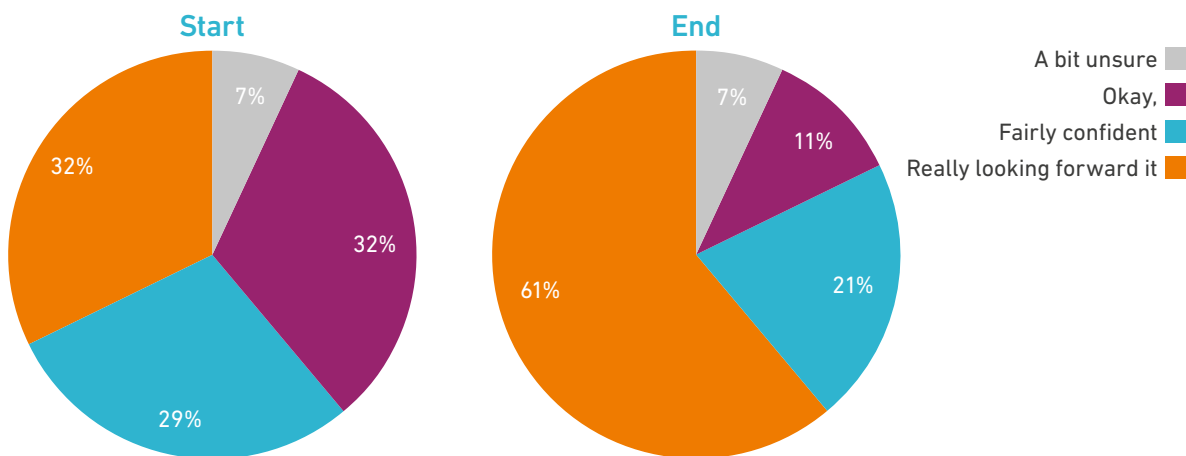
Referrals were low for cohort 2, so start dates in Aldershot and Fareham were pushed back. The project co-ordinator publicised ICE Heritage online, worked with pastoral care teams in local secondary schools and programmed additional open creative workshops. This drew in more young people and those who were with CAMHS were recommended to ICE Heritage.

53% of participants were female, double the proportion that were male (24%). 9% were non-binary and 4% transgender, 2% identified as other and 7% preferred not to say. The wider than average gender diversity suggests creative groups may be a good way to offer support to non-binary, transgender and other young people accessing CAMHS services.

The participants were evenly split between the 11–13 year old (42%) and 14–16 year old (44%) age groups, with a smaller number of 17+ year olds (13%).

60% of those who participated completed the delivered programme, a good result given the challenges. Young people's reasons for dropping out included their mental health, family circumstances, the run-up to exam time, and not engaging with the particular art form.

HOW DO YOU FEEL ABOUT TAKING PART IN THE ARTS PROJECT?



If we follow participants through from their start questionnaire, those who were feeling a bit unsure about taking part were less likely to complete than those who were really looking forward to it. By the end of the programme 93% felt confident about taking part, so the facilitators had calmed most remaining participants' nerves.

Although the Inspire days were designed to provide a taster experience to help with accessing the Create phase, the reality was that post-COVID the participants' mental wellbeing and capacity for working in a group were low and with the project solely working with those known to CAMHS the support needs were higher than in the previous ICE Project.

There may be an opportunity to increase retention in future programmes by identifying and supporting those who are most unsure at the start. Many of the participants mentioned that their mums had been key in signing them up, bringing them and encouraging them to carry on. The facilitators suggested adding in online tasters, video introductions, sensory maps of the museums, smaller age-bands, and shorter sessions as other means of support.

Artists fed back that the upside of the smaller groups was that they could work more closely with the young people, offering more 1:1 support and tailored creative opportunities.





