Lewisham's Arts and Resilience Toolkit

For those who want to strengthen resilience in the young people they work with

Edited by Elizabeth Murton

Contents

1.1 Background

This Toolkit was developed through an Arts and Resilience Community of Practice facilitated by LEAN and funded by the Big Lottery through the HeadStart Lewisham initiative.

HeadStart
London Borough of Lewisham was one of 12 areas approached by Big Lottery in 2014 to pilot programmes to improve the mental health and resilience of 10-14 year olds. After a period of consultation, the HeadStart Lewisham programme ran over 16 months with a range of interventions against the following outcomes for young people:
- Improved emotional resilience
- Improved access to education and out of school activities
- Improved emotional literacy
- Prevention of escalation for those most at risk

After the pilot programme, running between August 2014 and December 2015, there was a second stage application process for up to £10 million. The successful areas for further funding were Newham, Blackpool, Cornwall, Hull, Kent and Wolverhampton.

Context of Resilience
You may find when looking through this Toolkit that the suggestions for arts practice that builds resilience in children and young people could generally be considered as good practice in the arts. This good practice would aim to build resilience in every participant, whether they are currently suffering from adversity or may in the future, whether that adversity is from everyday circumstances or significant life events. Practitioners may be asked to work with young people who are facing significant adversities and this Toolkit may help sensitively plan the sessions or projects.

The Arts and Resilience Community of Practice (CoP)
LEAN responded to the call as part of Lewisham's HeadStart Innovation Fund and secured funding to develop Lewisham's Arts and Resilience Community of Practice.

Our aim of the programme was to increase artists' ability to apply resilience and emotional literacy practice to their arts practice, and effectively measure the impact of this work with children and young people. Our hypotheses were that:
- Artists employ resilient practice in their work with children and young people but do not recognise it as such
- Artists need help to identify resilient practice in their work
- Artists could increase their use of resilient practice in their work
- Artists could strengthen their methods of measuring how they build resilience in children and young people

We predicted that a community of practice around arts and resilience would have the best chance of fulfilling our aims.

Some feedback from participants:

As a freelance artist/educator and tutor for alternative provision, it is very useful to have the opportunity for training, discussion and sharing good practice.

I think this is a critical part of my business & practice development.

The Meetings:
Starting with a symposium in July 2015, The CoP met a further 6 times between September 2015 and July 2016. The content of the meetings was driven by requests from the group and this toolkit is a result of these activities. In the first meeting, the members established that the CoP wanted to:

Resources
Find themes and gaps in our practice
Pool resources (see chapter 4)
Help each other fill the gaps

Language
Use BoingBoing Framework (see 2.2 and 3.1)
Find common language
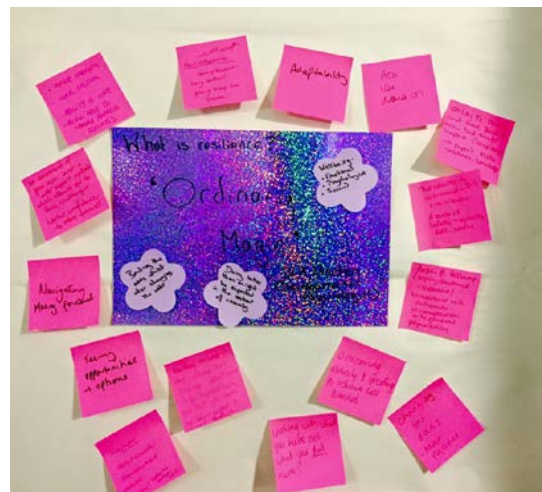Identify tools for measurement (see 4)
Identify tools for practice

Community
Integrate resilience into arts practice
Ask the practitioner: reflect and build a repertoire of resilience
Reflect and use a resilience lens to look at one's practice
How can we wave a magic wand for each other to develop a resilient sector, where we work together for the greater good?

This list influenced the following meetings and was a catalyst for the production of this toolkit. During the meetings members reported on their visits to resilience events and training, developed their own Train Track of Co-Production (see chapter 3) and the Arts and Resilience Toolkit Grid (see chapter 4). This toolkit is a result of the CoPs work, and we hope moves towards finding a common language. The aim for this resource is to help you plan and reflect, and recognise how your arts practice incorporates resilient practice.

Please note: this is a working document and we welcome your examples, case-studies, ideas or feedback. Please email jane@leanarts.org.uk .

1.2 How to Use this Toolkit

This toolkit is best used
- As part of wider research
- In conjunction with your own organisational/individual Safeguarding and other policies
- In conversation with partners, collaborators, other practitioners you are working with

We hope this toolkit moves us towards finding a common language across sectors, helps with funding and is useful to arts practitioners and organisations to help develop and reflect on resilient practice, as part of their wider research.

It will be available on the LEAN website to download in sections or as a whole document. We will be open to ideas and feedback and see it as an evolving tool.

We understand that people will be at different levels of experience, knowledge and practice and we hope there is something useful for everyone.

Our CoP members suggested a checklist to help practitioners use this toolkit; you can use and adapt this to suit your needs.

Toolkit Checklist

What?	Where?	Tick
Read the background and disclaimer of this toolkit	Chapter 1 & 5	
Look at the **Resilience Framework** and definitions of resilience	Chapter 2	
Established your project aims, outputs and outcomes	See LEAN website	
Know the group you are working with	Chapter 3.2	
Know where your project or session is on the **Train Track of Co-Production**	Chapter 3.3	
Look at integrating a resilience approach into planning and practice with **The Arts and Resilience Grid**	Chapter 3.1	
Think about your **Welcome** at the beginning of the project or session	Chapter 3.1	
Think about your **Content** of the project or session	Chapter 3.1	
Think about your **Goodbye** at the end of the project or session	Chapter 3.1	
Plan your evaluation at the start	Chapter 3.4	
Talk to project partners, collaborators and practitioners		
Expand your research	Chapter 4	
Remember practitioner resilience	Chapter 2.2	

2.1 What is Resilience? Definitions

Resilience is overcoming adversity, whilst also potentially subtly altering, or even dramatically transforming, (aspects of) that adversity.

