

School for Social Care Research

Making the case- the value of art in social care

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Art & the end of life: a conversation

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Michael Clark, Research Manager

M.C.Clark@lse.ac.uk

www.sscr.nihr.ac.uk



What do we mean by 'arts'?

Dance, singing, acting, painting, drawing, sculptor, creative writing, photography, television, film, digital media, quilting, knitting, pottery



Community/participatory arts
Professional arts
Therapeutic arts
Arts on prescription

Diversity

What is adult social care?

There are:

- around 380,000 people in residential care, 65% of whom are state-supported
- around 1.1 million people receiving care at home, 80 % of whom are state supported
- 76 per cent of older people will need care and support at some point in later life
- around 5 million people caring for a friend or family member

And it is a rapidly changing environment:

- Ageing population;
- Complex and chronic needs;
- More people living longer with needs;
- Budgetary challenges;
- Changing expectations
- Changing organisational context;
- Evolving policy context – mixed economy of provision, personalisation . . .
- Etc.



What is adult social care? (2)

Diverse Settings, e.g.
Communities and
community settings
People's homes
Institutional care settings

Diverse client groups, e.g.
Older people
People with physical
disabilities, mental health
problems, learning
disabilities, end of life care,
Equalities agenda e.g.
ethnic minorities,
sexualities



Workforce

- 1.8m people employed
- Over 20,000 Social workers
- Nurses and Occupational Therapists
- Large non-professionalised workforce
- Commissioners & managers
- Employers - statutory, third & private sector
- Skills for Care works with more than 24,000 privately run social care services, as well as services run by the 152 local authorities
- New workers emerging – Personal Assistants

Do arts have a value in social care?

With such diversity in arts and in social care the answer has to be **Yes!**
And that value is broad in concept and impact.

However:

What, more precisely, is that value?
Hard to say.

Where and how is that value best realised?
Not sure.

It is hard, then, to say what arts projects to invest in



The Value of Arts and Participatory Arts to Society : A long, lively and live debate

Myerscough J (1988) The Economic Importance of the Arts in Great Britain

‘the arts certainly can contribute to our GNP, they contribute far more to the health, well-being, stability, development and happiness of British society. The problem is to express these contributions in ways which are clear, provable and helpful in making the most of culture and creative activity.’ (Matarasso 1996:1)

“...the case for the arts goes far beyond creation, performance and education.”

Lemos 2011

‘in an age of austerity, when times are tough and money is tight, our focus must be on culture’s economic impact.’ (Maria Miller, Culture Secretary, Testing times: Fighting culture’s corner in an age of austerity, Keynote Arts Speech given at British Museum, 24th April 2013)

Music, visual arts & performing arts contribute over **£4 billion** a year to the national economy

49% OF TOURISTS VISITING BRITAIN PLAN TO GO TO A LIVE MUSIC CONCERT OR EVENT

Arts Council England web site
<http://www.artscouncil.org.uk/what-we-do/advocacy/economy-infographic/>

ARTS & CULTURE ECONOMY



British arts and culture represent world class creativity; it is a valuable export attracting inbound tourism

www.artscouncil.org.uk/culturematters

£67
MILLION

is generated each year from musical theatre and classical music sales to London tourists

The cultural economy creates

694,700

jobs across England

60%

of arts organisations total income comes from ticket sales, sponsorships, donations and philanthropy