6.
**IMPACT ON
PERSONAL
WELLBEING
JOURNEYS**

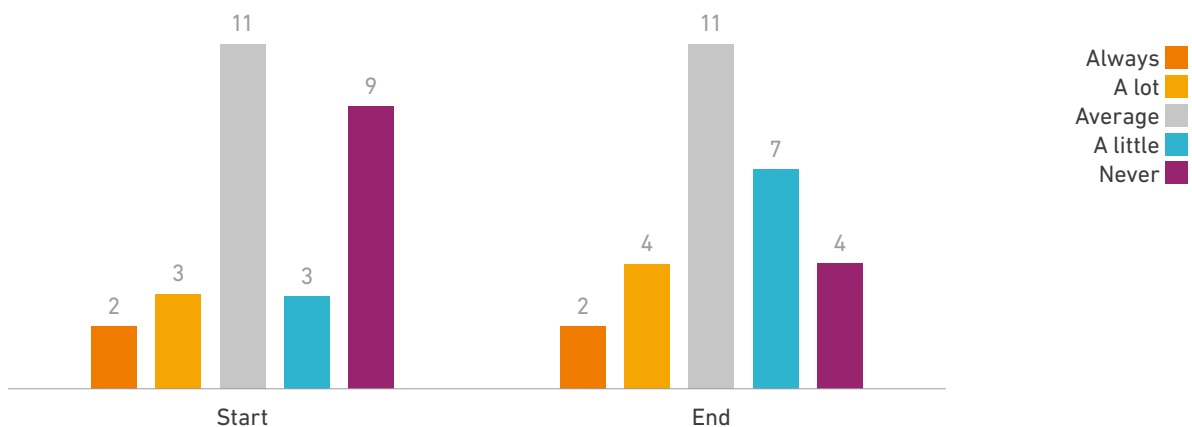
The intended wellbeing outcomes with ICE Heritage were for young people known to CAMHS to:

- have improved confidence, through trying new activities and gaining new skills, which would start to build their resilience,
- increase their self-awareness, with creative opportunities to explore themes around identity and self-care in the company of others,
- feel enhanced self-esteem and worth through creative achievements, and sharing and celebrating their work,

with the aim of supporting their personal journeys towards more independent self-care in the community.

The Create phase had a significant effect on participants regarding themselves as confident. Several of the young people, all known to CAMHS, arrived with anxiety or doubts. At the start of the programme 32% of participants said they were never confident and outgoing, which had decreased to 14% by the end of the programme.

I REGARD MYSELF AS BEING CONFIDENT AND OUTGOING



In the qualitative responses participants frequently reported increased confidence, attributing it to:

- trying something new
- acquiring creative skills, seeing their skills progress
- talking to people, overcoming anxiety, making new friends
- having expressed themselves creatively
- sharing their ideas with others

I can not only use a camera much better than before, I can also see things in a more artistic way. I can develop film :) very happy that I can do that. I can say I feel like I'm more confident.

PARTICIPANT
PHOTOGRAPHY

So this project has massively improved my confidence. I find it so much easier to talk to new people now, having spent lots of time with people I'd never met before.

