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

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

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

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

60% of arts organisations total income comes from ticket sales, sponsorships, donations and philanthropy

FOR EVERY £1 INVESTED IN ARTS & CULTURE, UP TO £6 IS GENERATED FOR THE LOCAL ECONOMY
£1 £1 £1 £1 £1 £1
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

The value of arts

Intrinsic value/outcomes
- Flow
- Enjoyment
- Artistic appreciation
- Exploring meaning & values
- Artistic skills
- Transformative experience
- Creativity

Instrumental value/outcomes
- Educational
- Employment
- Empowerment
- Health & Well-being
- Community capital and cohesion
- Regeneration

Economic

£
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.

• 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

<table>
<thead>
<tr>
<th>Macro-level e.g. populations, communities, policies</th>
<th>Community engagement, etc.</th>
<th>Community capacity and capital; behaviour, etc.</th>
<th>Social cohesion, inclusive communities, regeneration, £, etc.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Meso-level e.g. organisational</td>
<td>Environment, teams and services, etc.</td>
<td>Planning Partnerships Efficiencies Etc.</td>
<td>Strategies, Integrated working, etc.</td>
</tr>
<tr>
<td>Micro-level e.g. individuals, families</td>
<td>e.g. Bio-Psycho-Social outcomes, learning, etc.</td>
<td>Well being; education, employment, etc.</td>
<td>Sustained changes</td>
</tr>
</tbody>
</table>

Target level for intervention

Time

Locating the locus of the project and the hypothesis

Short-term | Medium-term | Long-term
A better understanding of values.


Instrumental benefits

- Improved test scores
- Improved self-efficacy, learning skills, health
- Development of social capital
- Economic growth

Private benefits with public spillover

- Captivation
- Expanded capacity for empathy
- Creation of social bonds

Intrinsic benefits

- Improved self-efficacy, learning skills, health
- Development of social capital
- Economic growth

Private benefits

- Improved test scores
- Improved self-efficacy, learning skills, health
- Development of social capital
- Economic growth

Public benefits

- Improved test scores
- Improved self-efficacy, learning skills, health
- Development of social capital
- Economic growth

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.
Figure 1 Key elements of the development and evaluation process

Feasibility/piloting
1. Testing procedures
2. Estimating recruitment/retention
3. Determining sample size

Development
1. Identifying the evidence base
2. Identifying/developing theory
3. Modelling process and outcomes

Evaluation
1. Assessing effectiveness
2. Understanding change process
3. Assessing cost-effectiveness

Implementation
1. Dissemination
2. Surveillance and monitoring
3. Long term follow-up

Medical Research Council’s framework for evaluating complex interventions

From MRC (2008:8)
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.
Bibliography

A selection of literature relevant to this area:

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