Angie Hart et al, BoingBoing 2013

One of the organisations we worked with during this project was BoingBoing. BoingBoing is a Community Interest Company (CIC) lead by Professor Angie Hart, University of Brighton. BoingBoing includes volunteers, staff, academics, parents, young people, practitioners and service users. Their aim is to model and promote resilience research and practice that challenges social inequalities.

Definitions from BoingBoing

BoingBoing describe resilience as *beating the odds whilst also changing the odds* (this is their working definition as of 2013). It is not simply 'bouncing back' but instead 'bouncing forwards'.

Here are some other quotes from the BoingBoing website page on resilience definitions. As they state on this page, there are millions of Google entries for definitions of resilience, mental health and well being, and in different contexts and industries they may have different interpretations.

Ordinary Magic

A description by psychologist Ann Masten to emphasize it's the little everyday things that matter.

Resilience is an emergent property of a hierarchically organized set of protective systems that cumulatively buffer the effects of adversity and can therefore rarely, if ever, be regarded as an intrinsic property of individuals. (Roisman et al., 2002, p. 1216)

It's important to remember the emphasis is not on the individual, but on what surrounds the individual.

The kinds of things we need to make happen (e.g. events, parenting strategies, relationships, resources) to help children manage life when it's tough. Plus ways of thinking and acting that we need ourselves if we want to make things better for children. (Aumann & Hart, 2009, p. 11)

Boing Boing say: *'Over the years, we've steered more towards definitions that focus on **external processes and mechanisms**, and definitions that help us to think through what those of us in networks supporting disadvantaged people can do to make a difference.'* Quote opposite on **resilient moves** is from their recent book,

WHO

The World Health Organisation define mental health and wellbeing as:

Mental health is defined as a state of well-being in which every individual realizes his or her own potential, can cope with the normal stresses of life, can work productively and fruitfully, and is able to make a contribution to her or his community.

2.2 The Resilience Framework

The Resilience Framework was developed by [BoingBoing](#).

The text below is from [BoingBoing](#) to help put the Resilience Framework in context:

Key points
- *The Resilience Framework summarises a set of ideas and practices that promote resilience. It is based on a body of research and practice development called Resilient Therapy (RT).*
- *This was originally developed by Angie Hart and Derek Blincow, with help from Helen Thomas and a group of parents and practitioners.*
- *Adapted versions have been created to adapt the Framework to different groups [see chapter 3.1 for the Lewisham Arts and Resilience CoP's adaptation of it]*

How the Resilience Framework was developed
We [BoingBoing] took the resilience research evidence base and added other sets of ideas from our practice with very disadvantaged children and families in an NHS Child and Adolescent Mental Health Clinic, working closely with schools and other agencies. Alongside this, Professor Angie Hart's adoptive parenting knowledge went into the mix and, more recently, we've collected experiences from a much wider group of collaborators.

We distilled all these different sets of ideas into a handy table that summarises our approach and acts as a reminder to people of what's included.'

More information is on the BoingBoing [website](#)

2.3 Practitioner Resilience

During conversations at Lewisham's Arts and Resilience CoP, members raised the importance of practitioner resilience.

The Arts and Resilience Toolkit Grid (3.1) and the Resilience Framework (2.2) have a column on *Coping*, and part of helping a young person to cope is setting realistic expectations on what you can provide and *cope with* within your *own* expertise and resources.

Some questions and suggestions to consider from Lewisham Arts and Resilience CoP:
- Who is holding the practitioners hand?
- Build in time for practitioner/team reflection and supervision to the planning process and throughout the project
- Who else can support your planning? In your organisation/partners/critical friend?
- Do you have a safeguarding policy?
- Map your support network within your partners/organisations and locally
- See the *Coping* section in 3.1 for more suggestions

Young Minds
Young Minds is a UK wide charity championing the wellbeing and mental health of young people. They have resources on their website, including Caring For The Wellbeing of Teachers and School Staff, which may have elements that are useful for arts practitioners and organisations:

'How schools can address stress:
Once you've identified sources of stress in your staff, there are many ways to address them. Here are a few ideas to get you started:

- *Work-life balance - make sure the day isn't only dominated by work and ensure your staff have time off for eating and can fence off set times in the day for their families. This way, the burden of the workload can be broken up and make it more achievable.*

- *Tackle the environment - make sure you have a good environment for your teams to work in. Simple things like essential repairs, tidying and de-cluttering are easy and affordable changes to make to do and can enhance the workplace to help reduce stress.*

- *Discourage perfectionism - nobody's perfect, but the desire to be can be overwhelming. So make sure you encourage your staff to be the best they can be, but don't put unrealistic demands on them - these can ofter spill over into their personal lives too and are a major contributor to stress and anxiety.*

- *Focus on happiness - rewarding achievements, sharing success and encouraging your staff to spend time in reflection whether it's prayer, meditation or contemplation have all been shown to improve happiness. So look to encourage these practices and consider running classes for your staff to help promote them.'*

3.1 Arts and Resilience Toolkit Grid

Introduction

This resource is designed to help you embed resilience development work with young people into your practice. It is based on ideas that have come from Lewisham Arts and Resilience Community of Practice (CoP) that met from July 2015 to July 2016, funded through HeadStart.

Resilience is a complex construct that is made up of many areas of development, and is very difficult to measure. The Lewisham Arts and Resilience CoP has used the Resilience Framework (Hart & Blincow with Thomas, 2007) to break down resilience development into different "moves" or actions that are evidenced in the academic literature. We have used this to identify the elements of our practices and processes that contribute to resilience development for the young people we work with. Lots more information about the Resilience Framework, the academic evidence underpinning it, and how it can be used can be found on the BoingBoing website (www.boingboing.org.uk).

