

**Cultural Leadership and Wellbeing Research Group
Final Report**

Group members:

Victoria Mayes, Maggie James, Andrea Mercer, Janette Robinson & Caroline Austin

Area of enquiry

Within the cultural education sector we explored the value of wellbeing, across a range of art and non-arts organisations. Focusing on leadership we investigated the local, national and international approaches to wellbeing and the effects it can have upon a cultural organisation's staff, practitioners, audiences and networks.

Our concerns were reflected across each of the participating organisations and our project addressed key themes such as: how wellbeing is valued by cultural leaders and their organisations, the preferred models of leadership to implement wellbeing, how does this work have a local, regional national or international impact in relation to wellbeing and what are the top five priorities for wellbeing in a workplace.

It was important to the group to consult with a variety of cultural leaders within a mix of large and small organisations from both arts and non-arts sectors. We framed our research within personal, organisational and social contexts.

Sectors, organisations & people for our interviews and surveys

- Small community arts organisation
- National independent organisations/ projects
- National museum network
- National government org
- Gallery/ Museum
- International Gallery/Museum
- Disability arts org
- Cultural officer in local council
- Freelance Practitioner
- Non arts sector

Research Questions

Primary Question

What is the potential impact of placing wellbeing at the heart of cultural leadership?

Agreed Secondary Questions:

- What does wellbeing mean in general, in the cultural sector, in terms of leadership?
- What are the best models of leadership to embed wellbeing within an organisation?
- How do personal motivations and techniques within cultural leadership become transferable to staff, an organisation and audiences, including national and international impact.
- A comparison with other sectors i.e. see Sunday Times 100 best companies – what is the criteria for being at the top of the list? What value do they place on organisational wellbeing? Could this lead to developing a top 100 arts and cultural organisations to work for?
- How can a cultural leader in the arts education sector roll out best practice in wellbeing across the whole organisation, initiating change for a wide variety of teams and onsite facilities?

Proposed Research Design and Methodology

Areas of Research

In addition to a group research element we each planned to identify and explore specific case studies and example of best practice across a range of art and non-arts organisations. In particular this work aimed to explore the environment and/or workplace settings, the impact of our relationship with our place of work, the affect wellbeing places on successful leadership and how wellbeing is valued across a mix of hierarchical and non-hierarchical organisations (including the NHS, arts sector, business sector and community based organisations).

Proposed Research Methods

In order to gather as much data as possible from a variety of individuals and sources we originally proposed to collect research via a number of methods including:

- Surveys / questionnaires
- Case studies
- Doodle polls
- Group forums
- Research and investigation
- Consultation
- Project based work

Actual Research Methods

As the project progressed and areas of focus became more apparent our research methodologies shifted and as a group we aimed our primary gathering of research on:

- Survey of the arts sector including key individual/group contacts. A list of the types of individuals we would contact was agreed in order to reflect a specific cross section of the arts sector including local, national and international contacts. This enabled results to be cross-referenced against differing geographical areas and organisations.
- Informal interviews/consultation
- Individual secondary research: reading/collating shared resource on Google drive
- Individual research: attending the Wellbeing Conference

A Summary of Outcomes and Observations

Outcomes and observations have been concluded from the research undertaken with a number of questions posed to ourselves, our peers and extended contacts. These questions included:

- Which leadership model does your organisation predominantly use?
- Which do you think is the best model of leadership to embed wellbeing within your organisation?
- What are the barriers to promoting wellbeing within your organisation?

From survey responses we discovered that the potential impact of placing wellbeing at the heart of cultural leadership meant that there was an alignment of human enrichment personal values, how we best work or achieve and how this impacts upon how individuals operate in the world around them. From a personal perspective this impacts upon:

- Health by reducing stress and sickness
- Psychologically and emotionally - happiness
- Concentration/ behaviour/ motivation
- Empowerment/ stimulants / satisfaction levels
- Creates braveness

Organisationally this meant that there was then:

- Improved performance/ better productivity
- It became part of institutional ethos/ building a sense of belonging/ mutuality
- Uplift in morale/ retention rates/ equality/ culture changing/ builds trust
- Less staff sickness/ creates a more holistic, understanding and creative and positive working environment/ create resilience/ improved results/ work practice enhanced
- Provides a role model of best practice/ transformation of an organisation's understanding of why and what it does
- Reduces negative effects of what is going on at the top of an organisation
- More open and informed staff
- Helps to create non arts partnerships as have common values / importance of engaging everyone in the organisation in wellbeing agendas

