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How Ya Doing? Sut Mae'n Mynd? Artist Wellbeing Programme

Evaluation Report

July 2022



This evaluation has been commissioned by Engage Cymru. It explores participant experience and stakeholder learning from How Ya Doing?, a pilot artist support programme funded by Arts Council Wales and delivered between November 2021 and April 2022.

It was conducted by creative health producer, writer and evaluator [Jane Willis](#).

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Harlech Artist Gathering

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Llanelli Artist Gathering with
David Pitt and Eleanor Shaw of
People Speak Up.
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1.0 Executive Summary



1.0 Executive Summary

1.1 Introduction

How Ya Doing? was a pan-Wales artist support programme commissioned by Arts Council Wales in response to the need to support the wellbeing and mental health of freelance artists in the wake of the COVID-19 pandemic.

Delivered by Engage Cymru, How Ya Doing? was a pilot programme offering range of different support offers including peer support groups, group gatherings, reflective practice and coaching groups. It was delivered over three seasons between November 2021 and April 2022.

1.2 Evaluation

This mixed methods evaluation explores the experiences of all those engaged in the programme – facilitators and participants. It aims to capture the impact of this pilot and identify its strengths and challenges in order to inform the development of future artist support programmes.

It uses a combination of quantitative and qualitative evaluation methods including online participant surveys, facilitator debrief surveys, online participant and facilitator focus groups and interviews.

Although How Ya Doing? attracted artists from across all spectrums of practice, those who chose to engage with the evaluation were socially engaged or participatory artists working in health and wellbeing contexts.

1.3 The Need for How Ya Doing?

How Ya Doing? evidences a clear need for artist support programmes.

Photo Credit:
Mwnt Artist Gathering.
Photo: Rachel Shiamh

1.0 Executive Summary

"I cannot think of anything more important right now than supporting practitioner wellbeing. I also think we are having to shift a culture of self-blame, shame and doubt about ourselves and how we work. It is going to take some time to make this shift."

Participants who took part reported feeling weary, tired, exhausted, stressed, and disconnected or lost; often not realising how close to burnout they were until they took time to pause and reflect. Many were suffering the effects of the Pandemic, including isolation and loss of income. They felt exhausted from doing and delivering, constantly prioritising paid work when it was available, with little time for rest and reflection.

"As an experienced practitioner who shifts from one organisation to another many times during the week I can get pulled into a vortex of 'doing', being busy and being there for others and leaving myself behind to catch up."

Participants also felt the huge weight of responsibility and the lack of support working with increasingly vulnerable participants.

"[I] felt the weight of responsibility that, you know, when you're working with people who have mental health issues that you, you have to get things right."

1.4 The Impact of How Ya Doing?

Against this backdrop, How Ya Doing? was successful not only in supporting participants' individual wellbeing, but also in equipping those who took part to begin to address inequitable working practices, thereby helping to create a fairer, safer, and more sustainable sector for all.

"I have an increased awareness of the necessity for ensuring that supportive frameworks are in place for the artist as well as for participants in arts in health and wellbeing work. I feel enabled to voice this need to organisations and people I am working with / for."

The reflective spaces provided by How Ya Doing? enabled participants to become more aware of how they were doing and supported them to greet this knowledge with self-compassion.

"I was supported and given the space to think and be honest."

Connecting with others in the gatherings and group programmes, participants experienced a greater sense of connection, belonging and mutual support.

"I've learnt that it is essential to connect with other artists for my own wellbeing and to share experiences, thoughts and guidance."

1.0 Executive Summary

Reflecting on the value of creativity, participants perceived a deep reciprocal connection between their own creative process and their work with others; and of the importance of looking after their own wellbeing in order to care for others.

"I learned that I needed importantly to support my own wellbeing and mental health in order to attend to and support others. That I need to nurture all the parts of myself. I have given myself more time in my week for reflection."

Participants felt valued and validated, and experienced an increased sense of confidence, meaning and purpose.

"I feel enabled to voice my needs rather than focusing only on participants."

They discussed ways in which inherent structural inequalities in the creative and cultural sectors created harmful working conditions for freelance artists – including low rates of pay and the difficulty of earning a living - and called for a stronger voice so that their needs could be better heard and met.

They recognised the need for increased self-care and wanted to feel better able to use their own creativity to support this. However, they also recognised that to achieve this they needed to hold strong boundaries.

"I feel enabled to start both giving voice to, and being more boundaried around, the many challenges faced by freelance artists, especially those working with arts in health, wellbeing and community / social engagement. The amount that is expected of the work, the weight on the work, the time it takes to organise and deliver in comparison to the remuneration / support offered can be ridiculous - it is not okay!"

Facilitated spaces for reflection and learning – spaces where artists could “reflect openly together on their work and the impact of their work on their life outside of it” - were identified as vital to support artists to better identify and manage their own needs in this context.

Peer support and group gatherings were equally valued by those who took part and it was acknowledged that there was a place for peer support as well facilitated group programmes.

"I want more opportunities to engage with my own practice in a shared environment that focuses on play, vulnerability and self-awareness."

1.5 Stakeholder Learning

The seasonal, iterative approach to programming How Ya Doing? worked well but was compromised by the compressed time for development and the difficulties experienced around marketing and publicity.

1.0 Executive Summary

The Programme Manager managed a wide range of responsibilities with skill and commitment. She communicated clearly and facilitators felt valued, empowered and supported.

“I felt supported through all stages of planning and delivery and felt supported (and valued) as an artist that such a thing was being offered.”

Although attendance was lower than anticipated, feedback from those who attended was overwhelmingly positive. With a longer lead-in time, more local networking and clearer and more sustained publicity, these activities may have attracted larger audiences.

Barriers to attendance included the need to find paid work as well as a hesitancy to sign up because they weren't quite sure the activities were aimed at them or because participants feared the vulnerability these activities might require of them.

“The artists who are taking part are low paid, freelance, always prioritising paid work. And the opportunity cost of this [activity] is that you have to give up time to take part.”

Facilitators were mindful and adept at creating and holding safe spaces and once engaged, participants benefited from the opportunity to be vulnerable and open. While some facilitators were experienced in holding space for such vulnerability, and already received supervision outside of How Ya Doing?, others noted the need for more formal debriefs or supervision opportunities as part of the programme.

1.6 Recommendations

It is evident that, in order to create a thriving, sustainable working culture for freelance participatory and socially engaged artists, it is necessary to both support individual freelance artists while also ensuring that the wider systems and structures are equitable and supportive.

“It's not about making sure that artists are resilient so that they can just cope with whatever is thrown at them.”

This evaluation therefore makes the following recommendations:

1. Continued Funding for Artist Support

It is recommended that funding is made available for an appropriately resourced ecosystem of regular and sustained targeted support for artists.

“I urge you to ensure that this is not simply a short term offer and that funding is secured to make this work impactful and sustainable in the longer term.”

The evaluation evidenced a need for a range of support including facilitated spaces for reflection and learning, along with opportunities for artists to meet and create together as participants rather than as facilitators.

1.0 Executive Summary

2. A Stronger Voice for Freelance Artists

If the cultural and creative sectors as a whole are to ensure that working practices are equitable and supportive, artists need to be given a voice and be listened to.

Evidence from this evaluation suggests that investment into the development of artists' reflective practice skills will support them to articulate and share their experience with partners, commissioners, funders and policy makers.

Meanwhile, funders and policy makers need to prioritise research and evaluation into the process of delivery and the experience of artists as well as into participant outcomes.

3. Review models for funding freelance artists

If the cultural and creative sector is to play a key role in the post-pandemic recovery, artists need to be supported. They also need to be remunerated appropriately.

Working in a precarious gig economy with few rights and little job security, freelance artists are struggling to care for themselves because they feel they need to prioritise paid work over their own wellbeing.

Whether or not a Universal Basic Income for artists is a feasible or appropriate recommendation for this evaluation, there is a clear need to address the precarity of artists' incomes which impacts not only their ability to practice but also their mental health and wellbeing.

2.0 Project Overview



2.0 Project Overview

2.1 Background

The How Ya Doing? artist support programme was conceived in response to a growing recognition that, while many across the population as a whole were experiencing uncertainty, isolation, loss, grief and trauma as a result of the Pandemic, freelance artists were facing particular challenges around loss or precarity of income and lack of support. In addition, freelance participatory and socially engaged artists were also experiencing secondary trauma from working to support others most at risk during this time. The combination of these factors meant that the mental health and wellbeing of freelance artists was particularly at risk.

How Ya Doing? was a pan-Wales programme commissioned by Arts Council Wales. Although conceived as a programme open to all freelance artists, How Ya Doing? has primarily benefited participatory and socially engaged artists working in community, health and social care settings.

Delivered by Engage Cymru, it was a pilot programme that ran from November 2021 to April 2022 and offered a range of short-term (four-week) interventions and drop-in activities.

2.2 About Engage Cymru

Engage is the leading charity for promoting engagement and participation in the visual arts.

Engage Cymru represents members in Wales and manages WAHWN – the Wales Arts Health & Wellbeing Network.

Through advocacy, research, and training, Engage helps to ensure the quality, inclusivity, and relevance of engagement and participation opportunities across the sector.