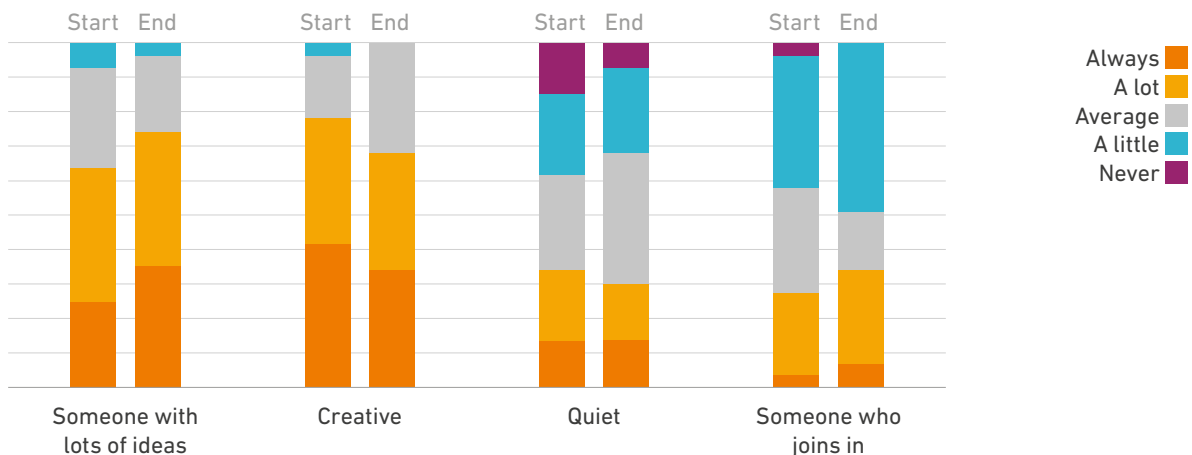
PARTICIPANT
ANIMATION

Yeah, because if it was the weekend I wouldn't get out of bed, which obviously isn't good, but now I am. So that's obviously like a boost of confidence and I'm just more happy in general knowing that I've been able to make this.

PARTICIPANT
LEATHER MAKING

Overall the questionnaires at the start and end of the Create phase did not measure significant changes in self-image beyond this increase in confidence. As a population they did not regard themselves to be significantly more creative, less quiet, or more likely to join in at the end. This may be because the programme didn't work to impact self-image directly but offered topics such as identity and self-care more as themes to explore creatively.

I REGARD MYSELF AS BEING...



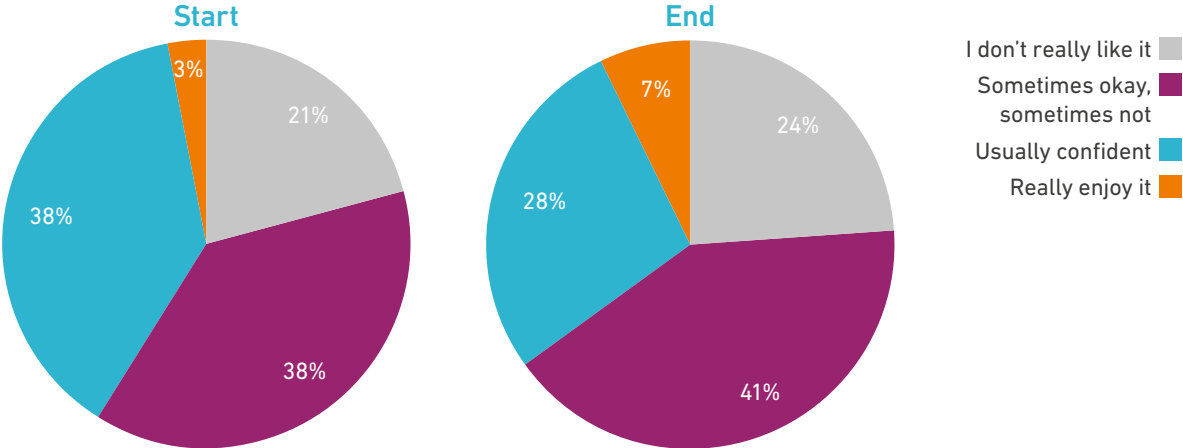
However there was some increase in participants considering themselves as someone who has lots of ideas, and the qualitative research indicated that ICE Heritage had started participants on a journey towards recognising their personal resources. The research found evidence of increased self-awareness, with participants having:

- realised they had been creative and started to think they may be a creative person
- noticed a change in their feelings e.g. being calmer, happier
- appreciated new things about themselves e.g. their patience, their ability to stick at something, their inventiveness, or sense of humour
- discovered new skills and interests

It may be therefore that the participant population were dealing with relatively severe issues post-COVID and were more towards the start of their personal wellbeing journeys.

The Create phase did not universally persuade participants of the positives of working with others, in fact the results suggest the experience was polarising, with more both really enjoying it and really not liking it by the end. This finding may be due to the neurodiverse preferences or a change since the pandemic, with many participants having not been in school for long periods.

HOW DO YOU FEEL ABOUT WORKING IN GROUPS WITH OTHERS?



Those who didn't like the groups said they preferred being alone, were shy or found people scary. The presence of someone they already knew in the group made it easier for some. For those who did value the group the benefits were:

- the opportunity to socialise
- having new people, new friends in their lives
- having fun, sharing jokes
- not being judged
- the kind and helpful artists and facilitators

The artists and facilitators diaries observed the impact of the groups on participants, with difficulties and nerves at the start, and increasing moments of artistic collaboration and social bonding:



Perhaps the most rewarding thing about this group has been their growth socially – more confident.