FOR EVERY £1 INVESTED IN ARTS & CULTURE,

£1

UP TO £6 IS GENERATED FOR THE LOCAL ECONOMY



Value - challenges

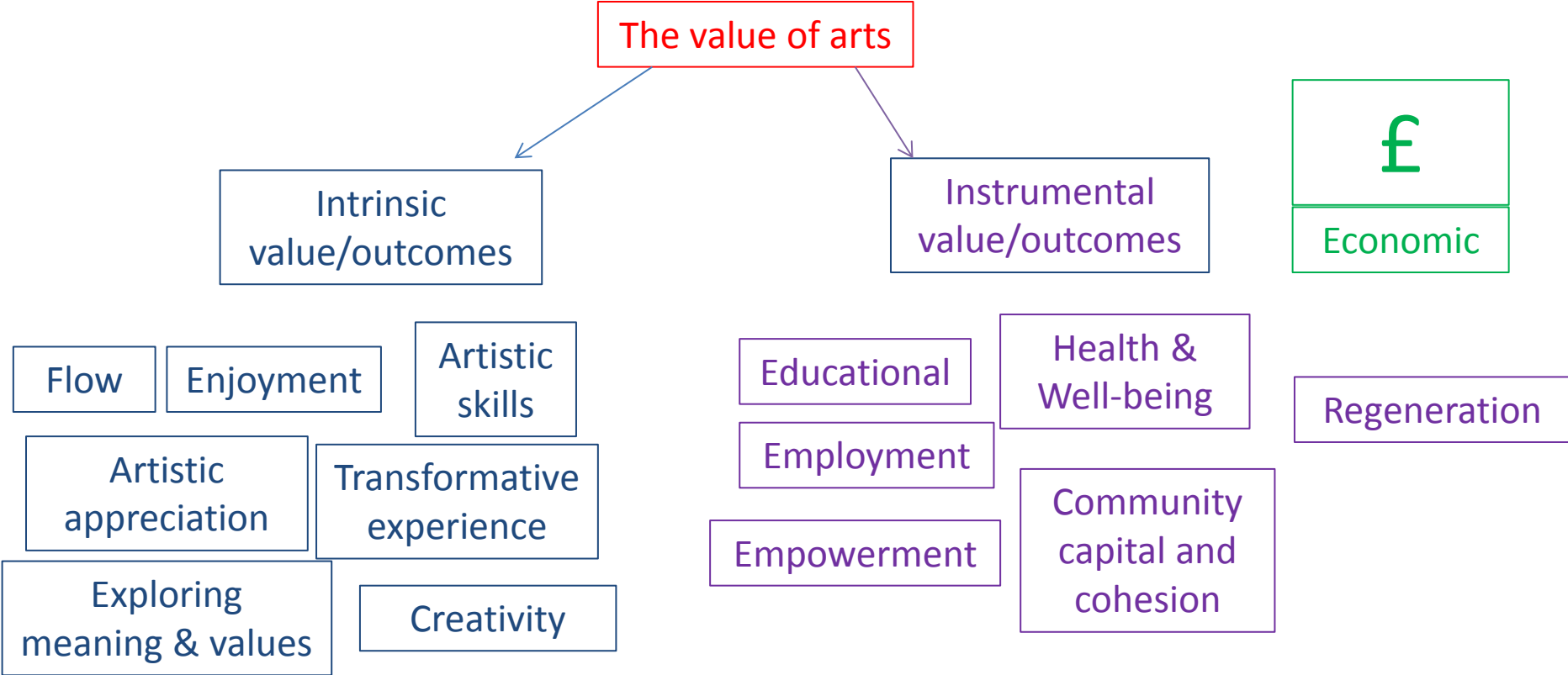
‘A larger issue in some arts organizations is a lack of interest in impact assessment, or an outright hostility towards holding art accountable to measurable outcomes.’ (Brown & Novak 2007: 5)

‘Arts organisations and their funders make matters worse by having a crude and ultimately debilitating understanding of evidence. . . . Evidence in the arts must be an intelligent mix of the qualitative, quantitative and anecdotal.’ (Joss 2008: 35)

‘Overall, we found that most of the empirical research on instrumental benefits suffers from a number of conceptual and methodological limitations’ (McCarthy et al 2004:xiv)

‘The answer is greater clarity and confidence about what value the arts can and seek to create followed by rigorous evaluation of whether the value has indeed been created.’ (Joss 2008:63)