Photo Credit:
Llanelli Artist Gathering with
David Pitt and Eleanor Shaw of
People Speak Up.
Photo: David Pitt

2.0 Project Overview

2.3 About WAHWN

WAHWN is a rapidly expanding network of peers from across the arts, health and higher education sectors delivering arts and health work in Wales. It exists to support, develop and research arts and health practice in Wales. It aims to:

- Act as a hub for networking, collaboration, dissemination and research on arts and health practice throughout Wales.
- Support the resilience and capacity of the arts and health sector in Wales.
- Support and encourage ethical research and evaluation practices that raise the profile of the arts to health and wellbeing.
- Provide a national voice for arts and health practitioners in Wales at a strategic level.

WAHWN is managed by Engage, the UK National Association for Gallery Education.

2.4 How Ya Doing? Aims

How Ya Doing? sought to explore the need for artist wellbeing support and test a range of different support offers in response to that need including peer support groups, reflective practice groups, group gatherings and group coaching. Its stated aims included:

- To support the well-being and resilience of Wales-based freelance artists/practitioners to recover from the COVID-19 pandemic
- To tackle the challenges and needs of freelance artists/practitioners identified through sector consultation.
- To equip freelance creative practitioners to employ creative techniques and activities to support their wellbeing
- To develop a number of digital resources to provide ongoing wellbeing support as a legacy to this programme
- To evaluate the well-being benefits with our intended beneficiaries/ collaborators with a view to securing longer term funding

2.5 Programme Resources

2.5.1 Core Team

How Ya Doing? was overseen by a part-time (one-day per week) freelance Engage Cymru Coordinator.

The Programme Coordinator was supported by

- A freelance (four hours a week) Marketing Support Officer
- A freelance digital film-maker

2.5.2 Facilitators and partners

The programme employed 21 freelance artists - 16 artist gathering facilitators and five reflective practice and coaching facilitators - and partnered with six local arts organisations in its delivery.

See Appendix 1 for a full list of facilitators and partners.

2.0 Project Overview

2.5.3 Budget

The budget for How Ya Doing? was £50,000. This equates to £1,190 per activity or workshop and a cost per head of £247 based on 202 attending the overall programme.

Income	
Arts Council Wales	£49,950
Total	£49,950
Expenditure	
Programme Activities	£16,000
Freelance Programme Manager	£10,000
WAHWN coordinator	£3,200
Engage Administrative support	£5,000
Freelance evaluator	£5,000
Individual access support costs	£2,000
Access costs	£1,500
Translation	£1,450
Online Resources and Toolkits	£3,000
Programme manager costs	£1,000
Recruitment costs	£250
Contingency	£1,550
Total	£49,950

2.6 Intended Outputs

The anticipated outputs of How Ya Doing? were:

- Up to 600 freelance creative practitioners feel their needs have been acknowledged and addressed
- Approximately 40 co-produced wellbeing sessions delivered between November 2021 and May 2022
- Digital resources to provide ongoing wellbeing support as a legacy to this programme, including 25-30 short videos using material produced by artists, transcribed, translated and subtitled in Welsh & English.

2.7 Programme Delivery

How Ya Doing? was shaped by three consultation events – one in partnership with Disability Arts Cymru and one in Welsh - asking artists what they needed and wanted from the programme. These were publicised via Engage Cymru and WAHWN social media platforms in October 2021.

A bi-lingual consultation survey was shared through the Engage Cymru and WAHWN network generating 60 responses (56 English and four Welsh).

A short 5-minute film was made summarising the consultation findings which received 110 Facebook views.

Following the consultation, How Ya Doing? was developed across three programme strands and delivered over three seasons between November 2021 and April 2022.

2.0 Project Overview

2.8 Publicity

The Programme Manager was responsible for publicising the programme, supported by a four-hour per week Marketing Assistant.

The programme was publicised via:

- Information about individual events and booking facilities hosted on the Engage UK Eventbrite Page
- Information mailed to the WAHWN database of contacts
- Information shared with a wider list of 80 contacts
- Links to the Eventbrite page shared via
 - Social media posts on the WAHWN Facebook page
 - News items on the WAHWN website

All publicity was created bi-lingually.

3.0 Evaluation



3.0 Evaluation

3.1 Evaluation Aims

This mixed methods evaluation aims to explore, understand, and articulate the experiences of those engaged in the programme - both facilitators and artist participants - in order to better understand the process of delivering the project and the impact of taking part.

It aims to capture the impact of the overall programme; understand the strengths and challenges of the approaches taken; and the experiences of the artist facilitators delivering the activities in order to inform the development of future work.

3.2 Evaluation Methodology

The evaluation used a combination of quantitative and qualitative evaluation methods including online participant surveys, facilitator debrief surveys, online participant and facilitator focus groups and interviews.

3.2.1 Participant Surveys

A number of online surveys were used to capture information about participant and facilitator experiences pre and post online peer support workshops, coaching and reflective practice programmes and group gatherings.

All surveys were offered in both Welsh and English. 96 responses to surveys were received: 91 in English and five in Welsh.

Pre and Post Session Short Surveys

Short (three-question) quantitative surveys were delivered before and after each Peer Support Group via an online survey link.

3.0 Evaluation

These were designed to see if participants experienced a change in mood after each session; to understand what people most enjoyed about the session; and whether there was anything they did not enjoy.

Post Group Email Survey

Email surveys were sent to participants after each group gathering event, and at the end of each reflective practice and coaching four-week programme.

These were designed to explore what it was like taking part and how participation might have impacted participants' subjective sense of personal wellbeing

Short sentence stem writing prompts were used to encourage reflective responses to the questions asked.

Facilitator Reflective Debriefs

Facilitators were asked to complete a debrief questionnaire after each activity, asking them to reflect on what went well, what was most challenging and what they might do differently next time.

Short sentence stem writing prompts were also used to encourage artist facilitators to reflect on how the sessions had impacted them personally and professionally.

3.2.2 Participant Focus Groups

Two participant focus groups were delivered on 6th April and 27th April 2022. Two artists took part in the first participant focus group. Seven artists attended the second participant focus group.

The focus groups used creative reflective prompts and discussion to explore participants' needs at the start of the programme; their experience of taking part and how it affected them; and ideas for what support might be needed in the future.

Of the artists attending the focus groups, most had taken part in either the reflective practice programs or the coaching group.

Focus group participants were from a variety of artform backgrounds, including theatre, music, creative writing, and visual arts.

Although some had experience of performing, exhibiting or being published all described their practice as working with people. Several had experience of working in more general community settings including with young people in schools and with adults with learning disabilities but most had a more overt focus on health and wellbeing, some as a result of experiencing their own ill health. The artists attending had experience of working in care homes, secure mental health units and with adults with mental health problems in the community.

3.2.3 Facilitator Focus Group

Six facilitators took part in a focus group on 11th May, five of whom worked in dance, movement and physical theatre and one as a musician and storyteller. Of those who took part, four had run a group gathering, one had led a reflective practice programme and one a coaching programme.

3.0 Evaluation

Alongside their artform, four out of the six had some form of therapeutic or personal development professional practice including cranial sacral therapist, coach, and dance psychotherapist.

Focus group participants were asked to reflect on their experience of delivering the programme.

Jamboard was used as an anonymous online collaboration tool to collect responses to the following questions:

- What went well?
- What went less well?
- What did you learn?
- What would you do differently?

These questions were asked in relation to the four stages of the project:

1. Briefing, Contracting and Planning
2. Communication and Publicity
3. Activity Delivery
4. Debrief, Support and Evaluation

3.2.4 Interviews

Three in-depth interviews were carried out with two participants - one of whom was also an artist facilitator - and one group facilitator.

A further in-depth interview was carried out with the Programme Manager.

3.3 Data Analysis

All data from surveys, debriefs, interviews and focus groups was recorded, transcribed and analysed using a simplified form of Thematic Analysis.

3.4 Ethics and Consent

The evaluation was carried out in compliance with the following good practice ethical principles:

- Signed consent for participation in the evaluation was sought from all participants
- Prior to consenting, participants were given access to information on the evaluation via an Information Sheet
- Best efforts have been made to ensure that evaluation participants' privacy and confidentiality has been maintained.

4.0 Findings: Impact



4.0 Findings: Impact

4.1 Understanding the Need

Before exploring how the programme impacted participants, it is important to understand the need for How Ya Doing? in more detail.

In the consultation survey that informed the planning of the programme, artists reported feeling exhausted, anxious, isolated, depressed, stuck and lost.

Facilitators reflected that at the start of How Ya Doing? participants arrived feeling: foggy, weary, disconnected, isolated, in hiding, both wanting to be seen and not wanting to be seen, reluctant, cautious, nervous... and excited.

From focus group discussions and interviews it is possible to analyse further how participants felt at the start of the programme. They described a range of challenges and needs that brought them to How Ya Doing?, including the impact of the Pandemic on themselves personally as well as on their work; the context and nature of their work as a participatory artist; and the personal impact of these things including exhaustion, isolation and burnout.

4.1.1 The Impact of the Pandemic

The Pandemic affected people in different ways. For some, it meant a loss of work and income and the stress that brought.

“But obviously, for the last two years of the pandemic, my career just sort of, well, disappeared completely.”

“So, you know, I had to rely a lot on funding and Universal Credit, which I’m still a bit reliant on, to be honest.”

Photo Credit:
Llanelli Artist Gathering with
David Pitt and Eleanor Shaw of
People Speak Up.
Photo: David Pitt

4.0 Findings: Impact

For some, this loss of income on top of the wider challenges wrought by the Pandemic highlighted the need for them to prioritise their wellbeing.

“I feel like I have needed to prioritise my wellbeing and connecting more to other artists, you know, to have this mental sustainability because of what’s happened over the last two years.”

For others, the pause created by the Pandemic sparked a reappraisal of the way they were working.