I – Turning up to the second session knocking on the window and waving, sharing an exciting experience that happened one weekend with the group, bringing a cake baked by his Nan.

C – Learning how to talk to adults, respond to advice/instruction, listening to other members of the group for lyric advice, trying to temper own wants.

E – Showing a really lovely humorous side, returning to the programme after a few sessions absent, deciding they wanted to sing in the recording studio at the very last moment.

H – Very impressive to join midway through the programme, to give musical and lyric advice to others, shows more self-belief in own ability, proudly sings in front of an audience and talks confidently about the meaning in her songs.



FACILITATOR
WESTBURY

The facilitation of ICE Heritage was very person-centred, with the artists' diaries describing how they enabled participants to work separately or collaboratively on pieces according to their preference. The aspect that participants most valued was the freedom to express their own creative vision, whether this was together, making a film or a song, or individually on their own pieces.

There was evidence of a growth in self-esteem linked to the young people's creative achievements, their pride in their output and their perseverance at tasks, which appears to have provided them with an internal resource to call on when needed:



When I sing my mental health goes away with all my problems and it's replaced with what I can be instead of what I can't.

PARTICIPANT
MUSIC



I am proud of the art piece. When I first started, I didn't think anything would be good, but everything is great.

PARTICIPANT
LEATHER MAKING



I think it's helped me a lot. Things I can think about if I'm getting particularly sort of down about myself. I can think about the stuff I've done here and the fact I'm really proud of it.

PARTICIPANT
LEATHER MAKING

There was a strong outpouring of pride from others, within the artists' diaries as young people progressed, and from friends and family in the feedback gathered at the celebration events, which is also likely to have had an impact on young people's valuing of themselves. There was also a measure of surprise for both the participants and supporters about the standard of what had been produced, suggesting that ICE Heritage might have raised expectations of what onward journeys may look like for the young people.


antastic to see the results!
 She told us very little about what she'd been doing so it's been a wonderful surprise to see her work. It's been hard for her to push herself beyond her comfort zone so I'd like to thank everyone in supporting her.
 

PARENT

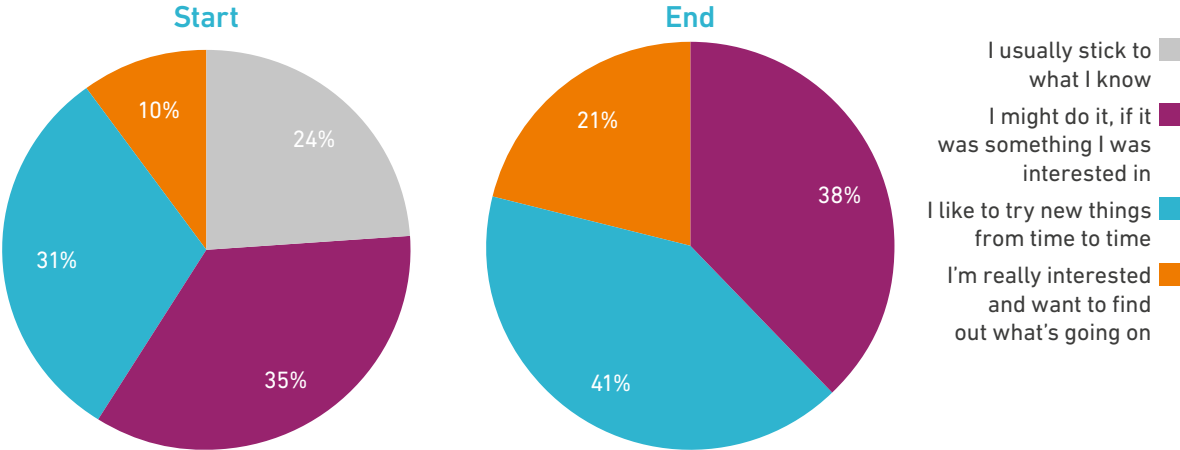

The exhibition has blown me away, I'm so proud of what the young people achieved. We are truly grateful for the experience; it has been hugely beneficial to my daughter's wellbeing.