This resource aims to help you think about resilience in your practice by:

- Showing some of the many ways in which our CoP think that participatory arts practice can help resilience development for young people
- Providing examples of how you can incorporate resilient thinking into your planning of activities
- Illustrating some examples of resilience related measures

Our hope is that it can also help you in applying for funding, and in articulating your outcomes to funders in terms of mental health and wellbeing.

The Resilience Framework is shown below as diagram 1:
Diagram 1: The Resilience Framework (Hart & Blincow, with Thomas 2007)

Resilience Framework (Children & Young People) Oct 2012 – adapted from Hart & Blincow with Thomas 2007				
BASICS	**BELONGING**	**LEARNING**	**COPING**	**CORE SELF**
Good enough housing	Find somewhere for the child/YP to belong	Make school/college life work as well as possible	Understanding boundaries and keeping within them	Instil a sense of hope
	Help child/YP understand their place in the world			
Enough money to live	Tap into good influences	Engage mentors for children/YP	Being brave	Support the child/YP to understand other people's feelings
Being safe	Keep relationships going		Solving problems	
Access & transport	The more healthy relationships the better	Map out career or life plan	Putting on rose-tinted glasses	Help the child/YP to know her/himself
	Take what you can from relationships where there is some hope		Fostering their interests	
Healthy diet	Get together people the child/YP can count on	Help the child/YP to organise her/himself	Calming down & self-soothing	Help the child/YP take responsibility for her/himself
	Responsibilities & obligations			
Exercise and fresh air	Focus on good times and places	Highlight achievements	Remember tomorrow is another day	Foster their talents
Enough sleep	Make sense of where child/YP has come from		Lean on others when necessary	
Play & leisure / Being free from prejudice & discrimination	Predict a good experience of someone or something new	Develop life skills	Have a laugh	There are tried and tested treatments for specific problems, use them
	Make friends and mix with other children/YPs			
NOBLE TRUTHS				
ACCEPTING	**CONSERVING**	**COMMITMENT**		**ENLISTING**

SPECIFIC APPROACHES

WWW.BOINGBOING.ORG.UK

About The Arts and Resilience Grid (to follow)

During the CoP, members came up with practices and processes from their work and experience in participatory arts/arts education which we can say contributes to the Resilience Framework. The following grid maps these practices and processes onto the Resilience Framework (above), helping us to develop a common language and approach.

To note:
- **Some, if not most, of the suggestions in the Grid you are probably already doing**
- It can be a useful thinking tool for a project
- Some ideas fit in more than one section
- Don't expect to address all areas in one session or programme in your project
- Remember to refer to the disclaimer at the end of the toolkit

Sections are further divided into:
- *The Welcome* – the beginning of the session or project
- *The Content* – the middle
- *The Goodbye* – the end of session or project

Possible ways to use the tool suggested by CoP members:
- Can you find (highlight) 3 things in each section you are already doing?
- Can you find 1 factor in each category you would like to do or improve?

The Arts and Resilience Grid

NB: this is a working document, if you would like to make suggestions, changes or additions please email jane@leanarts.org.uk

Key:
YP – young people
CYP – children and young people

BASICS	
We promote…..	**By doing this…..**
Safety	*For The Welcome consider:* Choosing the right venue Using/creating a place that looks appealing , is clean, safe and nice to be in Being aware of mixed use spaces that may lack privacy or be noisy etc The repetition and regularity of sessions Being aware of creative risk versus personal risk (in creative context, YP can separate themselves as a person, e.g. when acting a part)
Accessibility	*For The Welcome consider:* Going to where people are, rather than them coming to you Using accessible venues Marketing via key community figures – influencers, word of mouth
Healthy food	*For The Content consider:* Having free healthy food available
Which contributes to	***Making sure basic needs are being met***
	Which evidence shows helps resilience development (Hart & Blincow with Thomas, 2007)

BELONGING	
We promote…..	**By doing this…..**
Provide a place where the child or young person can belong	*For The Welcome consider:* Clarifying what will happen to the YP How to be inclusive: so the YP feel part of something Recognising the barriers – e.g. buying a ticket Creating a space where YP feel at home/want to stay Considering the layout of room Deciding what to do if YP arrive at different times
Help the child or young person to understand their place in the world	*For The Welcome consider:* Finding out what makes YP tick – ask others (e.g. who referred them/parents) Establishing what YP already know Creating a sense of safety, boundaries, ground rules, be transparent e.g. cost *For The Content consider:* Knowing their names Exploring alternatives *For The Goodbye consider:* Put belonging in context If appropriate share the outcomes - where you'd like them to be See examples in *Coping*
Help the child or young person tap into good influences	*For The Welcome consider:* Giving encouragement to get started Having an awareness of who the contract is with: adult carer or CYP?

	BELONGING
	For The Content consider: Catching people through igniting their interest Trusting your instinct
Keep relationships going	*For The Welcome consider:* Ensuring a long lead-time into the sessions or programme Setting realistic expectations - trust *For The Content consider:* Same practitioner being involved from start to finish with sessions Being aware of your capacity and energy as facilitator Leading by example Opening a dialogue Embedding approaches – legacy tools, training For people not attending - follow up and if necessary, a structured goodbye *For The Goodbye consider:* Having an exit strategy/structured goodbye: legacy, reflection, achievement, sustaining Keeping communications going – keep them in the loop, invites, i.e. being part of something
The more healthy relationships the better	*For The Content consider:* Sharing with and inviting wider networks– family/friends. Including families /carers Building relationships with/through the work Enabling peer to peer conversation Asking questions – listening, genuine offers, openness, transparency
Take what you can from relationships where there is some hope	*For The Content consider:* Familiarity Creating a professional environment *For The Goodbye consider:* Physically meeting a participant to reflect Can relationships developed during the project be continued in some way?
Get together people the child/YP can count on	*For The Content consider:* Contacting people to support you Opening doors – who can they talk to? Linking back to mentors, teachers etc Building strong partnership with the gatekeepers: key workers , parents, support workers Building relationships with other professionals Building trust
Responsibilities & obligations	*For The Welcome consider:* Understanding : - the environment you are working in, e.g. PRU, or wider – Looked After Children sector - the context and have professional respect Being explicit and setting boundaries Structuring and planning the project *For The Content consider:* Taking task ownership where necessary Communicating in a variety of ways/new ways not just traditional Ensuring it is appropriate for all Trusting your instinct
Focus on good times and	*For The Welcome consider:*