“I feel like because my work kind of had a pause, I’ve had to rethink. And now I’m thinking how do I really want to work? You know, so I’m kind of in a bit of a limbo state at the moment, but perhaps looking for work in something where I’m not self-initiating all the time.”

4.1.2 The nature of participatory arts work

Reappraising their work, many reflected on aspects of working as a participatory artist that they found most draining, including the weight of responsibility they carried for others.

“I felt weighed down. I felt tired. But I felt the weight of responsibility.”

“[I] felt the weight of responsibility that, you know, when you’re working with people with who have mental health issues that you, you have to get things right.”

Some reflected that they felt isolated and unsupported when it came to carrying this burden of responsibility. One person described working in one setting where she was well supported.

“I do an ongoing series for a group of mothers. It’s brilliant, because there’s like psychologists, psychiatrists.”

However, having experienced this supported way of working made her realise how difficult it is to work elsewhere when such support is not available.

“But then I was also doing other work where there was none of that. And I sometimes thought, Well, I’m not sure what I’m supposed to do in certain circumstances. So, I felt quite isolated.”

Someone else spoke of the challenge, as a freelancer, of working across many different organisations.

“As an experienced practitioner who shifts from one organisation to another many times during the week I can get pulled into a vortex of ‘doing’, being busy and being there for others and leaving myself behind to catch up.”

4.0 Findings: Impact

As well as the weight of responsibility and lack of support, others found the financial precarity of the work exhausting and one person questioned whether she could continue.

"I suppose I'm just worrying all the time about whether I can actually continue in my art form because of financial struggles."

4.1.3 Exhaustion and Burnout

Many described feeling stuck, lost, isolated and exhausted.

"I'd been 'running out of steam' with work for quite a while."

"it was sort of me in a morass of not been able to work stuff out."

"So yeah, I felt very much isolated at that time."

While several people talked directly about burnout, others described feeling close to it, or described the symptoms of burnout without directly naming it.

"I didn't realise how much I had gone into the stress response and was not grounded."

"And to be honest, until I did the coaching and the reflective practice ... I just felt like I was done. I couldn't do it anymore. And yet, I knew actually, I wasn't totally burnt out... I just couldn't see a way forward because there was nothing, I had no juice left. There was kind of, nothing left within me."

"There were lots of options, lots of things available, but I wasn't engaging"

"[I was in] a bit negative, sombre, low energy, hidden, solitary, burnt out - in a winter state."

For a few people, their inability to connect with their creativity was perhaps both a symptom and cause of burnout.

"I just felt completely isolated, and bare and unfulfilled, low and challenged... not able to do what I love, like anything creative."

"But I just couldn't connect - I was totally disconnected from my own creativity. I was just delivering and delivering and delivering. And I didn't know where it was coming from."

4.2 The Impact of Taking Part

From feedback gathered through surveys, interviews and focus groups, it is clear that How Ya Doing? met its aims in supporting artists wellbeing. Participants were overwhelmingly positive about their experience of taking part.

4.0 Findings: Impact

"It's vital. And it's, it's been of so much benefit to me. This whole course, I feel really privileged to have been on it."

"Just meeting fellow artists, it was just a delight to have those conversations. But being immersed out in the landscape, and sharing that experience was just really quite enriching"

During the consultation prior to the programme, artists said that they wanted increased connection, inspiration, stimulation, networking, grounding, and visioning.

Participants were clear that the programme delivered this, and more.

"Really enjoyable, therapeutic and useful"

"It has been transformative in my thinking."

"I have changed many elements of my practice and my outlook; some are about new perspectives and others about the types of challenges I need."

Facilitators observed people feeling more relaxed, open and connected after taking part in How Ya Doing?

"Participants really valued the work."

"The process was very engaging for everyone"

"The participants left wanting more."

This corresponds with the survey words participants chose to use to describe how they felt after a How Ya Doing? session which included: calm, connected, focused, grateful, hopeful, inspired and relaxed.

It also chimes with participants accounts of taking part (shared during focus groups and interviews) where they describe slowing down, feeling safe, having permission to pause and reflect, finding common ground, connection, belonging and mutual support.

Participants also talked about gaining increased self-awareness - how vulnerable this felt at times, yet how important it was in terms of allowing an increased sense of compassion and self-acceptance.

By analysing the themes drawn from these longer discussions, it is possible to begin to understand not just how How Ya Doing? impacted participants, but also to gain insight into the mechanisms of change that may have led to these impacts.

The following themes - expanded below - were identified from the data:

- Slowing Down
- Feeling Safe
- Permission to Pause
- Increased self-awareness
- Acceptance and Self-Compassion

4.0 Findings: Impact

- Connection and Belonging
- Mutual Support
- Valuing Creativity
- Reciprocity
- Purpose and Confidence
- Validation

4.2.1 Slowing Down

Several How Ya Doing? facilitators used somatic practices - including working with the breath and movement - to enable participants to feel calm and present at the start of sessions. For many, therefore, their first experience of taking part was that of slowing down.

"My whole nervous system slowed down and I was really able to be present with myself and others. Fully able to listen to myself."

"I felt my breathing slow down and settled in the space that Alison created."

"I became aware of how much I looked forward to this 'slowing down' and how valuable it was for me to connect with others."

4.2.2 Feeling Safe

Several artists described having strong creative networks of friends and colleagues. However, they didn't always feel able to open up and share insecurities or doubts with these peers.

"I have many artist friends, but it's really uncomfortable [to share] with colleagues and people you sort of admire or respect in that sense."

It was therefore important that the group programmes provided safe, held, facilitated spaces.

"Safe spaces really enabled sharing of difficulties..."

"Yeah, I think it needs to be managed. I don't think you can actually do it yourself successfully."

"He created a nurturing safe environment in which to share"

"In what was such a held, and structured environment, I was able to meet others without feeling like I didn't belong there."

4.2.3 Permission to Pause

In a culture which values doing over being, taking part in a group activity gave participants permission to pause and reflect.

4.0 Findings: Impact

“So, this was... about giving myself permission. And I think giving oneself permission to take that space is quite an important part.”

Participants recognised that this was hard to do alone.

“... it's very difficult to allow yourself that time.”

“I don't necessarily give myself permission for that. And being with other people helps me to give myself permission, it creates a space in which that's okay. And part of me thinks, Oh, you just should be able to do it for yourself. Get on with it, you know, but it's, it's really hard.”

The support of the group provided space and permission for participants to listen to their own needs.

“But I think it was that kinship that we had, that just allowed us - permitted us - to actually listen to ourselves a little bit more rather than a need to listen to others.”

4.2.4 Increased Self-Awareness

Permission to slow down - particularly within the reflective practice and coaching programmes – created space in which participants could pause and reflect or listen to themselves.

‘I was supported and given the space to think, and be honest’

“Giving myself the space and time to relate to my thoughts... is necessary and powerful.”

This was not always an easy or comfortable thing to do. One person recognised that her own inner voice was critical and “abrasive”.

“The whole first session was about almost like, being self-aware, and having this almost a system of understanding in place about being careful and considerate... But that actually made me more aware of how abrasive I was in listening to myself.”

Many described their lives as being so busy that they rarely manage to find time to reflect.

“It's really quite difficult to get to that point of allowing yourself to just listen ... I am constantly telling myself what I need to do. But it's not always the right thing.”

Others described falling into the trap of always doing what they thought they ought to be doing rather than asking themselves what they needed or wanted.

4.0 Findings: Impact

“... you don't necessarily listen to yourself because you're constantly telling yourself what to do... And it's very hard to get past that sort of idea of like, I need to do this. That's what I should be doing. That's what I have to do.”

However, this process of “deep internal listening” meant that participants began to notice and acknowledge their needs.

“I am noticing more when I am not looking after myself.”

“Having this opportunity to pause and reflect gave me much needed space to accept and own the lack of fuel in my tank; taking part in the sessions has enabled me to acknowledge that I have to do something about this.”

“I feel more aware of how I was holding myself back through fear of failure.”

4.2.5 Acceptance and Self-Compassion

Many recognised that they felt vulnerable sharing how they were feeling with others. There was a suggestion that some may have left a group or decided not to take part in a group because of a fear of vulnerability.

“... that vulnerability is really quite unsettling for most people. You need somebody else to tell you, you're allowed to be vulnerable.”

However, for those who stayed, permission to be vulnerable in a safe, held group was therapeutic and transformative.

“Here, there ... was a shared vulnerability. And I think that allowed a deeper insight and questioning.”

Participants described feeling more accepting of themselves and their situation; kinder; more forgiving and more compassionate.

“I feel stronger and more accepting of my situation and where I am going”

“I feel more able to share and listen - more accepting of myself”

“I feel more accepting, honest and vocal about my / the challenges faced by myself / freelance artists; kinder to myself about how I deal with these challenges - less self-blaming about them.”

“I noticed how self-compassion and honest connection with others - and, in a way, of being present in my body - are vital for self-discovery and grounding”

“I found a way to be easier on myself - more forgiving of myself.”

4.0 Findings: Impact

4.2.6 Connection and Belonging

Connection was an important theme across both the focus groups and surveys.

"I felt an excitement in making real life connections with other local practitioners."

"I've learnt that it is essential to connect with other artists for my own wellbeing and to share experiences, thoughts and guidance."

"[I valued] the feeling of connection with other artists; having space to voice work experiences and responsibilities of arts and health work and not feeling so alone in the challenges."

Participants discovered common ground with others and felt less isolated through being part of a 'tribe'.

"Creatives are very similar in their concerns, worries etc."