PARENT

In summary, participants' positive experiences of creative freedom, producing something they were proud of and their growing regard for themselves as someone with ideas and abilities, appears to have increased confidence and self-esteem.

The start and end questionnaires also found a significant change in participants' feelings about trying something new, meaning participants ended ICE Heritage with both more personal resources and more intent to go on their own personal journey.

HOW DO YOU USUALLY FEEL ABOUT TRYING SOMETHING YOU'VE NEVER DONE BEFORE?



7.

PROGRESSION PATHWAYS



The aim to provide progression pathways resulted in additional opportunities being offered to participants who wanted to continue their engagement beyond the 10 week programme:

- Those wanting to continue beyond their initial cohort were titled Creative Champions, and contributed to Inspire and Create workshops for the next cohort, or joined the next cohort to try a different artform.
- Summer progression workshops were delivered offering additional skills training e.g. in leatherwork and embroidery, and the balloon design workshop.
- Participants were given additional opportunities around their exhibitions: some gave a skills workshop in leatherwork and others designed visitor activities to increase engagement e.g. photo-weaving images with paper, making a leather bracelet.
- Five people completed a portfolio to achieve a Bronze Arts Award.
- CAMHS' year-long 'This is Me' campaign provided creative opportunities including workshops to design a personal Coat of Arms, and produce talking heads videos of their stories for an exhibition, which several ICE Heritage participants got involved in.
- Two participants have contributed to the design concept and provided artwork for the redecoration of the CAMHS Clinic in Basingstoke. They will be invited to return for its installation in November.

ICE Heritage has also seen participants grow beyond the support of structured activities and use the experience to manage their own progression pathways.



- The music cohort in Fareham wanted to gain confidence in performing and asked for additional guidance. Two stage confidence workshops were provided which required them travelling to a new venue. Two young people then performed on stage in front of a live audience at the All in the Mind Festival in Basingstoke.
- The fashion and costume design cohort visited Hampshire Wardrobe and participated in a characterisation and costume workshop. Their garments were displayed as part of Winchester Fashion Week 2023 in the form of an exhibition co-created by the young people: Identity: Costume Design. This was the first time WFW had included work by a vulnerable group and put the young people's work on a professional footing. They attended a private preview and Catwalk Finale as part of the event.
- One young person has been accepted onto a two year Art Diploma at college due to the work she had done with ICE Heritage.



In terms of personal wellbeing journeys many participants also reported having continued with their artistic activities outside of the groups: practising their skills, planning to study them further or enjoying new art and craft activities. They emailed the project team with stories of modelling their denim jacket on TikTok, attending school more often, setting up their new drum kit and planning to set themselves up as a pet photographer.



CASE STUDY

Participant A struggles with long term mental health and medical difficulties meaning that she is unable to attend school and has spent long periods of time in hospital and mental health facilities.



She was referred to the ICE Heritage programme through CAMHS. Due to health reasons, she was unable to attend the first three sessions of a 10 week programme, but joined in session four to do lyric writing and music at Westbury Manor Museum with a group of young people.

 My favourite thing about this project was spending time with others and getting the opportunity to record my own songs at a studio. The social aspect of being part of a group was very important too as, due to my health, I struggle to get out the house and socialise with people. 

 I feel inspired to start making music again. 

 I am able to express myself through music. I am able to share my ideas with others – something I felt unable to do before. 

At the celebration event families and friends were invited to listen to the new song. Overcoming huge anxiety, she performed her new song live in front of an audience. A CAMHS Practitioner's reaction to the celebration event was:

 This has been an amazing event. So powerful, lyrical, beautiful and so fabulous to see these young performers display their talents with confidence. The standard of work is excellent. It is so special that the ICE project can nurture and help young people's creative talents flourish. 



8.

THE ROLE OF HERITAGE



It's really really fun wearing my designs. I love wearing them because, it's like you buy something from another shop it's then, that'll be the shop's thing, or if you buy merchandise from YouTube that'll be the YouTuber's thing, not yours. And if you make it yourself then you can have pride in knowing that you made that design yourself and no-one else made it. And it may not be perfect, but it's yours, it's amazing.