Conceptualising the value of arts



Methodological problems to date

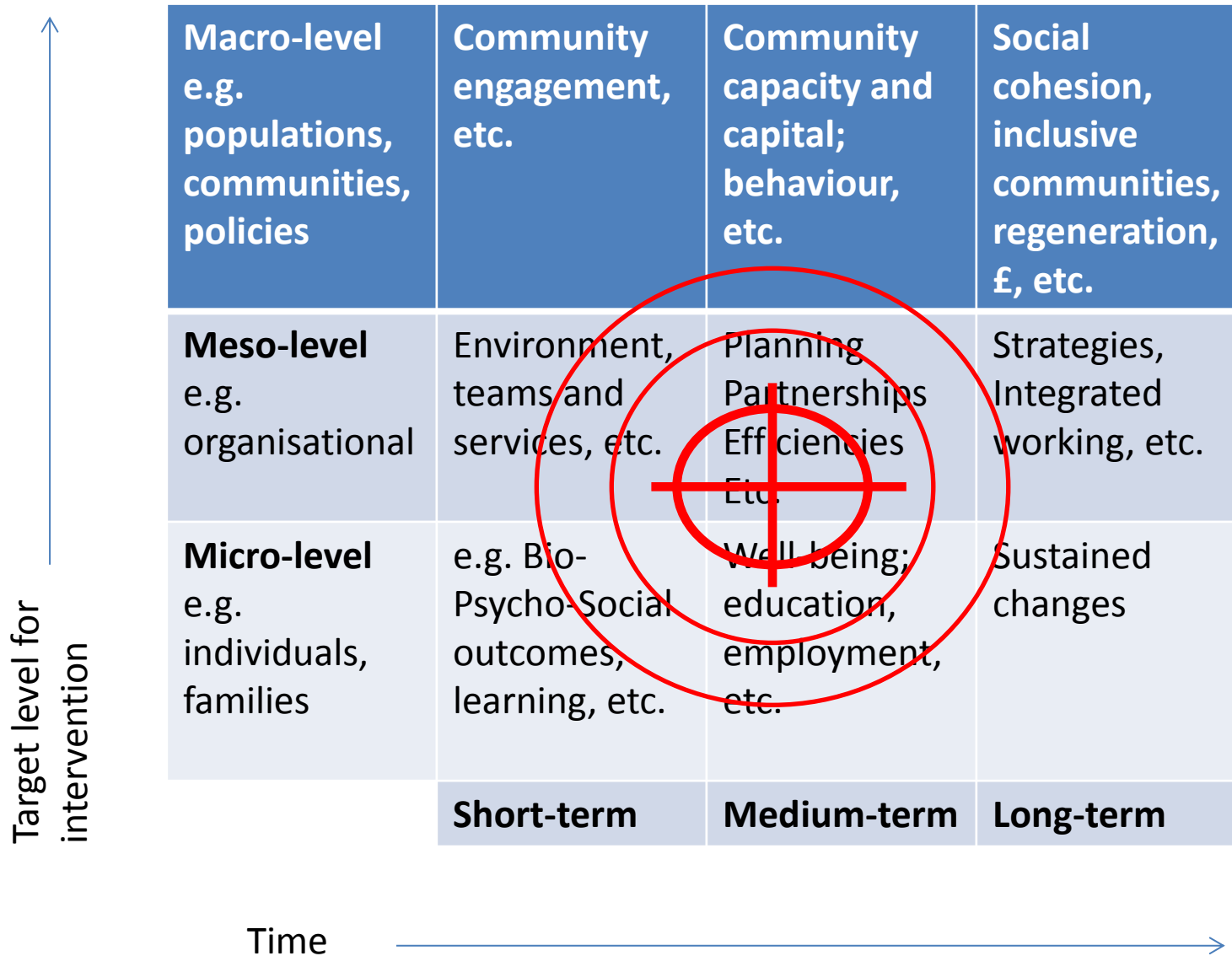
- Generally individual projects/sites as smallish, short-term case studies.
 - Not always clear what the aims of the projects were, and relationship to what is measured /claimed.
 - Focus on throughput and output, not on outcomes.
 - Are gains sustained? Need for longer-term evaluation.
 - What about comparison/control groups?
 - Is it cost-effective? Opportunity costs?
 - Methodological and funding issues intertwined.
 - Different evidence cultures.
 - Overall, evidence base not well drawn together and easily accessible.
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- These represent challenges to funders/commissioners of arts projects, those undertaking community/social/health work, artists, and funders of research.