"It's a lot less isolating out there when you have your tribe alongside you."

This sense of belonging grew from working collaboratively within group activities.

"The pleasure in working collaboratively creatively with others, after a long gap."

"How we all became a team..."

"The joy in working collaboratively in creative making/doing"

Several described this sense of belonging in terms of locating themselves within their practice and their community.

"I felt like I did belong in that group. Which makes me feel a little bit weepy... I was talking about the need to feel 'located', I think was the word I used. And I definitely did feel that I belonged."

"So it was just really lovely to have a place to meet other people and kind of locate myself if that is the right way of putting it."

"I felt like I was re-finding myself within the work again."

4.2.7 Mutual support

The sense of connection and belonging fostered within the groups enabled participants to feel nourished and supported by others.

4.0 Findings: Impact

"The group quickly came to feel warm and very supportive. It felt very nourishing and therapeutic to go through these sessions whilst Alison was gently steering the ship."

"I felt supported, encouraged"

I felt held, listened to, and supported."

I felt supported, listened to, and encouraged."

4.2.8 Valuing Creativity

The process of taking part in How Ya Doing? enabled participants to reflect on the value of creativity.

"The experience was both very enjoyable and revelatory for me and I learned a huge amount, not only about myself, but also about creativity."

Participants talked of the value of creativity for its own sake, for its impact on wellbeing, and for its ability to prompt reflection, insight and learning.

Valuing one's own creative work as a source of personal meaning and nourishment was a theme that came up repeatedly.

"I will take away my giving myself permission to be creative for its own sake."

"And, it all comes back to recognising the value of one's own work, what you're doing, and that it's worth doing that."

"It's something to do with worth ... I could put it more simply and say, it's about, you know, if you're working, and you're doing things for money, there is a value in that. But then there's the other side of it, which is doing it for the creative in itself, the intrinsic value of it, which I absolutely adore."

For some, linking creativity to culturally validated outcomes such as wellbeing or learning made it easier for them to value and practice it. One artist described how the link between creativity and wellbeing provided her with permission to be creative.

"And it's going to take the transformation of linking it [creativity] with health and wellbeing in order to actually highlight how important it is... But yeah, I feel far more comfortable because it allows me to be me, in the sense of looking at it as a self-care and wellbeing element as well."

For others, recognising the importance of creativity in terms of wellbeing meant that they could give themselves permission to practice it without the need to justify it.

4.0 Findings: Impact

"...how creativity is central to my happiness and wellbeing, and I can allow this to flourish without guilt or the need to validate"

"I feel much kinder towards myself now and know it's ok to make art for me."

Others valued creativity as a tool to support reflection and insight within both the reflective practice programmes and the evaluation process.

"I learned that using my art (poetry) as a form of reflection was mighty."

"[I valued] being given a creative starting point. It broke down the cerebral barrier and introduced a real sharing, going into the unknown and exploring together."

"And similarly, with this session now [focus group], you know, just doing that writing - you're giving us permission if you'd like, just to kind of not engage our brains too highly. I found that really useful. It's the minute something creative happens. Yeah, that's when I feel as if the cerebral barriers can kind of disintegrate a little bit."

Finally, participants valued creativity as a way of accessing self-knowledge and understanding, not just for themselves, but also for those they worked with.

"I feel that so strongly for it's why I wanted to do the sessions that I set up for people in the first place because it's a different way isn't it"

4.2.9 Reciprocity

The theme of reciprocity came up repeatedly.

"As a creative, work and life are inseparable."

"I went into process of sifting, and really looking at that relationship between the work I do for me, for its own sake, and its relationship to the work that I do for other people. And there is a relationship, and I can't separate them, I know that there's a relationship, there's a sort of cause and effect both ways, really in a positive developmental way, both ways."

Participants reflected on how looking after their own wellbeing helped them support the wellbeing of others.

"I learned that I needed importantly to support my own wellbeing and mental health in order to attend to and support others. That I need to nurture all the parts of myself. I have given myself more time in my week for reflection."

Many recognised that it was essential to nourish themselves creatively if they were to nourish and support others.

4.0 Findings: Impact

“And I think that to have a space to explore that for ourselves - our own health in relation to our creativity. So, the creativity helps with our own health... so we're doing it for ourselves, but then inevitably, that will flow back into the work we're doing.”

However, they also acknowledged that it was easier to give to others than to oneself.

“Only for others, you know, I've supported this in others, but never for myself.”

They felt that their willingness to give rather than take was sometimes exploited in the systems in which they worked.

“And that it's very one sided currently, that we're expected to keep giving, give, give, give.”

At the start, there was the sense that self-care – listening to and honouring one's own needs - was something that they ought – but often didn't – practice. However, supported by the safe, supportive, reflective spaces offered through How Ya Doing?, participants began to realise that caring for themselves was essential rather than desirable.

*“It's not something that we should be allowing ourselves to have.
It should be something that we're expected to be doing.”*

“I need to focus on my own practice as a way of rebuilding myself, in order to then work with others.”

“I need to be actually walking my talk and using my own practice for healing and restoration of myself. I go out into the world to tell other people that it works. And then I was suffering. So, I had to return back to like, re-teaching, myself, I suppose, through my art.”

4.2.10 Purpose and Confidence

The space for reflection and connection offered by How Ya Doing?, led to increased self-awareness, greater recognition of the importance of self-care and a re-evaluation of the role and importance of creativity both to themselves as artists and to those they work with.

Insights, which at first felt vulnerable and tentative, became clearer and stronger leading to many participants reporting a greater sense of clarity, focus and purpose.

“I discovered values, purpose - positive reconnection to why I do what I do.”

“I have found clarity, belief and self-validation through the coaching sessions with Jon.”

*“It focussed my thought processes and led to self-directed solutions
I felt I had arrived at authentically and that felt right”*

This led to participants feeling more confident.

4.0 Findings: Impact

"I feel more confident; I am gaining clarity with my intentions for the future and the direction I desire."

"I have gained a renewed confidence from this event, an affirmation of my community artist role / status."

This confidence enabled participants to challenge injustice and voice their own needs.

"I have (re)discovered and (re)fuelled the strong voice inside of me that fights against injustice!"

"I feel enabled to voice my needs rather than focusing only on participants."

4.2.11 Validation

The opportunity to pause, reflect and become more aware of their own needs, led to discussions around value and validation.

There was a general feeling that creativity was not valued by society, and that this undermined their self-worth and self-esteem.

"Because it's [creativity] not necessarily recognised in our culture in the way it should be."

"People are exhausted, and there are common threads of money and validation through funders that are coming up – and the impact on artists belief in their own ability as a result."

Against this backdrop, several were surprised that How Ya Doing? had been provided at all.

"I'm still shocked that it was presented to us. Because I've been an artist for many years. And we're not valued enough in the sense of what we can provide to the broader society and in the way we do our practice, the way we present ourselves, and the way we're resilient and challenged all the time."

The very existence of How Ya Doing?, and the fact that it was funded by Arts Council Wales, gave artists a clear message that they are valued.

"Just the fact of this event being organised made me feel cared for."

"I was very struck that this was an Arts Council Wales funded initiative. And that was great. And I just thought, that's amazing. You know, just seeing that."

This validation from Arts Council Wales, together with the support and validation from others in the groups, enabled them to value themselves and their work more.

"I can almost value myself a little bit more."

4.0 Findings: Impact

"I feel validated as an artist, dealing with the many issues managing my practice, especially being female."

4.3 Demanding Change

The space for reflection provided by How Ya Doing? has not just supported artists' wellbeing, it has given them the confidence to begin to challenge the very systems and structures that undermine their wellbeing in the first place.

"I cannot think of anything more important right now than supporting practitioner wellbeing. I also think we are having to shift a culture of self-blame, shame and doubt about ourselves and how we work. It is going to take some time to make this shift."

"It's not about making sure that artists are resilient so that they can just cope with whatever is thrown at them."

Fuelled by confidence and a clear sense of purpose, participants described what they needed in order to practice more sustainably.

"Many of us know what needs to shift: more slowing down, more self-care, and I also know what happens when we are given the space to connect with others and not be left feeling so alone. We are more likely to find better solutions, to find a sense of connection and belonging and to heal. And people heal people."

4.3.1 Structural Inequalities

Participants talked of the structural inequalities within the sector that disempower artists, including the lack of support for artists.

"I have an increased awareness of the necessity for ensuring that supportive frameworks are in place for the artist as well as for participants in arts in health and wellbeing work. I feel enabled to voice this need to organisations and people I am working with / for."

They also highlighted the disconnect between policy and practice, as well as between organisations, artists and stakeholders on the ground.

"Because I've been to quite a few conferences where we get somebody really perky from Arts Council Wales telling us all the exciting things they've done, and it's the same talk after two years, and it's very visionary, and you need vision. You need vision, but you need to have a sense that they understand what's happening on the ground."

"There's this big gap. There's no bridging that goes on at all between organisations, freelance artists and stakeholders."

4.0 Findings: Impact

There was a sense that this disconnect placed freelance artists at a disadvantage.

“... when you are involved with people with mental ill health, you can’t just drop them when the funding goes. So, I run a free workshop every Monday and it’s getting bigger and bigger. And I keep going, please somebody pay me.”

“Because the bottom line for me, I feel supported when I know the people above me are working hard. And to be honest... if I hear one more person say I work part-time, so I can’t get back to you till next week, when you’re a freelancer, and you work all the time.”

A central concern for several participants was the ability to earn a living from their artform which is threatened through a lack of funding, or through day rates being undercut by those with paid jobs outside of the creative sector.