- Organisation is perceived as caring/ collective responsibility/ can't do your job well without staff wellbeing/ good for outputs/ longevity in employment of staff
 - Investment in terms of freelance artists/ the broader team
 - Positive and communicative work practices/ elimination of psychopresence (being at work in body but not in mind)
 -
- Society:
- Encouraging our society to be critical, curious and courageous
 - It is a collective responsibility Making a better place for us all to live in - for now and the future

Other impacts included identifying that projects would bring a "host of new targets and measures not necessarily culture related by which to measure outputs." And in amongst ensuring that all this is covered and managed effectively it becomes very difficult to recognise when one's own wellbeing is at risk due to leadership roles being exhausting.

See Appendix 1, Survey Questionnaire

See Appendix 2, Survey Results Analysis

Group working

The group embraced a Meta learning model and within this employed distributed, shared and relational models of leadership.

We learnt that we all work differently and have varied approaches to the same area of research. We embraced this as a positive contribution to the group dynamic. We identified each person's skills and strengths to allocate roles and responsibilities. Acknowledging our different working styles simplified and speeded our completion of tasks. The shared leadership model improved our ability to distribute tasks and understand the strength in a group approach to researching particular questions in our proposal.

Working within shared leadership made us stop and consider carefully when/where it is appropriate and most useful for us to input ideas or methods, when to listen and when to step back and let others lead. In our job roles our colleagues often expect us to have the answer, this was a refreshing and subtle approach which we found our way with; the shared responsibility was both a relief and a lesson in letting go of control.

We learnt how to 'blue sky', debate and progress ideas as a group. In doing so we developed a mutual trust, which built our confidence and self-awareness. This approach also allowed us to identify where we need to change our plans, methods and timescales to support one another in successfully completing the research project as a group. We agreed to adopt a responsive approach, with the project outcome being decided after our research had been analysed.

Research structure

The group discovered that working collectively on research questions was our preferred approach, with face-to-face meetings being the most productive method of working. The large geographical distances and heavy workloads made this a challenging option and we supported this with Skype and Google Drive as outlined above. A key challenge for this method was updating colleagues who could not attend meetings; it was surprisingly difficult

to keep everyone up to date post meeting as individuals progressed the tasks agreed. We continually reviewed our timeframe and key tasks document each time we met to ensure it remained an effective and relevant tool.

We quickly learnt that we had been overly ambitious and refined our area of enquiry. Through secondary research we experienced the challenge of finding information for our questions and learnt the value of primary research, where focus and relevance is not compromised. We identified a strength of our arts education roles in utilising our networks to send questionnaires to a broad range of cultural leaders in the UK and internationally. We also learnt how to structure group consultation, where a progression of queries was essential to give context, facilitate understanding and encourage a deeper consideration for responses.

We intuitively learnt how to process and evaluate data. A comparison of our methods of analysis led to a greater understanding of what is most effective. We looked for commonalities and collated those whilst observing that important anecdotal information can become lost. To prevent this, we have incorporated key quotes and insights within our tumbler site.

The group was able to reflect on the secondary questions in light of survey feedback and merged two in response to the participant's understanding of their application. We also redesigned a question for our primary research, changing:

- A comparison with other sectors i.e. see Sunday Times 100 best companies – what is the criteria for being at the top of the list? What value do they place on organisational wellbeing? Could this lead to developing a top 100 arts and cultural organisations to work for?

To asking cultural leaders worldwide about the value of wellbeing in their organisation, including the question 'what are the five key things that contribute to positive wellbeing in the workplace?' This created a best practice criterion for wider cultural organisations to consider. Please see Appendix 2 for a complete list of the survey questions.

Individual learning

The responses to our surveys inspired ideas for integrating wellbeing as part of our leadership roles/responsibilities within our organisations and personal practice.

Janette Robinson

When asked 'how is wellbeing part of your programmes of work with your target audiences?' Mattias Givell, Co-Director, Wanas Konst, Sweden replied 'The exhibition and educational program aim to make people feel well (inspired, brave, included)'. This is my inspiration, which I will hold as a touchstone for the future. *Wellbeing makes you brave.*

The group research project has helped me to understand effective ways to research, document and exchange work with gallery and museum peers alongside partners from non-arts sectors. The research continues to inform my work both in its outcomes and by applying it's methods to new action research programmes at Yorkshire Sculpture Park. An aspect of my role is to disseminate best practice across the whole organisation, initiating change for a wide variety of teams and onsite facilities. This is led by long term Learning programmes

which have created models of engagement with vulnerable people. The Extend research project now underpins this work.