BELONGING	
places	Ensuring (and defining) quality experiences for the YP Look at the Arts Council Quality Principles *For The Content consider:* Enabling Enjoyment Capturing the good times (YP/group reflection, diaries, photographs) Having a laugh
Make sense of where child/YP has come from	*For The Welcome consider:* Acquiring information on referral about the individual and groups' background Knowing the needs of the group Sharing/developing with client/commissioner the aims/outcomes of the project Trying to observe the group in advance – soft engagement *For The Content consider:* Reading body language Having time to watch and learn Tuning in to the situation – be prepared to listen and talk When through the door/get the vibe Reflecting with other staff/practitioners after each session
Predict a good experience of someone or something new	*For The Welcome consider:* Getting the welcome right Preparing for the end from the start Giving personal invitations to the participant where appropriate Having a relaxed opening Identifying the end goal - sharing, events, exhibitions (if appropriate)
Make friends and mix with other children/YPs	*For The Content consider:* Enabling peer to peer exchange Remembering YP can be more willing to chat whilst 'doing' (making/creating activities) Encouraging relationship building and empathy
Which contributes to….	*Promoting belonging*
Which evidence shows helps resilience development (Hart & Blincow with Thomas, 2007)	

LEARNING	
We promote…..	By doing this…..
Make school/college life work as well as possible	*For The Content consider:* Being aware of and make explicit transferable learning methods and skills Being aware that the arts can be the hook to a YP in challenging circumstances
Engage mentors for children/YP	*For The Content consider:* Engaging critical friends (learning for practitioner) Communicating expectations and setting feedback agreements Finding out what makes them tick – ask others Working towards the end and 'moving on' – where to go next, speak to a constant person in their lives (mentor, teacher)
Map out career or life plan	*For The Content consider:* Discussing long term aims (groups, individuals, peer reviews, learning) - could be a visual map of journey *For The Goodbye consider:*

LEARNING	
	Including a celebration, debrief , follow up (is everyone alright), Having a post-performance/exhibition/end event session can be helpful Connecting to the future Having options to stay involved when older: turn into senior YP members – transform to volunteers
Help the child/YP to organise her/himself	*For The Content consider:* Involving young people in decision making/expectation setting Having opportunities for peer leadership Consider levels of co-production (see ladder)
Highlight achievements	*For The Content consider:* Getting the parents/carers on board about the bigger picture Celebrate the small outcomes with the parents/carers Building confidence in the participant's work Recognising achievement Giving status and positive feedback – demonstrating how to receive and give *For The Goodbye consider:* Take work to professional context - e.g. event or exhibition in a professional setting
Develop life skills	*For The Content consider:* Breakdown activities/simplifying skills: way in Enabling YP to articulate creative learning Encouraging co-authoring/collaboration Recognising what art is e.g. through specific artistic skills/knowledge and confidence in these Drawing on their own experience or creativity *For The Goodbye consider:* Avoiding dependency through support and opportunities via mentors, apprenticeships, jobs
Which contributes to….	**Learning**
Which evidence shows helps resilience development (Hart & Blincow with Thomas, 2007)	

COPING	
We promote…..	**By doing this…..**
Understanding boundaries and keeping within them	*For The Welcome consider:* Having a clear time span/timetable Having regulations Highlighting and preparing for the end of project Training for practitioners *For The Content consider:* Fulfilling commitment – expectations Managing expectations in line with scope of project Maintaining boundaries

COPING	
Being brave	*For The Welcome consider:* Supporting YP (and practitioners) to have an open mind *For The Content consider:* Methods for being creative without being restricted Space for problem solving Acknowledging that small steps are important and measuring improvements – start to end Building in flexibility to understand the group response to individual needs Using language thoughtfully with the group Recognising the barriers – e.g. communication Remembering communication can be non verbal Putting on rose-tinted glasses Persistent optimism from practitioners Space and time for YP to make their own judgments/selections *For The Goodbye consider:* Sign posting on to other organisations and support joining up
Calming down & self-soothing	*For The Content consider:* Having space for reflection Create a safe, recognisable separate space from main activity YP knowing/are assured that it's okay to leave the room and take time out from the activity (without judgment)
Remember tomorrow is another day	*For The Content consider:* Failure is OK Reminder in debrief at end of session
Help the young person to lean on others when necessary	*For The Content consider:* As professional bringing right people onboard – awareness as practitioners Know your support network as practitioner for you and YP
Have a laugh	*For The Content consider:* Helps reduce pressure of expectation Humour can help hold the room
Which contributes to….	Coping

Which evidence shows helps resilience development (Hart & Blincow with Thomas, 2007)

CORE SELF	
We promote…..	**By doing this…..**
Instill a sense of hope	*For The Welcome consider:* Having evidence/a reputation e.g. for skill practitioner is sharing Clarifying what will happen Encouraging YP to get started
Support the child/YP to understand other people's feelings	*For The Content consider:* Relationship building activities that cultivate empathy Talking/open/acknowledge feelings Be aware of the focus of control
Help the child/ YP to know her/ himself	*For The Content consider:* Understanding and recognising resilience – against the odds Arts can act as a mirror (e.g. drama role play)