“I have noticed that - because they have other jobs outside of the sector - they’re working for a lot less than me... I’m with the musician’s union, and there is a basic day rate that you should work for. But a friend of mine told me the other day that she did a job - that I wouldn’t charge less than 300 pounds for - for 50 quid just because she wanted to.”

Concerns about funding and the ability to earn a basic living through one’s artform, led to calls for a Universal Basic Income for Artists.

“The Welsh Government could support artists if they really wanted to. The Republic of Ireland are giving their creative freelancers a universal basic income now, because they’ve noticed that following the pandemic, they lost so many.”

“I definitely think it’s worth pushing the Welsh Government for this, this creative basic income, because they’re just going to lose everyone otherwise.”

4.3.2 Lack of voice

Underpinning this discontent was a sense that “No one’s listening”. Several participants described the deep frustration that no one seemed interested in listening to the experiences of artists delivering participatory projects.

“I have felt unheard and unseen.”

Some talked about not being able to find a way – as a freelance artist - to discuss unreasonable demands made by commissioners.

“What was difficult was my commissioners, and what they asked me to do, and I feel very strongly within Wales at the moment, there is no way that we on the ground can feed directly back.”

4.0 Findings: Impact

Others recognised that research and evaluation in the sector tends to focus on participant experience rather than seeking to understand the impact of this work on artists.

“When do we get to share our experience? When do we get to... share about that weight of responsibility?”

“Because that’s one thing that I’ve been finding, when I’m delivering projects, they always ask for feedback from the participants. They never asked the person who’s delivering.”

“I had to fight to give feedback as a facilitator. And that could have been the organisation that I was working with. I felt totally alone on that project. And I couldn’t understand why no one seemed to want to speak to me as an artist.”

4.4 A Sustainable Eco System

In terms of what participants wanted the future to look like, there was no doubt that they wanted more support along the lines of that offered by How Ya Doing?.

“I want more of these.”

“This was rich and invaluable and please, please can we let it continue.”

“I urge you to ensure that this is not simply a short term offer and that funding is secured to make this work impactful and sustainable in the longer term.”

It was also clear that future support needed to be sustainable, regular and ongoing.

“You know, I think it’s great to have these pilots, but perhaps what they also reveal sometimes is a bit of a sense of parachuting in. And then, you know, what is the legacy of that?”

“Consistent and regular monthly meetings would be beneficial.”

“I am aware that we need to secure funding long term for these sessions. They need to be consistent and reliable.”

“I am more certain that ongoing space and support is a necessity.”

Participants described their future support needs as a rich ecosystem that included self-care, facilitated spaces for sharing, learning and reflection, and a universal basic income for artists.

4.4.1 The Need for Self-Care

For many, one of the biggest outcomes of taking part in How Ya Doing? was a renewed understanding of the importance of self-care.

4.0 Findings: Impact

"I have learned that I cannot endure if I do not take care of myself."

"I have learned that taking care of myself is a daily practice"

"I have given more real importance and focus to MY wellbeing rather than it just a consideration. I have begun to allow this element of me to begin to be nurtured with intent."

"I have discovered that it is not a good thing to do to look after myself, but an essential thing to do."

Participants talked about wanting self-care to become a way of living - rather than a list of things they felt they ought to do - and recognised that the starting point for this was self-awareness.

"It was obviously about being able to listen and just being able to be aware of my habits if you like, good and bad. And just offer myself the time to do that."

Nourishing one's own creative practice was seen as an essential part of self-care.

"It really has made me realise how important it is to do community activities where I'm not leading... Sharing time with other artists where we are creating something together ... is something that I don't do enough of."

"I will take away the notion of the 'sacred space' which I have resolved to keep alive in my studio, away from clutter and the work of my facilitated arts workshops."

However, other practices were also cited as vital to participants wellbeing.

"I would be embedding my Tai Chi practice ... so that - through the rootedness and the balance and the control that I'm exploring physically through that form - I'm giving myself time to just locate myself in that way."

Some reflected on the fact that maintaining time for self-care - for seeing friends and family, or merely for taking breaks from work - was a skill in itself.

"And the other thing is for me to develop the skill to give myself clear breaks - in the way that you get when you're paid, and then you have a week off."

The need to manage boundaries was highlighted as particularly important for freelance artists who may find themselves in harmful working cultures.

"I feel enabled to start both giving voice to, and being more boundaried around, the many challenges faced by freelance artists, especially those working with arts in health, wellbeing and community / social engagement. The amount that is expected of the work, the weight on the work, the time it takes to organise and deliver in comparison to the remuneration / support offered can be ridiculous - it is not okay!"

4.0 Findings: Impact

4.4.2 Facilitated Spaces for Reflection and Learning

However, although important, it was clear from discussions that self-care alone was not enough.

"We all need to be facilitated and held at times, to share the collective weight and responsibility of therapeutic / caring / creative work."

There was universal agreement about the need for spaces for artists to come together to share experiences and support each other.

"I want more opportunities to engage with my own practice in a shared environment that focuses on play, vulnerability and self-awareness."

"I think [we need] spaces where we can come together, because that was invaluable to me."

"[I'd like to have] a place where we can come together and just say, 'Oh, my God, this just happened in a workshop... or these funders want to do this'. And it's like, all our minds together."

What was less clear, was the format these spaces might take. Some thought they could be peer-led drop-in sessions.

"We talked in my last session about possibly having different participants to run a session in their own discipline, or to come together and create together."

Others felt that a skilled facilitator – be that an artist, coach or other professional facilitator – was critical in terms of creating a group in which people felt safe to express what they needed.

"It's that facilitated spaces... give you more permission to voice things."

"Within the work. I think peer support is fantastic, but I think having that person facilitating just can help a group. Yeah, have permission to speak as needed. Yeah."

Whether or not peer-led or facilitated professionally, everyone agreed on the need to fund the person running these spaces for sharing, learning and reflection.

"I think something like that actually should be supported and funded, and that we shouldn't be giving our time for free... I think it's about valuing the artform."

5.0 Findings: Process



5.0 Findings: Process

5.1 Consultation and Programme Development

A bi-lingual consultation survey shared through the Engage Cymru and WAHWN networks generated a good response and received 60 responses (56 English and four Welsh).

However, the three consultation events held to inform the planning of the How Ya Doing? programme were widely publicised but poorly attended.

Despite receiving more than 1,900 views and 163 engagements (likes, shares or comments) on Facebook, only eight people attended the three events, an average of less than three people per event.

[See Appendix 4: Social Media Engagement.](#)

5.1.2 Iterative Programme Development

Following the consultation, How Ya Doing? was developed across three programme strands. These were:

- Rhannu/Share – Peer Support and Artist Gatherings
- Aros/Pause – Creative Reflective Practice
- Camu/Step – Coaching programme

These programme strands were delivered over three seasons:

- Season 1: November – December 2021
- Season 2: January – February 2022
- Season 3: March – April 2022

This iterative approach to programme development enabled adjustments to be made in response to how each element of the programme was received.

Photo Credit:
Denbighshire Artist Gathering

5.0 Findings: Process

Low attendance at the Peer Support Groups in season one led to these being replaced in seasons two and three with additional Reflective Practice Programmes.

Inclement weather over the winter meant that the Artists Gatherings piloted in season one resumed in season three.

See Appendix 3: Overview of Programme Delivery.

5.1.2 Compressed Development Time

There was very little time allowed between the close of the consultation (end of October) and the start of programme delivery (November). The pressure to get the programme up and running to meet the overall delivery plan meant that the process of commissioning artists for the first season was somewhat rushed.

“I have to say, I think the whole thing felt very rushed. All of a sudden, I got this phone call...”

“It just felt a bit squashed. And a bit sort of, you know, pushed in before Christmas, get it done sort of thing...”

5.2 Resourcing

To develop and deliver a programme of this nature from a standing start requires considerable time and resource. While the Programme Manager was seen as responsive, effective and efficient, the issue of resourcing materialised in a number of ways.

“The demand of the role is to be available throughout the week, which has not always been possible for me to provide.”

The Programme Manager carried a wide range of different responsibilities including programming, recruiting, managing and supporting facilitators, dealing with enquiries and queries from participants, contributing towards the evaluation, producing video content and digital outputs and publicising events.

“It has been challenging to manage my workload/time in this final season – each artist gathering required approx. two hours to set up online and run the social media.”

An additional Marketing Support role was created during the project to help to publicise the programme. However, the post holder left in mid-January, and despite recruiting a replacement at short notice, this person also left soon after and the role was accommodated by the Programme Manager.

5.3. Internal Communication

5.3.1 A Clear Brief

Despite time and resource pressures on delivery, facilitators felt they were given a good brief which balanced clarity and focus with openness. They commented that the briefing

5.0 Findings: Process

process enabled them to feel a sense of agency, empowering them to develop their element of the programme according to their practice, interests and experience.

"[there was] a clear brief and intention, and agency to choose a collaborator."

"Open invitation, agency to decide how to work and choose a collaborator. A clear brief and focus"

"Clear brief and planning session."

5.3.2 Good Communication

This clarity of communication continued beyond the briefing. Facilitators described internal communications within the project and between facilitators as strong.

"Communication within the facilitators and WAHWN was excellent."

"Communication with Tracy was easy and smooth, and I always got a response which was really welcomed."

"Communication between WAHWN and our local arts officer and myself and fellow artist was excellent."

However, while they felt clear about the aims of the project, there was some confusion around the practical processes linked to publicity and bookings.