Maggie James

Working as part of a group to research ideas of wellbeing generally, in the workplace and as arts education leaders, was fascinating. I learnt so much about the mechanics of shared leadership; how valuable the brainstorming sessions were; how tricky it was to juggle time to work together and most importantly being able to see how ideas could be blocked if a sufficient “think” time wasn’t built into the process. All of the elements from this learning process will inform my future work at BayArt and as a freelance artist / educator. The ramifications of our research findings are clear - Arts organisations can be sites of Wellbeing – and we can holistically embed wellbeing right through our organisations. I did not realise this before and it has definite implications on future work.

Caroline Austin

I have certainly experienced a learning curve throughout the process of a shared group project. At the beginning we were struggling to reach a theme that would interest all members of the group to now where we work very well as a group with each of us taking shared responsibility to bring the research to a conclusion. I have understood different learning and working styles and have personally learned new methods of working using the Google Drive for example. I understand now that you can achieve a lot when working as a group of five, far more than I could have achieved on my own.

Victoria Mayes

The group project has supported both my personal and professional methods and working practices. It has helped me understand how, and why, the two go hand in hand. From the basics of time management, communications and effective shared leadership to the emotional and shared influences, and the passion to make a difference in each of our own organisations, the project has literally made me stop and think; about how best to encourage wellbeing within my team and organisation and how the work we undertake can have a long and lasting effect on our partners and most importantly our audiences. I am already developing new ways of working and simply being more ‘mindful’ in my approach to project development and planning. It’s evident that the idea of an embedded ‘wellbeing policy’ more widely has a long way to go but through the research we have undertaken it’s reassuring that this is a topic that is high on the agenda and already being widely discussed. I really value the connections I have made via the project and I know I will be returning for continued advice and support from a group of well informed peers.

Andrea Mercer

The group research project has been a really thought provoking and personal experience for me, both in terms of the wellbeing theme we chose and also exploring how shared leadership works in practice. The research has and will continue to inform my work in my leadership role at Derby Museums, as the organisation continues to become more resilient. On a personal level I will also take some of the things that I have learned from the wellbeing research and this group project into other areas of my life. The subject of wellbeing is currently quite a pertinent one and I hope through our outcomes it will provoke leaders to become more aware of their own wellbeing and enable them to explore its impact organisationally.

Appendix 1
Survey Questionnaire

1. Describe your company and your role within it? * (i.e. manager of a small arts org)
2. Number of staff employed? * (including fte and pte)
3. What does wellbeing mean to you personally? *
4. What does wellbeing mean in your organisation/ work practice? *
5. To what extent do you consider wellbeing as part of your role for your organisation/ work practice? *

	1	2	3	4	
<hr/>					
Not at all	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	To a great extent
<hr/>					

6. List five key things that contribute to positive wellbeing in the workplace: *
7. How do you/ your organisation deal with wellbeing in the workplace - what measures are in place to promote wellbeing? *

Tick all that apply

- It is part of the company policy
- It is the responsibility of a particular role/s
- There are no measures in place
- Other:

8. Do the leadership roles in your organisation promote wellbeing for staff? *

- Yes
- No
- Unsure

If so, how?

9. Is wellbeing part of your programmes of work with your target audiences/ clients? *

- Yes
- No
- Unsure

If so, how?

10. Does your engagement with audiences/ clients, inform your staff policy and procedures in relation to wellbeing? *

- Yes
 - No
 - Unsure
- If so, how?

11. In your role what do you see as the potential impact/s of placing wellbeing at the heart of leadership?

12. Does your work have a local, regional, national or international impact, in relation to wellbeing? *

Tick as many that apply

- No impact
- Local impact
- Regional impact
- National impact
- International impact

If so where, with whom and how was the impact achieved?

Appendix 2

Survey Results Analysis

For the purpose of this document the answers from 34 respondents have been analysed, the results of which are in the following feedback.

Question 1:

Describe your company and your role within it?

8 freelancers/ self employed

15 Director/ Chairman/ Headteacher

11 Senior Manager/ Producer/ Co-ordinator

Question 2:

Number of staff employed?