CORE SELF	
	Empowerment - help recognise preferences and use choice
Help the child/YP to take responsibility for her/himself	*For The Content consider:* Their ownership, autonomy, agency in the session - is there co-production? Being sensitive to responsibility put on young people *For The Goodbye consider:* Handover responsibility– remind young people of achievements, skills and tools learnt– 'look how far we've come'
Foster their talents	*For The Welcome consider:* Having established aims/outcomes, recognise these can be different for different audiences *For The Content consider:* Incorporating positive support – critical support (build trust in your artistic skill) - push them a bit Encourage aspiration: inviting other professionals to share their work Take them to see examples of what they are interested in e.g. local music, theatre, art shows (where possible) *For The Goodbye consider:* Having something physical/tangible to take away Empowering participants to see what they have gained End event is a celebration of achievement
There are tried and tested treatments for specific problems, use them	*For The Welcome consider:* Project planning for inclusion and resilience Get to know the group before the start if referred Practitioner to do research and talk to other experts in the field *For The Content consider:* Doing a debrief at each session with practitioners/staff Having a critical friend Safeguarding policy: have a map for organizational/local provision for advice and support If referred, keep referring professional in the loop. *Goodbye:* Considered sign-posting for YP and reporting to referral agents if necessary
Which contributes to….	Promoting Core Self
Which evidence shows helps resilience development (Hart & Blincow with Thomas, 2007)	

Laid out in this way our practices and processes can be used to develop a Theory of Change (see for example www.thinknpc.org/publications). This is useful: for planning; to ensure practitioners use shared aims and language; and for funding applications.

When we are planning our activities we can refer to the Resilience Framework (2.2) to be clear about practices and processes we want to make sure we include in order to promote resilience. It also shows us how we can measure progress and outcomes of our work in relation to resilience without having to ask the question "do you feel more resilient" (which could be meaningless from an outcome measurement point of view, even if a young person has a clear idea of what it means). Outcome measurements are discussed in section 3.4.

## 3.2   Who are you working with? Understanding the group

Understanding the group you are working with correlates with much of the Framework and Toolkit (3.1) including the **Belonging, Coping and Learning**.

The tool below is from Young Minds and is developed for staff in schools.

As part of the planning process you might want to consider the spectrum of need in the group and at what point you might be unable to support someone.

Some questions and suggestions to consider from the Lewisham Arts and Resilience CoP:

- Suggestions to help with **Belonging** include:
  - Find out what makes young people tick – ask others
  - Establish what the young people already know
  - Understand the context you are working within
  - Ensuring information on referral about the individual or groups background
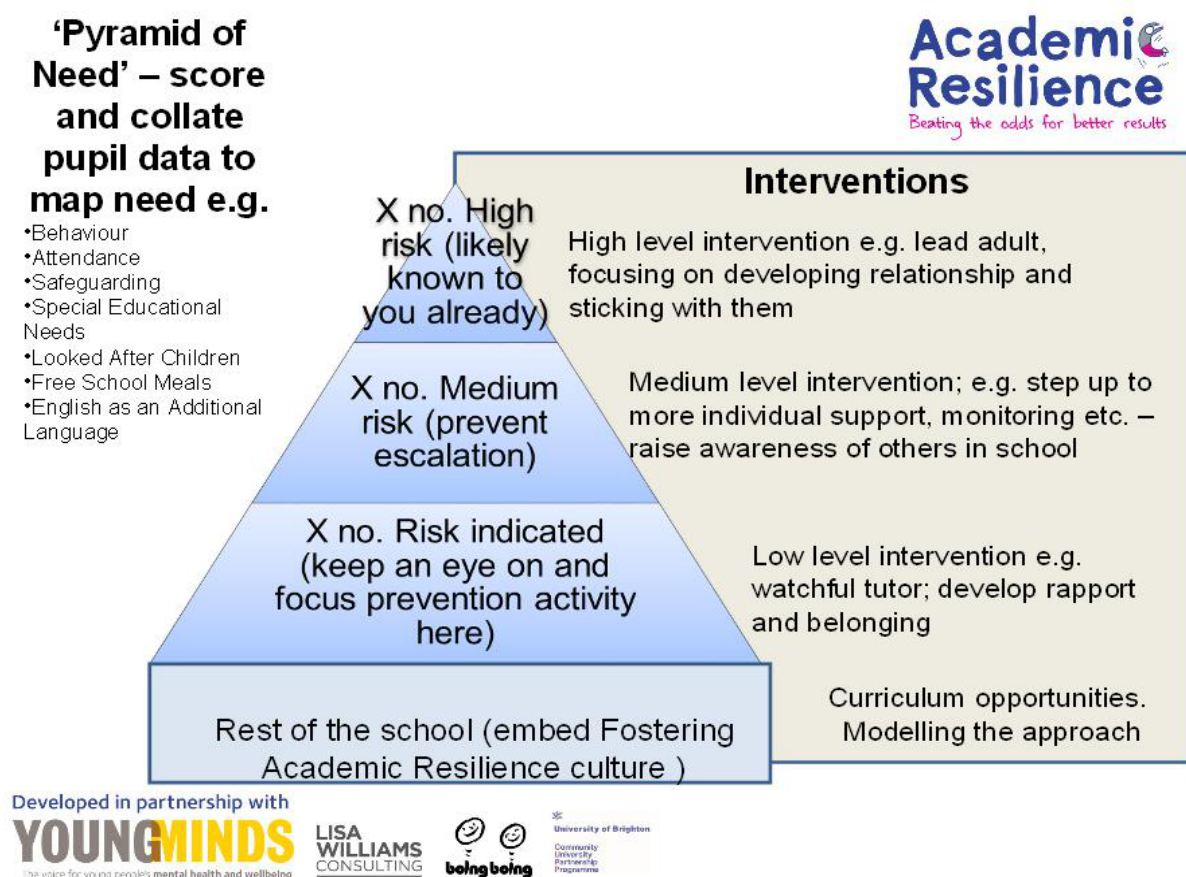
Source: Young Minds (opens PDF)

[Engage](#) have a toolkit on working with young people, they suggest asking:

'Who are 'young people'?