"Make sure there is a clear understanding around process and practicalities of working before the beginning - e.g. bookings for participants."

5.4 External Communications

5.4.1 No central point of information

In the absence of a dedicated How Ya Doing? page and booking facilities on the WAHWN website, the programme was publicised through event listings on the Engage UK Eventbrite Page.

The problem with this approach was that there was no central point of information where people could see the overall programme and all the events in one place.

"It was not possible to add a page about the programme to the WAHWN website, so each term the programme was advertised via a PDF uploaded to the news page, which just became an item in the news and is not very visual."

Individual event listings were shared via social media posts on the WAHWN Facebook page and news items on the WAHWN website.

5.0 Findings: Process

“The social media, always pointed to these Eventbrite links, rather than taking people through to information about a programme.”

Although helpful, this meant that anyone going to the Eventbrite page saw only the one event they clicked through to and often did not realise it was part of a wider programme.

“... what that misses out on is that people find one event and don't realise it's connected to a whole programme of events.”

5.4.2 Low social media engagement

Event listings were advertised primarily through the Engage Cymru and WAHWN Facebook pages. An Instagram account was set up, but the organisers quickly realised that they did not have the resources to manage this, and posts were never made.

The initial number of views and engagement (clicks, likes, comments and shares) on Facebook during the consultation and launch campaign was high.

“Through the month of October, when we posted it, everybody was sharing it... everybody was going there's such a need for this.”

However, the number of views and engagements following this dropped significantly, with the Denbighshire Artist Gathering Facebook post receiving only two engagements.

One possible reason for this may have been that people thought the programme was a much needed and valuable thing and therefore shared information about the consultation but did not identify themselves as being the ones in need, and therefore did not engage with the posts relating to event listings.

“It almost felt like people were sharing it with those people over there... Yeah, yeah, this is so needed for those people over there.”

See Appendix 4: Social Media Engagement.

5.4.3 One-way email communication

Information about the programme was also mailed to the WAHWN database of contacts and a wider list of 80 cultural sector contacts. However, this appeared to have been mainly one-way communication with very little response or feedback from those mailed to indicate whether they were sharing the information amongst their wider networks.

“It felt like we were really reaching all parts of Wales, and organisations within Wales that might have an interest or a stake in this. But they weren't really conversations with those on the database, you know, it's like the email, it's like, it goes out. And I wasn't getting any feedback to know if it was hitting or if people were sharing.”

5.0 Findings: Process

5.4.4 Low awareness

The result of this was that How Ya Doing? was experienced by both facilitators and participants as having been under publicised.

"I felt like it was advertised too late. Practitioners would need more notice in my opinion. I found other local practitioners who had not heard about WAHWN and therefore didn't know about the sessions."

Those who took part in the focus groups who had taken part in one element of How Ya Doing?, were unclear about the overall programme offer. When asked which part of the programme they had taken part in, some did not know that there were several strands to the programme.

"I didn't see anything really about this programme. And honestly, I'm amazed that there's so many lovely people here today, but I had no idea about half the projects that you were delivering. And I think that's a real shame."

"I am little bit hazy about how much the How You Doing? [programme] has been?"

Others had signed up to things without really knowing what they were signing up to.

"Yeah, I suppose you almost you kind of guessed what it was going to be."

"And it was called creative being. And I think maybe that is was slightly different from reflective practice. Although, I don't know what that was."

One person queried the messaging around the publicity, saying that they felt it did not always accurately reflect the aims of the programme or the content of the activity.

"I would like to have been involved in how my session was advertised as I felt the wording gave a different impression to the actual style of the activity."

5.4.5 Local Engagement

Facilitators also highlighted the need to support attendance by engaging and using local networks to publicise events and drive attendance.

"What was kind of missing in that process was a kind of local connection... it would have been really great to have found somebody locally who may have participated, but also would have maybe helped to kind of host and brought some kind of local kind of knowledge to the to the occasion."

5.0 Findings: Process

5.5 Attendance Figures

5.5.1 Low Attendance

Perhaps as a result of the challenges around publicising the programme, attendance was both uncertain and lower than expected.

“It was unfortunate that there were no other participants... what a missed opportunity for connection and reflection.”

The original target for engagement across the programme was 600 participants delivered by reaching 15 people per workshop, across a total of 40 workshops.

The actual figure for engagement was 202 participants across 42 events. This gives an average of 4.8 people attending each event rather than the forecast 15 per event.

Part of the lower attendance figures can be explained by the fact that a major part of the programme included coaching and reflective practice groups, where the maximum number per course was set at eight or nine people.

However, several of the peer support sessions and group gatherings – which could have had higher attendance numbers – had very low attendance.

[See Appendix 2: How Ya Doing? Attendance Figures](#)

Another contributing factor to low attendance was the fact that some people booked but did not attend.

“Not all the participants that booked arrived.”

This not only reduced attendance figures, but also made planning difficult because facilitators would not know how many people would turn up to events.

“Attendance fluctuated significantly.”

“We didn’t know participant numbers until late in the day, so that made planning more difficult.”

5.6 Barriers to engagement

While there was clearly a need for this programme, and those who took part benefitted greatly, there was discussion around why the take up had not been greater.

“The last session was just myself. While this was a lovely session, it was such a shame that the chance had been missed by other people.”

Discussions identified that there was some confusion around what was on offer and a lack of clarity as to who it was for, which may have contributed to low numbers.

5.0 Findings: Process

However, participants also recognised that the lifting of COVID restrictions, the need for participants to prioritise paid work, coupled with imposter syndrome and a fear of vulnerability may have prevented the target audience from signing up.

5.6.1 The need to find paid work

One reason cited by both facilitators and participants for low attendance was the overriding need to find paid work.

“Freelance creatives will always need to prioritise income, so even when they are committed to a free programme, it is always hard to turn work down. So, attendance fluctuated.”

5.6.2 The lifting of COVID restrictions

The impact of COVID restrictions lifting in Spring 2022 is likely to have impacted attendance since at this point in time many freelance artists were offered paid work through Winter of Wellbeing funding released by the Welsh Government.

5.6.3 Imposter Syndrome: Is this for me?

Some suggested that people may not have signed up because they did not realise that it was aimed at them. This might have been because of a lack of clarity about the programme.

“I’m not quite sure how I ended up getting the emails, I’m not sure if it was through Engage or who. And then I saw the two of them and I just got mixed up on my mind.”

Or, because of a wider sense of imposter syndrome.

“One of the things might be, you know, speaking from ‘she with the imposter syndrome’... I think there’s potentially that thing of ‘does this mean me?’, ‘is that referring to me?’”

One suggestion to counter this was to publicise future programmes through places or organisations to which artists already belong so that, on receiving information about activities, they are clear that it is aimed at them.

“To gather people in, ... find the places where they are already gathered. So for example, the [arts and health] MA course. If that MA course had said to me, ‘This is happening; this will be a really good thing to do’, then I would be validated to do it. And... obviously there are other smaller organisations and things. So, I think it’s just somehow giving people permission to think that it does mean them.”

5.6.4 Fear of Vulnerability

The opportunity to be vulnerable in a shared group with others was something that people greatly valued.

5.0 Findings: Process

"[I valued] the shared vulnerability..."

"Nervous at first but it was emotional and valuable."

However, an underlying fear of being vulnerable also acted as a barrier. This fear of - or discomfort with - vulnerability may have both prevented people from signing up and also prompted people to leave programmes early.

"I did not like at some points, having to share my innermost thoughts and feelings with the group as I did not know the other group members prior to the course; so I felt that was a bit personal and tough at times."

"Gosh, because of the vulnerability, I suppose, you know, we had ... another artist that joined and then dropped out on the first session. And I could see that this artist was really quite scared of the possibility of opening up... We're meant to be very capable, self-managing, and constantly presenting this [confident] manner."

"... to actually recognise you have those vulnerabilities and there's something about your own practice that might need improving. You know, it's very difficult to actually say that you're not quite there."

5.7 Models of Charging

Models of charging were discussed in response to the issues of low attendance. Some felt that charging a nominal fee or deposit would deter do-shows and encourage attendance. Setting a larger cap on numbers was also suggested as a way of accommodating no-shows while keeping attendance high.

Others felt not only that activities should be free but that artists attending should be paid an honorarium or travel expenses.

"The artists who are taking part are low paid, freelance, always prioritising paid work. And the opportunity cost of this [activity] is that you have to give up time to take part."

"I think freelancers, just ethically, need to be recompensed for their time."

"I think, the generosity of offering something that will cover your expenses, at least, or maybe even give you an honorarium."

5.8 The Process of Delivery

5.8.1 Technology

Technology was the thing that appeared most challenging about running the online sessions. The main challenges appeared to be around logging onto Zoom. Where this was a problem, Tracy was on hand to support.

5.0 Findings: Process

“Getting into the zoom meeting in the first place... but Tracy was on hand to fix that.”

“The tech at the beginning when one person’s sound was not working – but we muddled through and managed to get them on a second device.”

“Pre-session I realised that the start button was not available. I had logged on an hour prior to the session, so was ready. However, I called Tracy for support in getting online.”

However, some facilitators also recognised that facilitating an online group could, in itself, be challenging.

“Running the zoom room whilst facilitating.”

“I was aware of the challenges of Zoom – people feeling self-conscious.”

5.8.2 Managing Time

Time management was also seen as a challenge. Where groups were only an hour long, having enough time to facilitate sharing was difficult.

“Sticking to an hour was a challenge.”

“The challenge of working reflectively (inviting people to open up and share) within a time limited space.”