9 No staff - Freelance and voluntary organisation

17 Employ less than 50 people - small

3 Employ less than 250 people - medium

5 Employ more than 250 people - large

Question 3:

In your role what do you see as the potential impact/s of placing wellbeing at the heart of leadership?

The potential impact it has:

2 people either did not understand the question or did not see "what difference it would make to them if staff wellbeing was a goal."

An alignment/ congruence of human enrichment/ personal values and Trust values/ how we work/ facets are intertwined - part of who I am and how I operate in the world

Personally

Health - reduces stress and sickness/

Psychologically and emotionally - happiness/ concentration/ behaviour/ motivation/ empowerment/ stimulated/ satisfied/ creates braveness

Organisationally

Improved performance/ better productivity/ part of institutional ethos/ building a sense of belonging/ mutuality/ uplift in morale/ retention rates/ equality/ culture changing/ builds trust/ less staff sickness/ creates a more holistic, understanding and creative and positive working environment/ create resilience/ improved results/ work practice enhanced/ provide a role model of best practice/ transformation of an organisation's understanding of why and what it does/ reduces negative effects of what is going on at the top of an organisation/ more open and informed staff/ helps to create non arts partnerships as have common values / importance of engaging everyone in the organisation in wellbeing agendas/ organisation is perceived as caring/ collective responsibility/ can't do your job well without staff wellbeing/ good for outputs/ longevity in employment of staff/ freelance artists/ investment in the team/ positive and communicative work practices/ elimination of psychopresenteeism (being at work in body but not in mind)

Society

Encouraging our society to be critical, curious and courageous

Milton Keynes towns, villages, neighbourhoods and spaces would be desirable, fun, affordable, safe and accessible. It will be a learning city, built and developed by a skilled and well-educated population.

It is a collective responsibility Making a better place for us all to live in - for now and the future

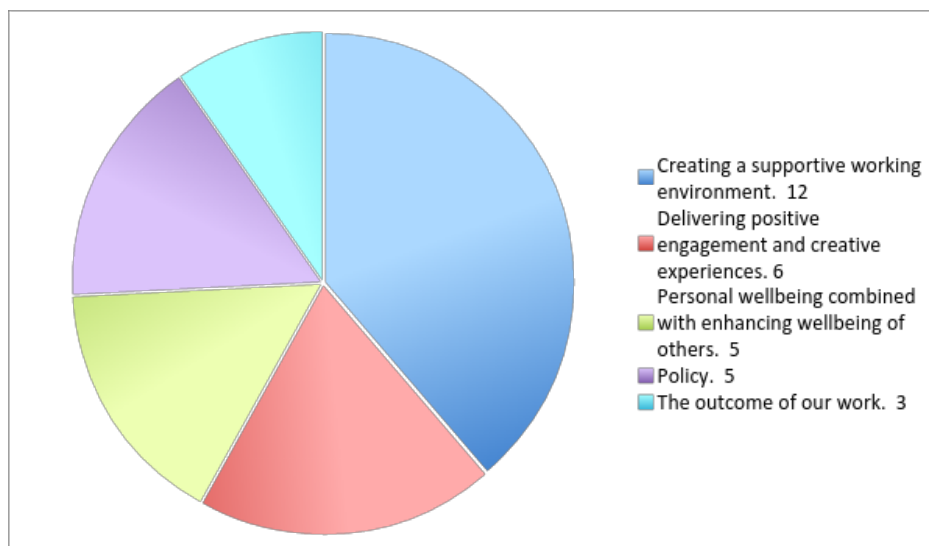
Other impacts

Projects will bring a "host of new targets and measures not necessarily culture related by which to measure outputs."

Hard to recognise when one's own wellbeing is at risk due to leadership roles being exhausting.

Question 4:

What does wellbeing mean in your organisation / work practice?



Creating a supportive working environment is uppermost in peoples minds when they answer this question, mentioning things like 'ensuring staff have an appropriate work/life balance' 'supporting staff in their continuing professional development' 'It means the ability to function positively and successfully. A lack of wellbeing leads to miscommunication and flaws in the working ethos of the company'

This is followed by answers that see their work as 'an agenda to deliver positive engagement and creative experiences to (young) people and communities', 'to me its about art being fun, a safe place to take risks, try new things and learn', 'modelling ways to nurture childrens creative development by enabling their teachers, parents and carers to also experience the positive impact of the arts in their lives.'