Some steps towards a better framework

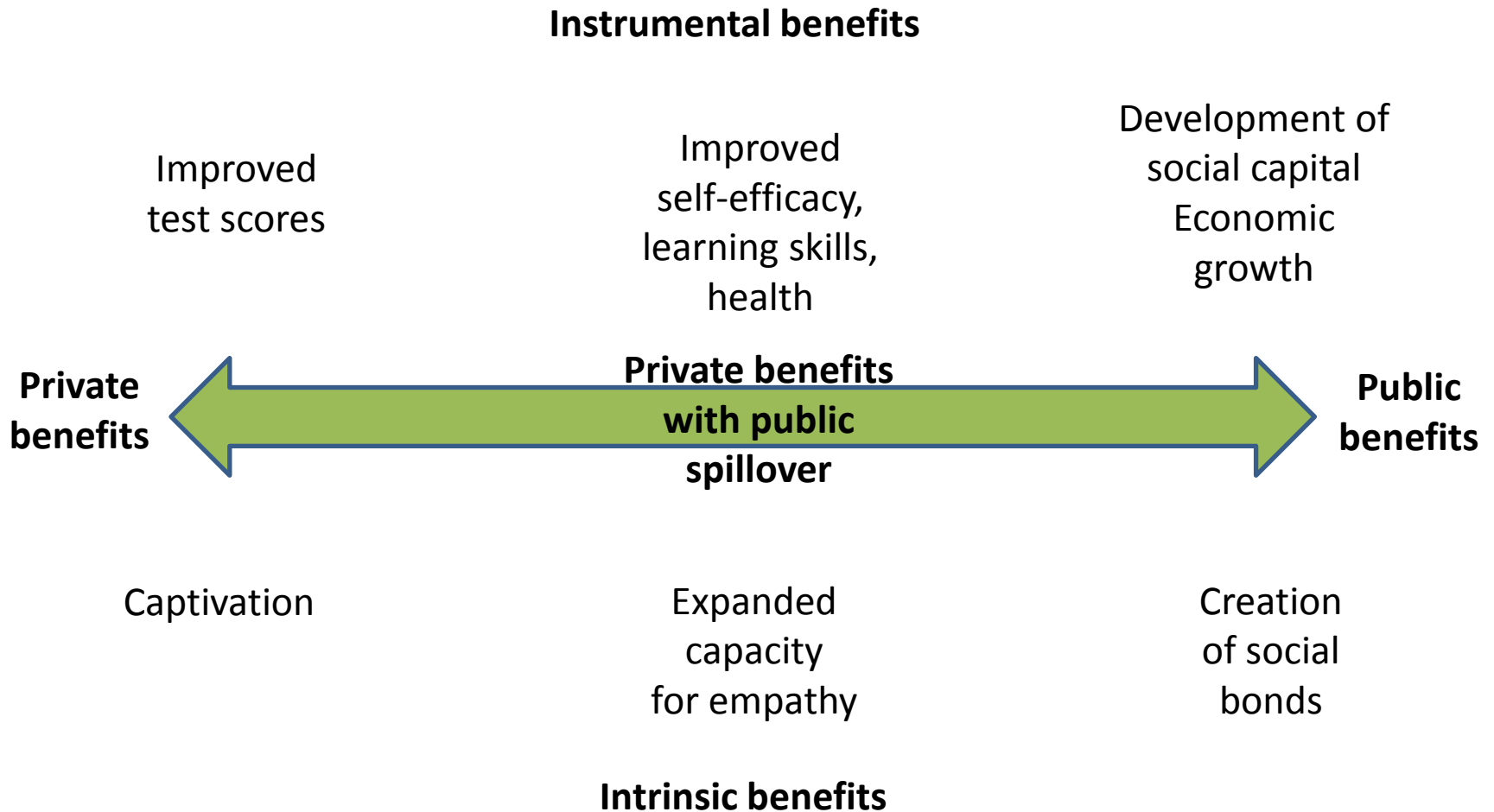
- Working collaboratively on evaluation to achieve:
- Better describe the aims of the project and population.
- Better describe how we think this will happen – our theory, or logic model.
 - (what is the basis of the intervention e.g. educational model, behaviour change model, etc.; the expected mechanisms linking needs/inputs/outputs/outcomes)
- Agree how we would know if this was happening and why – measures and data.
- Find methodological frameworks to help this process evolve over time
- Identify the key questions to be answered and use best methods to help answer them.
- Agree how to analyse and report the findings.
- Making evidence more widely accessible and used.