Others reflected on the need for tighter time management or more time needed for check-ins and check-outs.

“Give a little more time for checkout.”

“I would contain the check in more – one question, not an open check in.”

And for some, the uncertain attendance numbers meant that plans needed to be amended which challenged time allowed for elements of sessions.

“Numbers meant that we had to work in one big group rather than in breakout rooms... this impacted the overall timings of the session.”

5.8.3 Less is More

The need to simplify or offer fewer activities was a theme that came up for several facilitators.

“I would simplify this exercise and offer more flexibility.”

5.0 Findings: Process

“Keep to one main activity – less is more!”

People realised that the less input they gave, the more space they allowed for reflection and connection.

“Plan less activities so they can enjoy one fully.”

“Maybe the simpler the activity, the more space it gives for reflection.”

“Finding ways to do less as a facilitator. Finding ways to balance participation and facilitation.”

5.8.4 Holding Space

While facilitators recognised the need to simplify and do less, they also acknowledged the vital role they played in terms of holding space. Holding space refers to creating a safe and therapeutic space by being fully physically, mentally and emotionally present for the group, thereby allowing participants to feel able to share and express freely. Holding space requires facilitators to be present and grounded themselves, which several facilitators commented on.

“Artists often speak of overwhelm – facilitators need to be grounded and resourced”

“I became more present throughout the session.”

“[I noticed] that I can feel connected and resourced while holding space for others.”

Facilitators recognised that, in holding the group, they did not need to rescue people.”

“I don’t need to rescue.”

“We’re all on our own journey and I’m not here to be a rescuer.”

“I don’t have to be the fixer. This is each person’s work.”

“I’m not responsible for the others’ responses.”

However, facilitators were very aware of their duty of care. They expressed caution in terms of the pace and depth of work appropriate in the context of the short-term nature of these groups.

“I am concerned that this was too therapeutic a task, perhaps too vulnerable, for a short-term group like this.”

5.0 Findings: Process

5.9 Artist Facilitator Support

5.9.1 Feeling valued

Despite the challenges around publicising the programme, recruiting participants, and fluctuating numbers, facilitators felt valued and supported by the Programme Manager.

"I felt supported through all stages of planning and delivery and felt supported (and valued) as an artist that such a thing was being offered."

"I received a personal email thanking me for my delivery which was nice."

5.9.2 The need for debrief

However, although the Programme Manager was always available if needed, facilitators noted that there had not been any formal debrief process.

"Tracy was available throughout to soundboard which was really useful. Otherwise, I risked feeling isolated."

"We didn't really have a debrief on the process."

"I had a debrief with my colleague about the process, but this was an immediate talk after the event in the car park."

One person suggested that it would have been helpful to have had a more structured How Ya Doing? debrief or supervision process in place.

"In addition, perhaps facilitator group supervision or check-in sessions along the way to be more connected, share practice and debrief."

In the absence of this, several developed tools to support reflection around the process of delivering the project.

"Reflections on the process were sound recorded during the activity and became part of a film record of the event."

"We wrote together and read to each other as part of the practice - we used this as a qualitative form of feedback."

"We had a very simple yet effective evaluation process using just one word and each participant was asked to write their response on a leaf. This was then photographed and shared with Tracy."

6.0 Conclusions



6.0 Conclusions

6.1 Participant Impact

How Ya Doing? evidences a clear need for artist support.

"I cannot think of anything more important right now than supporting practitioner wellbeing. I also think we are having to shift a culture of self-blame, shame and doubt about ourselves and how we work. It is going to take some time to make this shift."

"I urge you to ensure that this is not simply a short term offer and that funding is secured to make this work impactful and sustainable in the longer term."

How Ya Doing? has not only supported participants' individual wellbeing, it has also equipped artists to actively address inequitable working practices, helping to create a fairer, safer, and more sustainable sector for all.

"I have an increased awareness of the necessity for ensuring that supportive frameworks are in place for the artist as well as for participants in arts in health and wellbeing work. I feel enabled to voice this need to organisations and people I am working with / for."

Participants signed up to take part in How Ya Doing? feeling exhausted, anxious, alone and stuck. Many were feeling the effects of the Pandemic, including isolation and loss of income.

"I suppose I'm just worrying all the time about whether I can actually continue in my art form because of financial struggles."

Photo Credit:
Llandrindod Artist Gathering

6.0 Conclusions

As freelance artists working across multiple organisations on short-term contracts, participants felt exhausted from doing and delivering, constantly prioritising paid work when it was available, with little time for rest and reflection.

“As an experienced practitioner who shifts from one organisation to another many times during the week I can get pulled into a vortex of ‘doing’, being busy and being there for others and leaving myself behind to catch up.”

These artists also felt the huge weight of responsibility and the lack of support for working with increasingly vulnerable participants.

“[I] felt the weight of responsibility that, you know, when you’re working with people who have mental health issues that you, you have to get things right.”

Many didn’t realise how close to burnout they were until they took time to pause, rest and reflect.

“I just felt completely isolated, and bare and unfulfilled, low and challenged... not able to do what I love, like anything creative.”

How Ya Doing? enabled participants to become more aware of how they were doing, and to greet this knowledge with self-compassion.

“Having this opportunity to pause and reflect gave me much needed space to accept and own the lack of fuel in my tank; taking part in the sessions has enabled me to acknowledge that I have to do something about this.”

Connecting with others in the gatherings and group programmes, participants experienced a greater sense of connection, belonging and mutual support.

“[I valued] the feeling of connection with other artists; having space to voice work experiences and responsibilities of arts and health work and not feeling so alone in the challenges.”

Reflecting on the value of creativity - as a source of personal meaning; for its wellbeing benefits; and its ability to prompt reflection, insight and learning - participants recognised the reciprocal nature of their work. Participants perceived the deep connection between their own creative process and their work with others; and of the importance of looking after their own wellbeing in order to care for others.

“I learned that I needed importantly to support my own wellbeing and mental health in order to attend to and support others. That I need to nurture all the parts of myself. I have given myself more time in my week for reflection.”

6.0 Conclusions

The safe spaces for reflection, sharing and discussion facilitated through How Ya Doing? meant that participants felt valued and validated. They experienced an increased sense of confidence, meaning and purpose. They reappraised and felt empowered to express their needs.

“I discovered values, purpose - positive reconnection to why I do what I do.”

“I feel enabled to voice my needs rather than focusing only on participants.”

They discussed ways in which inherent structural inequalities in the creative and cultural sectors created harmful working conditions for freelance artists - including rates of pay and the difficulty of earning a living - and called for a stronger voice so that their needs could be better heard and met.

“When do we get to share our experience? When do we get to... share about that weight of responsibility?”

In terms of future support needs, they recognised the need for increased self-care and wanted to feel better able to use their own creativity to support this. However, they also recognised the struggle to hold personal boundaries which would allow this within professional contexts where there are always demands for more.

“It’s not about making sure that artists are resilient so that they can just cope with whatever is thrown at them.”

Facilitated spaces for reflection and learning – spaces where artists could “reflect openly together on their work and the impact of their work on their life outside of it” - were identified as vital to support artists to better identify and manage their own needs in this context.

Such spaces - including the reflective practice and coaching programmes delivered as part of How Ya Doing? - were seen to provide opportunities for artists to deepen their relationship with their practice, to grow and learn from each other, to celebrate successes while also sharing the weight of responsibility and emotional burden of this work.

“It has been transformative in my thinking.”

Although much of the feedback gathered through the evaluation focus groups and interviews related particularly to the reflective practice and coaching programmes, it was clear from the surveys that the peer support and group gatherings were equally valued by those who took part. And, it was recognised that there was a place for artists to benefit from more informal peer support and opportunities to gather and connect as well as from structured, facilitated group programmes.

“I want more opportunities to engage with my own practice in a shared environment that focuses on play, vulnerability and self-awareness.”

6.0 Conclusions

6.2 Stakeholder Learning

The seasonal, iterative approach to programming How Ya Doing? worked well but was compromised by the compressed time for development and the difficulties experienced around marketing and publicity.

The Programme Manager managed a wide range of responsibilities with skill and commitment. She communicated clearly and facilitators felt valued, empowered and supported.

However, it was an ambitious programme which involved setting up both the delivery and marketing infrastructure from scratch.

Although attendance at peer support and group gatherings was lower than anticipated, feedback from those who attended was overwhelmingly positive. With a longer lead-in time, more local networking and clearer and more sustained publicity, these activities may have attracted larger audiences.

Barriers to attendance included the need to find paid work as well as a hesitancy to sign up either because participants feared the vulnerability these activities might require of them, or because they weren't quite sure the activities were aimed at them.

Facilitators were mindful and adept at creating and holding safe spaces and once engaged, participants benefited from the opportunity to be vulnerable and open. In fact, it was the ability to experience vulnerability within the group context that led to many of the beneficial outcomes including self-acceptance and self-compassion, connection, insight and learning.

While some facilitators were experienced in holding space for such vulnerability, and already received supervision outside of How Ya Doing?, others noted the need for more formal debriefs or supervision opportunities as part of the programme.

7.0 Recommendations

7.0 Recommendations

It is evident that, in order to create a thriving, sustainable working culture for freelance participatory and socially engaged artists, it is necessary to both support and nurture the people on the ground while also ensuring that the wider systems and structures are equitable and supportive.

This evaluation therefore makes the following recommendations:

7.1 Continued Funding for Artist Support

It is recommended that funding is made available for an appropriately resourced ecosystem of regular and sustained targeted support for artists.