Another strand of thought concerned personal wellbeing as being of primary importance to be able to be fully supportive and aware of others. For example "Where possible I work with others to understand their own wellbeing and work to support it in whatever way suits them best' 'that individuals don't feel simply a cog in a machine but valued as individuals with full and complex lives.' The co-production principles are worth stating in this context as

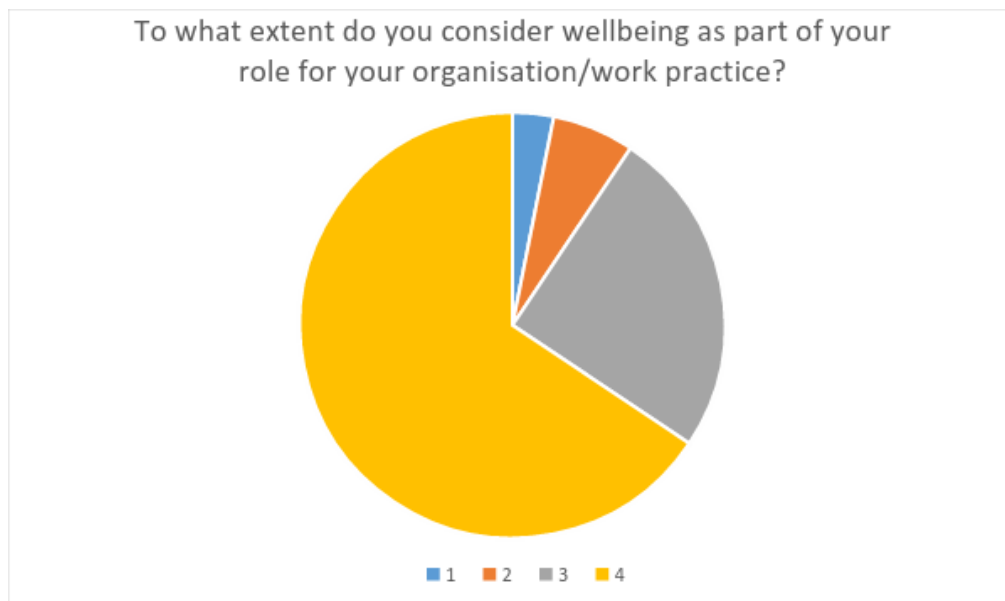
they are directly related to wellbeing – ‘value all participants as equal and expert – everyone has something to offer and something to learn; build on people’s strengths – an asset based approach; help create peer-support networks to build confidence and capacity’
 For certain respondents this question was directly related to policy, for example “challenging government policy on teacher morale and workload issues’ or it would relate to ‘health issues and agenda.’

And for some respondents the question was about outcome “ Libraries contribute towards goals of improving... health and wellbeing’ ‘mental and physical wellbeing are key outcomes of what we do’ ‘The work we do with the community is about community wellbeing... This kind of work takes a lot of care and a lot of time.’

- 1 Headteacher of a school
- 2 Visual Arts Relation Manager, Arts Council England
- 3 Dance / Artistic Director
- 4 Artistic Director / chf exec of youth arts charity
- 5 Artist – Delivering arts and wellbeing projects
- 6 Director – EarlyArts
- 7 Freelance
- 8 Co-production Wales director
- 9 General secretary of NSEAD
- 10 Project manager in small arts organisation
- 11 Council Libraries Manager
- 12 Director of Research for a large cultural and sports charity
- 13 Director of a state museum

Question 5:

To what extent do you consider wellbeing as part of your role for your organisation/work practice?



1 – Not at all
 4 – To a great extent

Question 6:

List five key things that contribute to positive wellbeing in the workplace:

The most popular key things were:

- | | |
|-------------------------------------------------------------------------------|----|
| 1. Time management, work/life balance | 21 |
| 2. Leaders/managers understanding, supporting & promoting wellbeing | 20 |
| 3. Positive relationships with colleagues | 16 |
| 4. Positive communication & listening | 15 |
| 5. Being valued for your work | 13 |
| 6. Autonomy: being able to contribute to own work and the organisation | 12 |
| 7. Opportunity to gain new skills, knowledge and experience | 12 |
| 8. Fulfilling and meaningful work which is contributing to the bigger picture | 11 |
| 9. Flexibility | 10 |
| 10. Positive physical environment & Health & Safety | 9 |
| 11. Mutual respect and trust | 9 |

Question 7:

How do you/ your organisation deal with wellbeing in the workplace - what measures are in place to promote wellbeing?