The aim of a project - a preliminary framework

Locating the locus of the project and the hypothesis



A better understanding of values.



Further points

Evaluative Framework needs to be dynamic and evolving as projects often also do so– e.g. emergent outcomes.

And as people's lives certainly are!

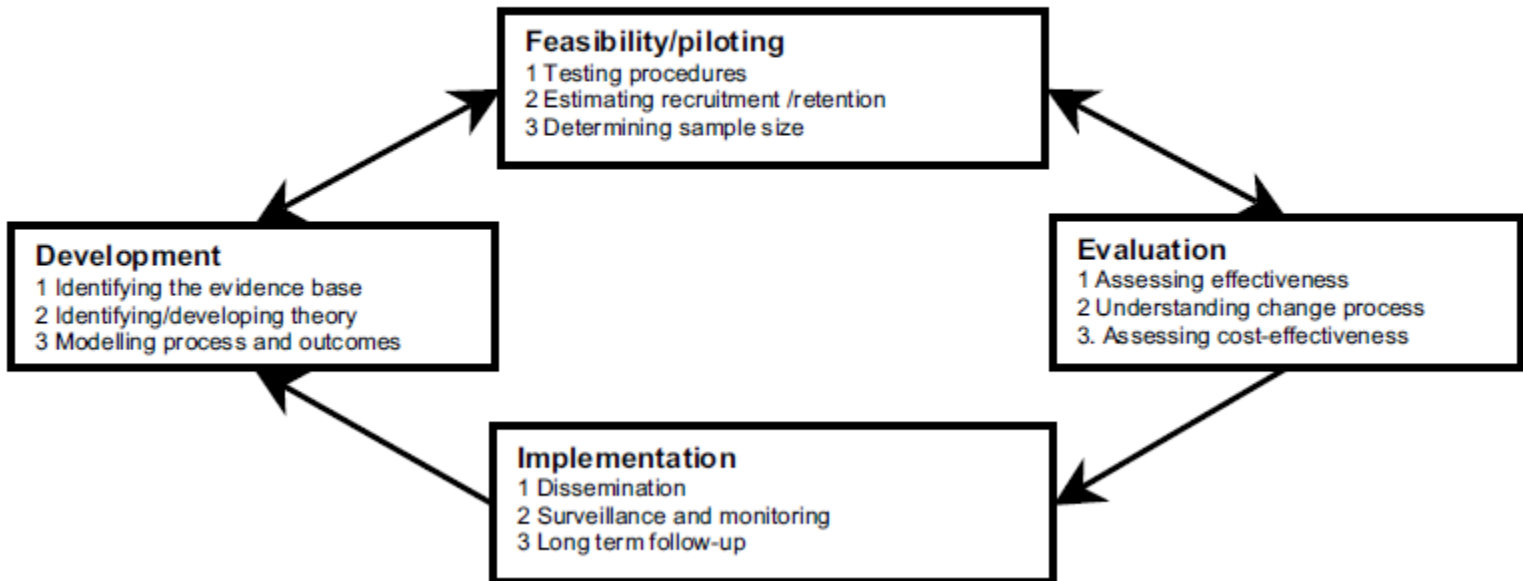
‘the knowledge that needs to be garnered from projects is about reflective and dynamic processes rather than about prescriptive methodologies.’
(Holden 2004:19)

The programme theory or logic model helps to:

- Hold together a coherent picture of what the project aimed at and how;
- Give a coherence to different data on different value/outcomes;
- Organise the different narratives about the work for different audiences.

Medical Research Council's framework for evaluating complex interventions

Figure 1 Key elements of the development and evaluation process



Conclusion

The arts certainly have value in social care.

We just need to get better at understanding what, where, when and how.

This needs to be a multifaceted argument/narrative, suited to audiences.

We need to be able to say it loudly and confidently.

Frameworks for doing this together are there.



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