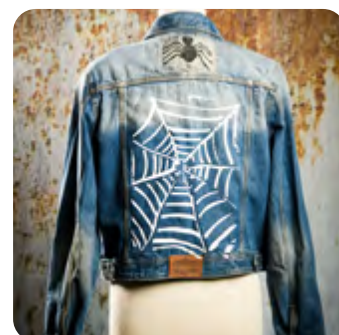
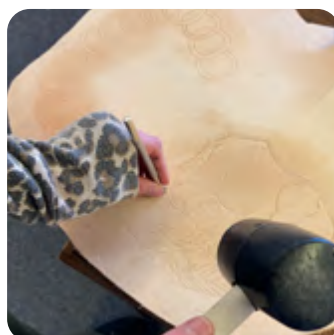
PARTICIPANT
WESTBURY



ICE Heritage aimed to explore using local heritage to inspire creativity and develop skills. It was delivered directly through Hampshire Cultural Trust's Community Museums, aiming to encourage more young visitors to these museums and develop them as safe, welcoming spaces.

An estimated two thirds of the participants hadn't been to the venues before ICE Heritage, so it did bring new visitors to the museums. Many were unsure what to expect, others thought it would be interesting or cool with unique objects, those who had been before rated it good.

All participants were invited to look round the museums and these tours sparked questions, discussions about history and how objects were made, and sharing of ideas for their own projects. The artists encouraged use of the collections for inspiration, as the diary for the print-making group demonstrates:



Some participants engaged closely with the artists' prompts while others preferred to look more to their own experiences for inspiration. The collections helped inspire some unique creations with special value for participants, and also encouraged museum staff to see things from a new perspective.



My favourite part about coming to the museum is partaking in the photography, and going round the museum looking for inspiration because it helps me see beauty in the world around me.


PARTICIPANT
ALDERSHOT




I loved seeing the young people's photography. Gave me a completely new view of the museum.


STAFF
ALDERSHOT


After the ICE Heritage programme participants had developed a more personal relationship with the venues, thinking about them as the place where they had met people, had fun and learned skills. The warm welcome from the museum and project staff was an encouragement to return and a few participants had deepened their interest in their local history.




A place where I made huge progress in my confidence and made happy memories... The project has made the museum feel like a safe comfortable place to learn new things. 


PARTICIPANT
ALDERSHOT




I live local, so I can cycle here and the people who work downstairs they're nice, so if I walk in I'm not too afraid that something bad's gonna happen. Good people work here and it's a good place. 


PARTICIPANT
ANDOVER



I wouldn't normally visit museums but spending time in this one it's sort of made me realise that they're quite nice places and there's lots to learn. 


PARTICIPANT
WESTBURY




I am not sure if their idea of heritage has changed but I think their idea of what the museum is, what it does and its relationship to them has changed. 

FACILITATOR
ALDERSHOT

The presence of collection objects was perceived to give the museum spaces a good atmosphere: "interesting", "calm", "homely" and they were judged to be good settings for creative activities, enabling fun, relaxation and flow (task absorption).

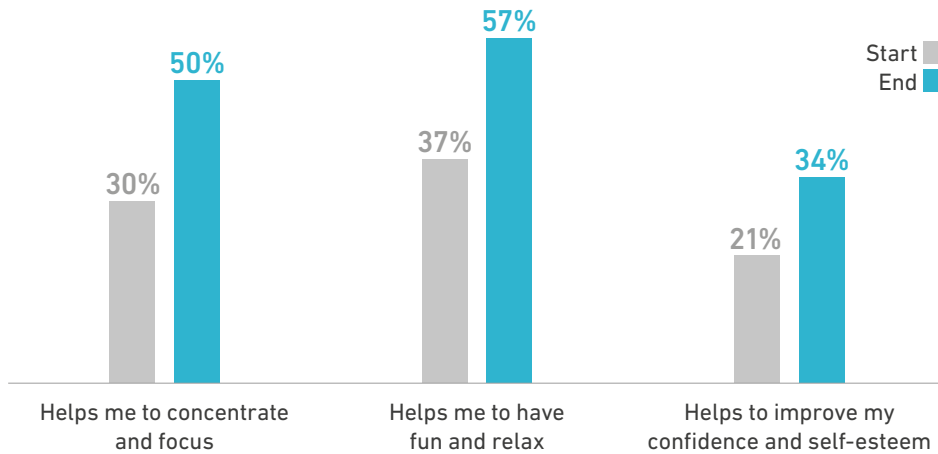


I find the space really great for creating a lovely peaceful atmosphere. The young people can really own it and we are left undisturbed. 