- | | |
|----|-------------------------------------------------|
| 14 | It is part of the company policy |
| 5 | It is the responsibility of a particular role/s |
| 7 | There are no measures in place |
| 10 | Other: |



<http://www.wordle.net/create>

Question 7 may have been too leading with the multiple-choice questions. Looking at the word cloud it is apparent most people have veered towards ‘it is part of company policy’. This is quite a final and non-descriptive answer as it focuses upon the institution taking the role of staff wellbeing and not so much perhaps placing an emphasis on the leaders of the

organisation promoting wellbeing. It might be worth interviewing a sample of people to get more information on this element of 'leadership' and 'wellbeing'. It would be good to do another word cloud for a more open question such as question11.

Question 8:

Do the leadership roles in your organisation promote wellbeing for staff?

Yes	16
No	0
Unsure	6

There was an opportunity here for people to expand their answer: 'if so, how?' no-one took this opportunity. This is definitely a question to use in an interview scenario as we need to find out more about this area.

Going through the results of the survey a few issues have arisen when considering questions7/8 in more detail for example when considering in conjunction with question 1:

Q1. Describe your company and your role within it:

senior management	14
freelance/self employed	8

As you can see from the above that in the sample of people we sent the questionnaire to, the majority are in senior/management roles. This shows that we should also consider contacting more people in organisations on lower grades to ask how they feel about wellbeing at work, this would give a clearer picture when we come to comparisons.

Question 9:

Is wellbeing part of your programmes of work with your target audiences/ clients?

From the 34 respondents 27 said yes, 5 were unsure and 2 replied NO. Baring in mind the range of respondents there were many differing viewpoints in terms of what wellbeing means and it's relevance to a projects outcomes. Of the 27 who replied with 'yes' 17 either approached the issue with a fairly passive agenda, or failed to demonstrate that it was considered in any more depth than at a basic delivery level. There was no evidence to demonstrate that wellbeing was considered intrinsic to any long-term or strategic ambitions and references to it's importance, despite demonstrating high commitment, were referred to in more general/loose terms. Wellbeing was considered something that may be agreed as a projects overall goals, and remained something that they hoped would be a bi-product of their efforts/ambitions. From these respondents 11 referred to audience need only, 1 to wellbeing via fair artists pay and only one referenced the notion of working for an organisation who was good to work for and the possible knock-on effects on 'clients'.

Funding Dependant and/or driven

Only two references were made to funding dictating a projects direction. Interestingly one of these projects was considered short-term in order to meet a funding agenda which, in their opinion, failed to demonstrate sustainability or long-term impact. Achieving a sense of wellbeing is typically an issue which requires long-term study and short term funding

streams do little to effectively measure impact or improve an individual's situation or community environment.

Embedding wellbeing within training and CPD

There were a number of references to wellbeing being placed at the heart of CPD and/or organisational/work policy. These not only referred to staff members but also to the responsibilities of supporting the wider education and arts community. This might be via teachers CPD and the idea that wellbeing 'underpins good teaching and is intrinsic to enabling children to feel valued and engage in learning', or as an holistic ambition 'in the ways we train, teach, mentor and support our clients and their children'.

Achieving Social Outcomes

Seven respondents referred to the social implications of their projects in greater depth referencing The Wellbeing Agenda, consultancy work, research, contributing towards public services, targeted approaches and social outcomes which their organisation and their projects had the potential to positively impact. These projects alluded to high quality, meaningful and respected partnerships including the NHS, councils (arts and healthcare services), Housing Associations, Libraries, Early Years settings and business communities. From these seven, two provided reference to key agendas leading their projects which they felt would affect participant's sense of wellbeing. These include:

- Supporting early years education
 - Community cohesion
 - Learning and skills development
 - Health and wellbeing
 - Digital inclusion
 - Citizenship
 - Healing historic wounds
1. Retired Special Education Needs Teacher
 2. Director of Educational Arts Charity

Strategic Ambitions

Overall there were minimal references to wellbeing in a strategic capacity. One respondent refers to a major public commissioning model; a model currently being delivered in the South East with a view to influencing approaches across other LA areas. This particular work is being driven by one of the Arts Councils Bridge organisations.