- *How do we define 'young people'? (age, circumstances, interests, needs)*
- *What are their commonalities and differences?*
- *What is 'youth culture'? Do young people define it or is it defined for them?*
- *What is meant by terms such as 'disadvantaged', 'socially excluded' and 'at risk' young people and what are the potential implications on our work?*
- *How can we use terminology that young people are happy to be identified by?*

What are young people's interests and needs?

- *How do we find out what young people's interests and needs are and can we genuinely meet them?*
- *What are the different roles young people can play within galleries* - are they just audiences, participants and volunteers or can they be critics, facilitators, staff and advisors?*
- *What are the barriers to involving young people – real or perceived?*
- *How do we meet particular access needs and work within child protection guidelines?*
- *Do the needs and interests of young people conflict with or complement our other organisational aims and objectives?'*

* Engage is the lead advocacy and training network for gallery education
Source: [Engage Toolkits](#)

3.3 Train Track of Co-production

This was developed during the CoP after looking at other Ladders of Co-production (inspired by A [Ladder of Citizen Participation](#) by Sherry Arnstein (1962)). There is no right or wrong way to approach a session or project and it is not hierarchical (hence a track and not a ladder).

Possible questions to ask when using this tool:
- *Where is your project on the track?*
- *Where would you like it to be?*
- *What do the young people you work with want?*

Being Professional
Learning together and from each other
Independent

Creative entrepreneurship
Doing it for ourselves
Potential to develop into a career
Become professional
'We are going to do this'
Bring in own resources

Creative empowerment
Being creative independently
Making creative decisions
You have the creative control (not necessarily all resources)
Minimal support/resources

Creative collaborator
Build on what learnt
Build on process
Support/resources from facilitator

Creative Sharing
Invited to take part in activity

Creative lesson
Talk or seminar or workshop demonstration
Taught technique/told information
Discuss/Q&A/some experimentation

Creative audience
Choose to go/engaged/watch/look

**Creative audience**
Not selected to go/passive

3.4 Evaluation

Measuring resilience related outcomes from our work
Using the Resilience Framework we can ask young people to help us identify outputs and outcomes. When planning your project, your aims, activities and outcomes may relate to key components of the Framework. You can seek specific feedback on these components which could contribute to your project evaluation. It is important to consider how to be clear with young people what outcome measures will be collected and why (as appropriate), and to ensure time for this is built into the project.

There are many different ways to measure young people's views of their own progress or outcomes. The following are just a few examples that can be adapted to measure different elements of the Resilience Framework. An advantage of using measurement tools such as these is that they can be more accessible, interesting and interactive.

Creative Homes works locally in Lewisham with families with young children. They developed a **"stress thermometer"** as an accessible and non-threatening outcome measurement. It is not resilience specific but could provide the basis of something similar.
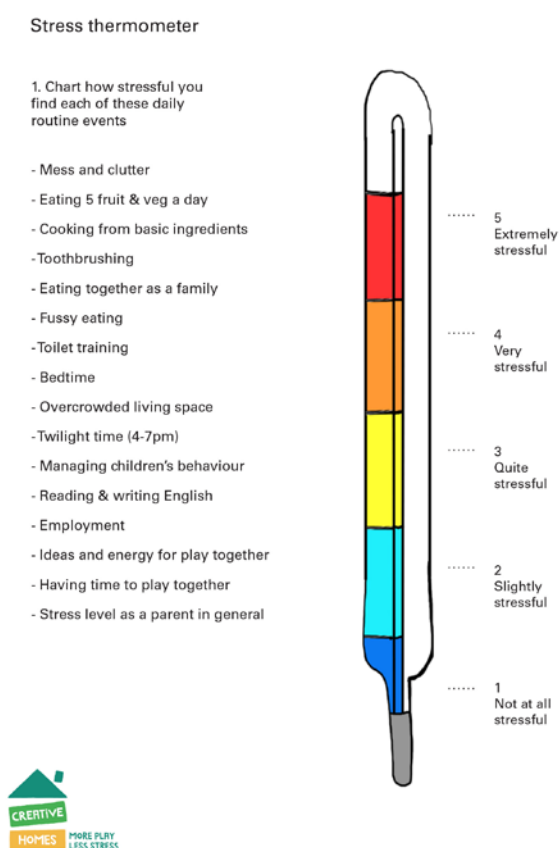
'The Creative Homes stress thermometer is used in the context of our home visits. During our initial consultation with a family we use this tool to reflect with the main carer on what they are struggling with most in daily life and what they find most stressful. We use what is indicated at 4/5 alongside another tool, a routine map, as initial evidence to build our 1-1 intervention on i.e. if fussy eating hits 5 on the stress thermometer and their routine map indicates fluctuating mealtimes then we will offer the family a visit from the Creative Chef.
At the end of a family experience we repeat the stress thermometer with the main carer. We reflect on whether the specific area of daily stress has reduced alongside any other impact on areas of daily life.

The results of our stress thermometer, alongside the rest of our workbook, are entered into our impact measurement tool. From this we are able to look at the impact of our interventions across a number of families. In our Impact Report 2015 we were able to report an average of 37% reduction in target stress per family, with 50% of parents reporting a reduction in general stress as a result.

Many of our parents and carers, when they first embark on a Creative Homes experience, don't realise the service is as much for them as their children. Reflective tools, such as our stress thermometer, help them to realise that it is their resilience and coping mechanisms that allow their children to thrive. Building an adult's capability at home is paramount to giving children the basics

and a sense of belonging. From here they are given the best start in life to continue learning and becoming independent.'