This evaluation has evidenced a need for a range of support including opportunities for artists to meet and create together as participants rather than as facilitators; along with facilitated spaces for reflection and learning including reflective practice programmes, coaching, mentoring and supervision.

Targeting such support at a range of needs including early career artists, artists with lived experience, artists working in health and wellbeing and / or learning and young people contexts might ensure increased impact and engagement.

However, there is also benefit in considering open groups for all artists defined by region, encouraging the development of longer-term connections and collaborations.

7.2 A Stronger Voice for Freelance Artists

If the cultural and creative sectors as a whole are to ensure that working practices are equitable and supportive towards freelance artists, those artists need to be given a voice and be listened to.

Evidence from this evaluation suggests that investment into the development of artists' reflective practice skills will support them to articulate and express their experience, facilitate learning and enable increased sharing with partners, commissioners, funders and policy makers.

Meanwhile, funders and policy makers need to prioritise research and evaluation into the process of delivery and the experience of artists as well as into participant outcomes.

7.3 Review Models for Funding Freelance Artists

There is a danger that the low value given to creativity in our culture as a whole is filtering down to the low pay and lack of support afforded to artists.

If the cultural and creative sector is to play a key role in the post-pandemic recovery, artists need to be supported. They also need to be remunerated appropriately.

Working in a precarious gig economy with few rights and little job security, freelance artists are struggling to care for themselves because they feel they need to prioritise paid work over their own wellbeing.

Whether or not a Universal Basic Income for artists is a feasible or appropriate recommendation for this evaluation, there is a clear need to address the precarity of artists' incomes which impacts not only their ability to practice but also their mental health and wellbeing.

8.0 Appendices

8.0 Appendices



Photo Credit:
Llandrindod Artist Gathering

Appendix 1: How Ya Doing Facilitators and Partners

Programme Facilitators:

Jain Boon

Eleanor Shaw

Alison O'Connor

Jon Dafydd-Kidd

Thania Acaron

Artist Gathering Facilitators:

Jude Wood

Jane Sutcliffe

Simon Whitehead

Cai Tomos

Nicola Luxton

Amanda Griffkin

Alice Briggs

Rachel Shiamh

Eleanor Shaw

David Pitt

Fiona Winter

Kate Verity

Krystal Lowe

Jodie Ann Nicholson

Anna Coviello

Beth Smith

Arts Partners:

Head 4 Arts

Caerphilly Arts Development

Impelo Dance

Celf o Gwmpas

Denbighshire Community Arts

People Speak Up

Riverfront Theatre

Appendix 2: How Ya Doing? Attendance Figures

Season 1	No of bookings	No of attendees	Total attendees
Rhannu/Share – Tracy Breathnach & Eleanor Shaw #1	7	4	4
Rhannu/Share – Jain Boon & Eleanor Shaw #2	10	2	2
Rhannu/Share – Tracy Breathnach & Jain Boon #3	9	2	2
Artists Gathering – Denbighshire	7	7 + 2 staff	9
Artists Gathering – Llandrindod Wells	12	12	12
Introduction to Camu/Step – Jon Dafydd-Kidd	12	8	8
Total	57	37	37

Season 2	No of bookings	No of attendees	Total attendees
Introduction to Aros/Pause – Alison O'Connor	12	10	10
Aros/Pause – Alison O'Connor #1	8	6	24
Aros/Pause – Alison O'Connor #2	8	7	28
Camu/Step – Jon Dafydd-Kidd #1	9	6	24
Rhannu/Share – Eleanor Shaw #1	2	0	0
Rhannu/Share – Jain Boon #2	2	1	1
Rhannu/Share – Eleanor Shaw #3	2	0	0
Rhannu/Share – Jain Boon #4	1	1	1
Total	44	31	88

Season 3	No of bookings	No of attendees	Total attendees
Camu/Step – Jon Dafydd-Kidd #2	6	6	24
Camu/Step – Jon Dafydd-Kidd #3	9	4	16
Aros/Pause – Reflective Practice with Thania Acaron	9	4	11
Aros/Pause – Reflective Practice with Jain Boon & Eleanor Shaw	7	3	10
Artists Gatherings Mwnt	3	3	3
Artists Gatherings Harlech	5	5	5
Artists Gatherings Newport	1	0	0
Artists Gatherings Llanelli	11	8	8
Artists Gatherings Rheidol Valley	1	0	0
Artists Gatherings Cardiff	4	4	4
Total	57	37	77

Programme Manager Summary	
Total No of events	42
Total No of attendees	105
Total No of attendances	202
Total No of Freelance artists employed (incl Programme Manager)	23

Appendix 3: Overview of Programme Delivery

Rhannu/Share – Peer Support and Artist Gatherings

Season 1

3 peer support events were co-produced by the Programme Manager working with Eleanor Shaw and Jain Boon. However, although 26 bookings were taken across three events, this led to only 8 people attending.

3 Artist Gatherings were planned in different locations around Wales, working in partnership with local arts organisation and local authority arts and parks teams. Each event had 2 artists employed to lead activities.

Caerphilly – Caerphilly Arts Development Team, Head 4 Arts, Caerphilly LA Parks team, Artists: Kate Verity & Fiona Winter

Denbighshire – Denbighshire Arts Team, Loggerheads Country Park, Artists: Jude Wood & Jane Sutcliffe.

Llandrindod Wells: Impelo Dance and Celf o Gwmpas, Artists: Nicola Luxton (Wye Willow) & Amanda Griffkin (Tai Chi for Wellbeing).

The Caerphilly event had to be postponed due to the weather, illness and low bookings. However, 19 bookings were taken for other two events, resulting in 19 participants attending.

Season 2

The Peer Support group time switched to an evening to see if this might be more popular. However, only one person attended the evening session, and none attended the morning.

The Peer Support sessions were therefore stopped, and an additional Aros/Pause course was scheduled in their place for March/April.

Season 3

There were 6 artist gatherings delivered during this season: North Pembrokeshire, North West Wales, Llanelli, Crickhowell/Brecon Beacons, Aberystwyth and Cardiff.

The aim was to partner with local organisations to reach local artist participants. However, this was only successful with a few organisations (People Speak Up, Impelo/Celf o Gwmpas, Denbighshire Community Arts) where, despite this, numbers were lower than anticipated. Two events didn't have any participants.

Numbers were highest in Llanelli where engagement was supported locally by partners (People Speak Up) actively shared information on social media and Harlech, where the artist facilitators were well connected locally.

As a result, the final artists' gathering in Cardiff switched its focus to bringing the team of artist facilitators together to give them a space to connect and reflect.

Aros/Pause – Creative Reflective Practice

Season 2

Alison O'Connor, a qualified therapist and supervisor with experience of being a creative practitioner, was engaged to deliver the first round of Aros/Pause, an eight-week creative reflective practice programme delivered across four fortnightly two-hour sessions for a maximum of 9 participants.

Following the success of the first programme, a further two cohorts commissioned.

Cohort 1:
12 were recruited and 10 attended.

Cohort 2:
Eight were recruited and six attended.

Cohort 3:
Eight were recruited and six attended.

Season 3

Two additional cohorts of Reflective Practice were commissioned: the first from Eleanor Shaw and Jain Boon (the artist facilitators from the cancelled Peer Support sessions) and the second exploring embodied decision making led by dance movement psychotherapist Thania Acaron

Cohort 4 (Eleanor Shaw and Jain Boon):
Nine were recruited and four attended

Cohort 5 (Thania Acaron):
Eight were recruited and three attended

Camu/Step - Coaching programme

Season 1

Jon Dafydd-Kidd was engaged to lead small group coaching programmes consisting of four fortnightly 2-hour sessions for a maximum of 9 participants.

12 people booked and eight attended an Introductory Taster session

Season 2

The first round of a the 4-week coaching programme took place in Season 2.

Cohort 1:
Nine were recruited and 6 attended.

Season 3

The final 2 rounds of coaching took place in Season 3.

Cohort 2:
Six were recruited and six attended.

Cohort 3:
Nine were recruited and four attended.

The coaching programme was very successful in terms of number of people taking it up and the lowest number of drop-out during the process. On the final course, however the number of people who attended (4) was much lower than the number who had signed up (9).

Programme Attendance

There was a significant drop in attendance for both the coaching and reflective practice programmes in Season 3. This may have been a result of Winter of Wellbeing funding released to the freelance sector from February 2022 to deliver additional projects. With unexpected paid work on offer, many artists prioritised this over personal and professional development. This points to the precarity of the sector and the culture of feast and famine.

Appendix 4: Social Media Engagement

Season 1	No of Views	No of Engagements
Programme launch campaign	1,900+	163
Peer Support programme	266	41
Camu/Step Introduction	111	15
Artists gathering Denbighshire	62	2
Artists gathering Llandrindod Wells	61	8
Introduction to Camu/Step – Jon Dafydd-Kidd	12	8

Season 2	No of Views	No of Engagements
Artists Gathering Caerphilly	199	8
Rhannu/Share Peer Support	269	46
Aros/Pause Introduction	108	13

Season 3	No of Views	No of Engagements
Aros/Pause – Reflective Practice with Thania Acaron	165	4
Aros/Pause – Reflective Practice with Jain Boon & Eleanor Shaw	71	1
Artists Gatherings Mwnt	98	18
Artists Gatherings Harlech	403	31
Artists Gatherings Newport + Llanelli	178	12
Artists Gatherings Rheidol Valley	127	14

Photo Credit, Back Cover;
Mwnt Artist Gathering
Photo: **Rachel Shiamh**

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