Question 10:

Does your engagement with audiences/ clients, inform your staff policy and procedures in relation to wellbeing?

From the 34 respondents 18 said yes, 10 were unsure and 6 replied NO. From these 34 only 19 elaborated to provide some detail regarding how wellbeing effects staff and procedures policy.

Organisational Value

Many responded with typical examples of how staff structure/procedures might allow for an assessment of wellbeing amongst participants and staff. These included standard organisational/ administration tasks such as:

- Feedback forms
- Reporting procedures
- Flow of information
- Evidence based practice
- Data collection
- Policy reviews and updates
- Consultation
- Reporting to funders
- Health & safety procedures
- Clear methods of communication

Evidently many of the respondents consider it their organisational duty to consider wellbeing as part of their overall objectives. Whether this is a key objective is unclear. One respondent stated that they had no policy in place at all but was confident that should feedback enter at the same level this would have a positive knock-on effect on company members. Only one referenced wellbeing as part of a five year 'Lifelong Learning Strategy'.

Personal Value

Alongside the more practical organisational responsibilities it was demonstrated that wellbeing had a personal impact on the individual respondents which perhaps wasn't shared as part of a 'bigger organisational picture'. Of the 34, 6 (many of whom were freelancers or practising artists) made reference to how projects had had a personal impact; developing personal learning, advancing skills, growing artistic practice, measuring impact, reflection, achieving a greater sense of understanding, understanding connections between audience impact and staff satisfaction, applied and transferable skills, the feel good factor and enjoying community impact.

Added Value

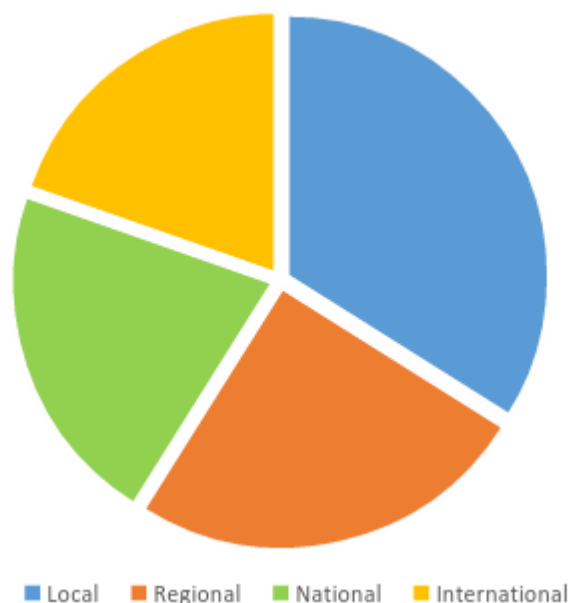
Across both questions 9 and 10 it's clear that a sense of wellbeing amongst participants and staff alike is considered an important ambition, however the level of importance or commitment to achieving this goal cannot be fully analysed either at risk of misinterpreting the answers provided or by the lack of detail. Finally one respondent confidently expressed the potential immediate and long-term impact of listening to and 'hearing' your participants and staffs feedback and the need to respond in an organic way rather than by any hard and fast 'rules'.

What we know about well-being has been drawn from the expertise/experience of others. We are in a continual state of learning more and adjusting what we do to suit....we make sure that we all have an equal voice in this regard and that eventual decisions are democratically decided. Similarly we now know that we need to use different methods to engage with people....' 3 Co-production Wales

Question 12:

Does your work have a local, regional, national or international impact, in relation to wellbeing?

Geographical Impact of Work in Relation to Wellbeing



If so where, with whom and how was the impact achieved?

who	how	number
Leaders & managers	organisations agenda - performance	1
	publication, networks & advocacy	6
Staff	new approach in non-arts sector	2
	wellbeing & care for staff working abroad	1
Staff & participants	co-production methods in non-arts sector	1
	values on creativity & wellbeing	4
	improved work performance	1
Participants	addressing health and deprivation	5
	positive art form & culture engagement	2
Partnerships	formal education institutions, galleries, museums, communities, libraries & artists	7
Social media	blogs, websites	1

The most popular methods to roll out the impact of wellbeing work are:

- Through leadership advocacy, networks and publications.
- Working with participants to address issues of deprivation and health through engagement with art and culture.
- Working in partnership with cultural organisations and artists.