Image3.4a above – The Stress Thermometer, and 3.4b: Example of Stress Thermometer in use
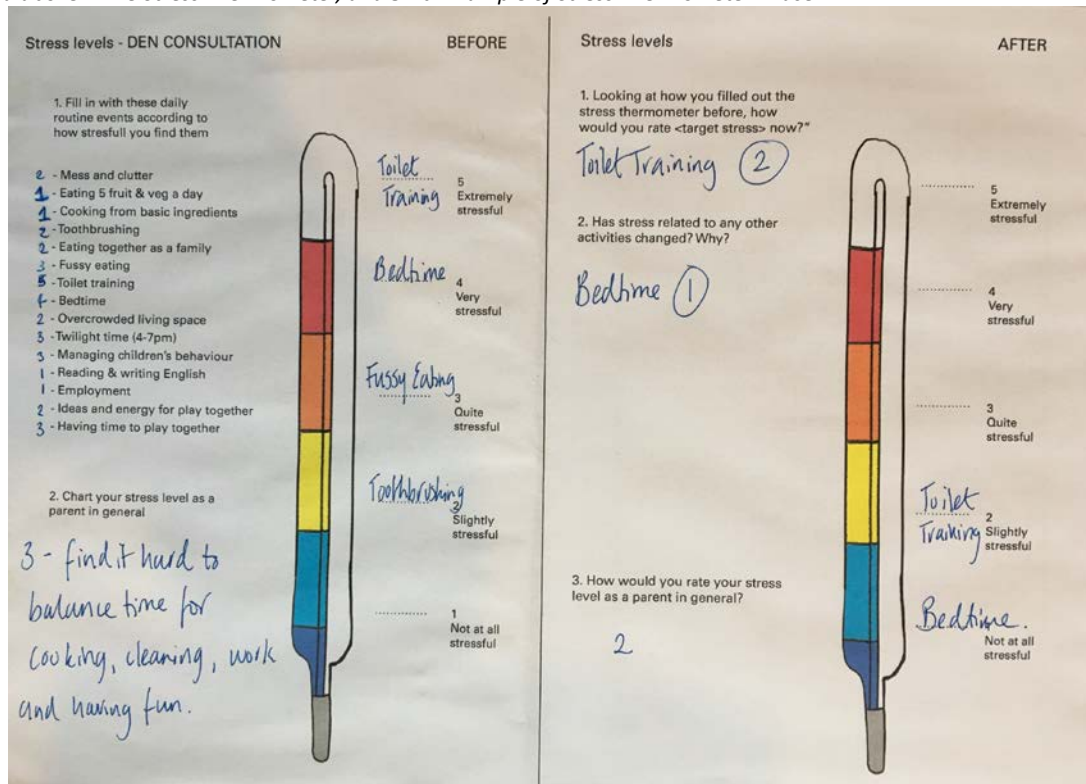
Case studies can provide a useful before and after assessment or self assessment of a young person's resilience development by addressing the elements of the Resilience Framework. For added credibility these can be written by young people themselves, or based on art-work by young people. They might be written by a practitioner and counter signed by the young person if they agree with the content.

An interactive activity at the end of an event can be useful in bringing out what young people feel they have gained from an activity. It is most useful as a measurement tool if a benchmark has been established at the beginning of the activity (this applies to all measurement methods).

The Mental Well-being Impact Assessment (National MWIA Collaborative, 2011)
Mental Well-being Impact Assessment (MWIA) enables people and organisations to assess and improve a policy, programme, service or project to ensure it has a maximum equitable impact on people's mental well-being.

It has been developed by a partnership of specialists and organisations bringing together mental health and well-being and Health Impact Assessment (HIA) knowledge and skills.

There has been a development process over seven years beginning in Lewisham and Lambeth and

developed further in the north west of England and latterly supported and funded by the former National Mental Health Development Unit (NMHDU).

The MWIA Toolkit introduces the user to the policy and evidence base for mental well-being (in England), and provides a framework and resources to undertake a MWIA.

The toolkit provides an evidence based framework for improving well-being through commissioning processes, project and service design and delivery, community engagement and impact assessment.

It enables people and organisations to assess and improve a policy, programme, service or project to ensure it has a maximum equitable impact on people's mental well-being, and to identify ways to measure those impacts.

The Warwick Edinburgh Mental Well-being Scale
This is a well-known, validated scale, which most funders would see as credible and sound measurement. Although it is a mental wellbeing scale, it is often used as a proxy indicator scale for resilience. The main scale is quite long but there is a shorter validated version:

The Short Warwick-Edinburgh
Mental Well-being Scale (SWEMWBS)
Below are some statements about feelings and thoughts.

Please tick the box that best describes your experience of each over the last 2 weeks

STATEMENTS	None of the time	Rarely	Some of the time	Often	All of the time
I've been feeling optimistic about the future	1	2	3	4	5
I've been feeling useful	1	2	3	4	5
I've been feeling relaxed	1	2	3	4	5
I've been dealing with problems well	1	2	3	4	5
I've been thinking clearly	1	2	3	4	5
I've been feeling close to other people	1	2	3	4	5
I've been able to make up my own mind about things	1	2	3	4	5

"Short Warwick Edinburgh Mental Well-being Scale (SWEMWBS)

This scale can look a bit dry to young people in its original format, especially if they have come expecting to be involved in fun, creative activity. There are ways to make it more attractive, however, without compromising its validity. Below is an extract of a presentation of the Short Warwick-Edinburgh Mental Health and Wellbeing Scale used by BoingBoing. It has been used successfully with marginalised or vulnerable young people who might have lower levels of literacy or who just don't want to feel like they are "back in school":

I've been feeling optimistic about the future

None of the time	Rarely	Some of the time	Often	All of the time

As creative practitioners we should be able to find many ways of presenting validated scales in interesting and interactive ways!