ARTIST
ANDOVER

Overall ICE Heritage contributed to a significant change in young people's perception of the value of arts and creative activities. By the end participants more strongly agreed that these activities help them, and the museum setting can be judged to have facilitated this.

TAKING PART IN ARTS AND CREATIVE ACTIVITIES... (AGREE STRONGLY)



A big theme in the parental feedback was gratitude for the opportunity provided at the community museums, perhaps indicating how challenging the situation is currently for young people with mental health needs. Parents recognised the enjoyment, mental wellbeing, and skills benefits, praised the museum and project staff, and were keen for ICE Heritage to continue.

“The programme was unbelievably beneficial in so many ways and the staff that ran it were absolutely amazing. I feel these programmes should continue in any capacity as they are allowing our young people the opportunity to explore new skills which may open up pathways.”

PARENT

“He is absolutely loving the programme and is quite sad that it's ending! It's been such an amazing opportunity for him and it's been lovely seeing his creativity flourish. He would love to be involved in anything else you are running.”

PARENT

“We thank them because, I mean she's been able to talk and do things with them without me there. She's really, really enjoyed it, and she wants to go into creative things anyway... she's been accepted to college, so being able to come here has been a great sort of stepping stone from doing nothing at home to having a safe environment that understands their challenges that they have.”

PARENT



9. CONCLUSIONS

The ICE Heritage programme provided a supportive opportunity in a safe setting for young people referred by Child and Adolescent Mental Health Services to learn art and heritage skills. They created personal works of art which were celebrated and exhibited in the community and generated pride and awareness of the value of creativity to those with mental health concerns.

The experience helped participants see the value of taking part in artistic activities, inspiring them to continue creating and take up progression opportunities, and leaving them feeling more confident, emotionally positive and resourced to try new things.

ICE HERITAGE PARTICIPANT OUTCOME SUMMARY



The outcomes required a lot of resource and enablement from the people and systems around the young people, due to the severity of what young people known to CAMHS were experiencing post COVID.

The CAMHS team had to work hard to generate referrals, finding young people to not be in the right headspace or difficult to inspire, at a time when the team were also dealing with unprecedented pressures themselves. Young people also needed support to engage and stay with the programme due to high levels of upset and anxiety and difficulties with socialising or being with strangers.

Resources which particularly enabled outcomes included: the work by parents to bring the young people to the programme, the kind, welcoming non-judgmental attitude taken by project and museum staff, and the workshop method which blended instruction, collaboration and creative freedom.

ENABLING RESOURCES

Artists and facilitators:

- kind
- non-judgemental
- person-centred
- flexible
- skills instruction
- fostering ideas
- social facilitation

Parents:

- recognising need
- finding opportunities
- bringing and sometimes staying
- celebration
- pride

Community museums:

- safe space
- welcoming staff
- unique inspiration
- creative setting
- wider HCT progression opportunities

The community museums played their part, providing a safe and interesting environment which inspired and enabled creativity, hosting exhibitions and providing forward opportunities for learning and artistic engagement, and bringing young people into the community and wider cultural network.

In summary, ICE Heritage was a National Lottery Heritage Fund project, run by Hampshire Cultural Trust and Hampshire Child and Adolescent Mental Health services. It offered a free programme of arts activities and creative progression opportunities to young people known to CAMHS and was delivered through HCT's Community Museums.

ICE Heritage delivered on its aims of using heritage venues to inspire young people to create artworks and share them with the wider community. There was evidence of a positive impact on participants' personal resources and willingness to try new things, enabling some young people to manage their wellbeing more independently. However participation was lower than expected and support needs were high, with the impact of the pandemic on young people's mental health affecting the amount of value the project delivered.