It can be a disadvantage that some measurement tools are not validated. Whether this is a problem or not depends on who the measurement is for and what their expectations of the measurement are. It may solely be for your own evaluation purposes or it may be for a funder. Some funders see validated measurements as strengthening a funding application and some don't mind a more "home grown" approach.

As with the rest of this toolkit, planning your evaluation must be part of wider research and in dialogue with colleagues, project partners and funders. Your method of evaluation will be specific to your project, context, and experience. It may be challenging to capture all the resilience outcomes you would wish, and it may take time to develop a useful approach. Capturing the right data is about asking the right questions and, perhaps, about providing a range of ways evaluate. Be open to learning and record information you weren't initially looking for; you never know what you might discover.

4.1 Online Resources

Format: What/Where

[Academic Resilience Resources](#), Young Minds

[Aims, Outcomes and Outputs](#), LEAN

[Caring for the Wellbeing of Teachers and School Staff](#), Young Minds

[Creative Health: The Arts for Health and Wellbeing](#), All-Party Parliamentary Group and partners report (2017)

[Culture at Kings, Arts, Health and Wellbeing](#), Kings College

[Dragon Cafe](#) website

[Lewisham's Arts and Resilience Toolkit](#), LEAN

[London Arts and Health Forum](#) website

[Mental Health: a state of well-being](#), World Health Organisation

[Mental Well-being Impact Assessment](#), Maudsley International

[Mental Well-being Impact Assessment Toolkit](#), The University of Liverpool (PDF)

[Mental Wellbeing Impact Assessment (MWIA) in the workplace](#), emeraldinsight

[National Alliance for Arts, Health and Wellbeing](#), Arts Council England National Portfolio Organisation

[Press release for successful Headstart organisations](#), Big Lottery

[Resilience Framework](#), BoingBoing

[Theory of Change](#), LEAN

[Toolkits for inspiring and supporting gallery education practice](#), Engage

[Sherry Arnstein Ladder of Citizen Participation](#), Wikipedia

[Visual Arts Practice for Resilience, A guide for working with young people with complex needs,](#) BoingBoing

5.1 Conclusions

We hear the word 'resilience' increasingly in a range of contexts from building a resilient business to building a resilient person. At LEAN, it was a gradual process (with much discussion) for us to understand what an approach to building resilience through arts practice could be. The journey continues as research into the application of resilience in the arts develops. Early on it became clear that resilience wasn't about someone being able to cope on their own, but to build their own coping mechanisms and enable them to tap into surrounding support structures. As reflected in BoingBoing's Resilience Framework (see 2.2) it is a combination of factors from the *Basics* to *Belonging, Learning, Coping* and *Core Self* which contribute to a young person's resilience: it's about bouncing forward, not just bouncing back.

In line with our original hypotheses (see 1) we hope that this toolkit enables those using the arts with children and young people to identify, increase and strengthen methods for using and measuring resilience practice in their work. *Identify* may resonate the most with experienced practitioners as we suspect many of the ideas in the Arts and Resilience Grid will seem familiar (see 3.1); good arts practice could already be increasing resilience in participants.

We would like to spend more time teasing out **what is unique about the arts** in building resilience in children and young people. We know for example that using drama to explore characters may allow young people the distance to safely explore complex emotions, or that the self expression which comes from creating your own art work, choreography or piece of music is valuable for building confidence. We also know that the arts have value for their own sake; as a skill, technique, practice and profession. Perhaps living well is as much about building resilience as it is about having access to and engaging with creative endeavours; they are both intrinsically human.

We hope this toolkit opens the door to how arts and resilience relate, and empowers arts practitioners and others using the arts to identify, record and connect good arts learning practice with building resilience. As the saying goes 'it takes a village to raise a child' and practitioners need a community and support to develop effective practice.

Elizabeth Murton
Editor
Elizabeth is a visual artist and Membership Development Officer at LEAN from 2012 to 2017.

5.2 Next Steps

LEAN is hoping this becomes a document owned by the community that use it, and that it will continue to evolve alongside research into arts and resilience.

How you can help or be involved:
- Suggest ideas and new resources
- Send in new research or writing on the topic
- Contribute a case study of your own work
- Contribute a chapter
- Volunteer to create a wiki page or similar
- Create your own community of practice to discuss resilience (and remember to invite us)

Within LEAN's limited capacity as a small charity, it will periodically review the document in line with comments and suggestions and edit it as appropriate.

Please email jane@leanarts.org.uk with comments, suggestions and offers to contribute.

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5.3 Editors Thanks

This toolkit is a team effort, created by and for those using the arts with children and young people.

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Beth Atkinson, Youth Volunteering Coordinator, Horniman Museum and Gardens
Sally Ann Donaldson, Creative Director, Creative Homes
Caroline Leek, Fruit Fly Collective
Katherine Perry, Director, Story Matters and Made in Lewisham
Penny Phillips, Parent and Creative Activities Manager, Newham Headstart
Helen Shearn, Arts and Wellbeing Producer and Consultant

CoP Members :
Cash Aspeek, Redstart Arts
Beth Atkinson, Horniman Museum and Gardens
Louisa Borg-Costanzi Potts, Trinity Laban Conservatoire of Music and Dance
Louise Clohesy, GLYPT
Lizzie Croucher, Trinity Laban Conservatoire of Music and Dance
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Jennifer Raven, Sound Connections and Fairbeats
Simon Rowe, Skill Mix
Helen Shearn, Arts and Wellbeing Producer and Consultant
Philip Stutely, Skill Mix

5.4 Disclaimer

This toolkit was produced for practitioners to use as part of their project research and planning. This should not be used in isolation, and should form a part of a wider research, planning and consultation with colleagues, partners and participants. This may involve relevant staff training and support. CoP members cited the importance of clear and realistic aims for sessions and project(s).

Within the capacity of LEAN as a small charity, every effort will be made to keep this toolkit up to date, however we cannot guarantee how or when this will happen.

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